

Ⓚ The Kitchen  
Center for Video,  
Music, Dance,  
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WINTER 2006

# THE KITCHEN

## WINTER 2006

PROGRAMS-AT-A-GLANCE

### Walid Raad/The Atlas Group: *The Dead Weight of a Quarrel Hangs: Documents from The Atlas Group Archive*

January 7 - March 11, 2006

Exhibition Hours: Tue-Sat, 12-6pm

Artist's Lecture: February 28 (Tue) 7pm

Walid Raad's video projections, digital prints, and performance-lectures are part of the artist's ongoing project, The Atlas Group, an imaginary project and foundation that uses the past events of the Lebanese as a lens to examine the ways we represent, remember, and make sense of war today.

### Richard Maxwell/New York City Players: *The End of Reality*

January 12-28 (Thu-Sat) 8pm

January 22 and 23 (Sun and Mon) 8pm

A "lobby-citadel" is the setting for award-winning writer-director Richard Maxwell's daring new work which explores violence. Physical exchanges take a front seat with the text as guards attempt to secure a vulnerable area against unidentified intruders.

### Introducing... *A Public Space*

February 7 (Tue) 7pm

The new literary quarterly *A Public Space*, edited by Brigid Hughes, celebrates the publication of its inaugural issue with an evening of readings and performances by several contributing writers.

### John Hollenbeck's Large Ensemble: *Inspirations and Aspirations*

February 17 and 18 (Fri and Sat) 8pm

Versatile percussionist and composer John Hollenbeck presents new orchestral works for an 18-piece ensemble that interweave diverse musical styles, ranging from contemporary chamber music to free improvisation to ambient chants.

### Trajal Harrell/Karen Bernard

February 24 and 25 (Fri and Sat) 8pm

New works by two distinctly different choreographers, Karen Bernard and Trajal Harrell. Curated by Tere O'Connor.

### Mike Ladd *Domestica: The Final Theater in the Infesticons Saga*

March 9 and 10 (Thu and Fri) 8pm

Rapper, musician, and hip-hop conceptualist Mike Ladd pushes the boundaries of experimental hip-hop with his political and sonic explorations, which he describes as "post-futurist soul music." Curated by Howie Chen.

The Kitchen presents

## Trajal Harrell / Karen Bernard

February 24 & 25, 2006 8pm

Curated by **Tere O'Connor**

### Before Intermission

Choreography and Visual-Design concept: **Trajal Harrell**  
Danced by: **Julie Alexander, Isabel Gunther, Trajal Harrell, Anne Pinomaki-Ballantyne, Arturo Vidich, Luke Wylie**

Lighting Design: **Thomas Dunn**

Set Design: **Erik Flatmo**

Sound Design and Music Compilation: **Trajal Harrell**

Costume Design: **Masala Browman**

Luke Wylie's costume-leotard: **Steel and Knife Style**

Make-up and Hair Design: **Carlos Villacres**

### Totally In Love (1995-2006)

Creation and Performance: **Karen Bernard**

Director: **Maureen Brennan**

Commissioned music: **Owen Chapman**

Other music: excerpts from Frank Sinatra *Greatest Love Songs* and OutKast *The Love Below*

Lighting and Set Design: **Adrian Clark**

Pants made by **Jennifer Brightbill**

*Momitron*: Videography and first edit by **Jody Sperling** and sound edited by **Brooks Williams** (Harmonic Ranch) (1995)

*Grown Up*: Videography by **Karen Bernard** (2005)

*Face*: Videography by **Valerie Green** (2005)

Cast and voices: **Karen Bernard;**

**Alex, Cydney, Scott, and Than Wixon;** and **Jody Sperling**

Final edit: **Norm Scott** (Harmonic Ranch)

Dance programs at The Kitchen are made possible with sponsorship support from Altria Group, Inc. and with generous grants from The Harkness Foundation for Dance and the Mertz Gilmore Foundation.



#### Curator's note

I selected these two artists from a group of choreographers presently working in New York City whose works are characterized by the singularity of their vision. Divorced from trend, they employ choreographic process in divergent ways to create poetic connections between multiple layers of information. Intermingling the topical with the inferred, they shed light on this particularly elastic attribute of dance.

--Tere O'Connor

#### Before Intermission

*Before Intermission* is inspired by James Baldwin's landmark novel *Giovanni's Room*. The work is intended for viewers both familiar and unfamiliar with the novel; both are equally valid entry points. The dance does not attempt to re/present Baldwin's story. While riffing on themes and poetic nuances within the novel, the dance is faithful only to its own artistic impulses. It continues my ongoing research into the dynamic between "Cool" as a social phenomenon and "Cool" as an aesthetic, and how this dynamic gets written on the body. The title of the work, *Before Intermission*, reflects the programming of the work (presented first within an evening, followed after intermission by a separate, unrelated work by another choreographer) and the inherent structure of the piece. Here, minimalism and romanticism collide, creating a quintessential romantic-minimalist gesture--a dance, literally and figuratively, "missing" its other half.

--Trajal Harrell

This work was developed in part through support from The Choreographic Window Project/Tanz im August 2005 Internationales Tanzfest Berlin. Major support for the creation of this work has been provided by Steven Schwartz and The Center for the Humanities/CUNY Graduate Center. Additional support has also been provided by The Zacks Family Foundation.

Support for Trajal Harrell's work has also been provided by The Friends Membership of Trajal Harrell Dance Style. Leadership Support for the 2005-2006 Season: Nick Grouf and Shana Eddy, Steven Schwartz, Sarah Sze. Contributors: Lisa Cortes, Michael Finch, Rodriguez Harrell, Stefan Ruiz, William Schwalbe, Susan Sillins, David Stuart, Anna Tobler, Patti Tobler, Andy Ward.

Very special thanks to Tere O'Connor, the dancers, designers, Jon Moniaci, and everyone working on this project. Sacha, Rachael, Stefan, Drew, John, Savannah, and everyone at The Kitchen for all their support and encouragement. Penny Ward, André Theriault, Sarah Michelson, Dean Moss, Karen Bernard, Eli Sudbrack, John Connolly Presents, Rosa and Carlos de la Cruz, David Nasaw, Michael Washburn, Aiobheann Sweeney, Sarah Sze, Raquiba LaBrie, Lisa Cortes, Anna Tobler, Nick Grouf, Steven Schwartz, Aldon James and The Junior Committee of The National Arts Club, THDS Spring 2005 Benefit Committee, Rebecca Walker, Stephen Galloway, Patricia Hoffbauer, Daria Fain, DD Dorvillier, Marya Wethers, Luciana Achugar, Yanira Castro, Meg Stuart, Nasser Martin-Gousset, Hans Beenhakker, Chase Granoff, Beth Gill, Frank Oudeman, Yves Musard, Rob Stupay, Joseph Carter, Eric Pettigrew, Laura Paris, Michael Finch, everyone at The New Victory/New 42nd St. Inc., everyone at Joyce Soho, Brooke

Berman, Susan Bowen, Douglas Rushkoff, Julie Chae, Timothy Murphy, Maria Striar, Blake Brinson and "The Kids," Troy Lambert, Brent Edwards, Robert Reid-Pharr, Shelly Eversley, Keith Butler, Renata Celihowska, Carla Peterson, Susannah Sloat, Gia Kourlas, Gérard Mayen, Nicole Birmann-Bloom, Emmanuelle de Montgazon, Guy Walter, Laurie Uprichard, and many, many thanks to Debra Singer.

#### Biographies:

**Julie Alexander**, originally from Houston, has been living and working in New York as a dance artist and dance administrator for the past four years. She has had the pleasure of dancing with Nancy Meehan, Ellis Wood, Antonietta Vicario, Beth Gill, and most recently with Trajal.

Designer **Masala Browman** is very excited about working with Trajal in presenting the work of James Baldwin, one of her favorite authors, in this medium. She is a graduate of the SUNY Purchase Theatre Design program and the CEO, head designer, and chocolate chip cookie of Red Masala. Among her clients are artists Mariah Carey and Lenny Kravitz. She has collaborated on other projects with Ron Brown, Ofelia Loret De Mola, and Michael Mao.

**Thomas Dunn** is pleased to work with Trajal Harrell again, having previously collaborated on *Notes on Less Than Zero* at Danspace Project. His other New York credits include *No Change* at Context Studios, *Agora* at McCarren Pool, *The House of Blue Leaves* at Gloria Maddox Theater, *The Maids* at The Chocolate Factory, *Scarlet Sees the Light* at The Next Stage, *My Cheese is Sweating* at Dance Theater Workshop, *Noir* at Essex Street Garage, *Man is Man* at West End Theater, *Coming Out of the Night with Names* at P.S. 122, *1984* at Connelly Theater (video), *Gone Missing* at The Belt, *Rip Cord* and *Mouthful/Score* at Williamsburg Arts NeXus, *Cats Talk Back* at Kraine Theater, *Vibrascope* at Construction Company, *Paris Commune* at Mazer Theater, *Phoenician Women* at Ohio Theater (lighting and video), *Spring Awakening* at Clemente Soto Velez Cultural Center, *Empty Island* at Soho Repertory Theater, *Silence* at Ohio Theater, *Attempts on Her Life* at Soho Repertory Theater, *Brer Rabbit* at Henry Street Settlement, *Bloody Poetry* at Connelly Theater, and *Resurface* at Williamsburg Arts NeXus (lighting and video).

**Erik Flatmo** designed the set for Trajal Harrell Dance Style's *Notes on Less Than Zero* at Danspace in 2004. Currently he is working with Joe Goode Performance Group on the premiere of its new work, *Stay Together*, in San Francisco this June. Past projects include work with The Magic Theater, The Play Company, and The Civilians. Upcoming projects include work with American Conservatory Theater and the San Francisco Opera Center. Mr. Flatmo teaches set design at Stanford University.

**Isabel Gunther** has been dancing with Trajal Harrell Dance Style for three years. Her performances with the company include taking part in the assume vivid astro focus project for Miami Basel 2004. Isabel also works in fashion designing accessories and high-end active clothing.

**Trajal Harrell's** work has been seen at The Kitchen, Danspace Project, P.S. 122, Dance Mission (San Francisco, CA), The Bronx Museum of the Arts, CUNY's Martin Segal Theater and Proshansky Auditorium, The Newhouse Center for

Contemporary Art/Snug Harbor Cultural Center, and Art Basel Miami 2004, among others. Next, he will be working with visual artists to assume vivid astro focus on a collaborative project to debut during the fall of 2006 at Deitch Projects.

**Anne Pinomaki-Ballantyne** has danced with Trajal Harrell Dance Style for eight years. She is originally from Finland and wishes to say many thanks to Trajal, the board members, and The Kitchen for having us.

**Steel and Knife Style** is Hrafnhildur Arnardottir aka Shoplifter and Etta Gudmundsdottir. They have created art/fashion stories for various magazines such as *Crash*, *K48* and *Spoon Magazine*. They collaborated on costumes for Eli Sudbrack and Trajal Harrell Dance Style for the a.v.a.f. installation at Art Basel Miami 2004.

**Arturo Vidich** was born and raised in New York and graduated from Wesleyan University. In dance, he has performed for Hari Krishnan, Daria Fa'in, Christopher Williams, Nami Yamamoto, Yves Musard, Clarinda Mac Low, and Yvonne Meier. Recently he and five friends premiered their collaborative multimedia work, *Drawn*, at the Chocolate Factory. His writing has been published twice in the *Movement Research Performance Journal*. He is currently on a personal mission to redefine the genre of Clown.

**Carlos Villeacres** is a native New Yorker born circa 1972. Carlos is a NYS License Cosmetologist who has mastered his trade in make-up and hair styling, as well as hair coloring. With these trades under his belt he has become a "Triple Threat" in the beauty industry and transfers his passion and creativity in beauty to this ensemble. Collaborating with Trajal Harrell Dance Style exclusively, he is known as the "Secret Weapon."

**Luke Wiley** was born in Missoula, Montana, and grew up in the Western U.S. and Caribbean. A 2005 graduate of the Juilliard School, Luke has choreographed numerous works which have premiered in the Juilliard Theatre, Alice Tully Hall, St. Mark's Church, and Montreal's Moise Hall. He is currently dancing with The Equus Projects, Dixie Fun Dance Theatre, Misnomer Dance Theatre, Mary Alice Dances, Good Rid/Dance Performances, Trajal Harrell, and Margie Gillis. Luke also danced with Noémie Lafrance in the site-specific work *Agora* at the McCarren Pool in Brooklyn. Collaborations include work with composer Malina Rauschenfels, pianist Melody Fader, organist Cameron Carpenter, and the InterArts Ensemble. He is also collaborating with filmmaker Christopher Atamian on two dance films.

### Totally In Love

The development of *Totally In Love* is made possible through the The Field's Artward Bound Residency program, Fieldwork, Saturday Group and BAX/Brooklyn Arts Exchange. The presentation of the video was made possible through The Experimental Television Center. The Experimental Television Center's Presentation Funds program is supported by the New York State Council on the Arts.

### ETC

Special thanks to Antolino Alvarez; Florence Bernard; Samir Bitar; Ann Carlson; Daniel Linehan; Tere O'Connor and the staff of The Kitchen; James Scruggs; RoseAnne Spradlin; Debby Veldman; Diane Vivona; Alex, Cydney, Than and Scott Wixon, Board Members (Fernando Maneca, Rachel Schroeder, David Shapiro, Dixie FunLee Shulman, and Nina Winthrop) and friends of NDA; my team of collaborators that were my eyes, ears and spirit; ...and dad.

### Biographies:

**Karen Bernard** is a longtime innovator and catalyst in the world of performance art. She began studying dance at age three with her father, Steven Bernard, a company member with Charles Weidman. Following studies at the London School of Contemporary Dance, she collaborated with conceptual artist, David Tremlette for an exhibition at The Tate Gallery, and choreographed and performed a satirical variation of *Les Sylphides* for Captain Beefheart's 1973 British tour beginning at the Royal Albert Hall. Since moving to New York City in 1974, her body of solo work has been produced in venues from Dixon Place to Symphony Space, as well as throughout the United States, Canada, and Europe. In 2005 she co-published a handmade book *Removed Exposure*, based on her live solo work of the same name, in collaboration with Montréal artist Gray Fraser/Production Gray, her daughter Alex Wixon, and Newfoundland photographer Sheilagh O'Leary. She has taught choreographic process through Movement Research and was a Movement Research Artist in Residence. Bernard is a Fieldwork facilitator and most recently a guest artist at Trinity College. Bernard is the founder and Director of New Dance Alliance, producers of the Performance Mix Festival, which receives government and private funding. She has been featured on public television through New Arts Alive, Pennsylvania, BCTV; EGG, Channel 13, *Who's the Art Boss?*; and Eye On Dance, *Dance And The Plastic Arts: The Visual Impulse In Dance*. She will perform *Removed Exposure* in March 2006 at Her Position In Transition, a women's arts festival at the Volkstheater in Vienna.

**Maureen Brennan** is a Brooklyn-based creator, director, and producer of theater and multi-disciplinary performances for both the stage and public spaces. Over the last few years she has been developing new directorial approaches for collaborating with hybrid and multi-disciplinary artists who are expanding the boundaries of dance and theater performance. Brennan is also co-founder and director of Red Dive, a collaborative team of artists who create site-specific, multi-sensory performance-tours and events. She has devised and directed multi-disciplinary performance installations on rooftops, in warehouses, a tenement building, as a boat tour down Brooklyn's Gowanus Canal, and on the

busy streets of lower Manhattan--as part of Red Dive's *Peripheral City*, a project of Creative Capital. Brennan has received various grants, residencies, and awards including a Bessie in 1999. She received an advanced diploma in Drama and Performance Studies as a Rotary International Scholar at the University of Kent in Canterbury, England in 1991 and her BA from Western State College. Thanks to Karen Bernard for creating such meaningful work.

**Owen Chapman** is a DJ and sample-based composer based in Montreal under the moniker "Opositive." His compositions have been commissioned for the Austrian National Radio Program *Kunstradio*, as well as by a number of independent contemporary dance choreographers. In 2005 he performed a solo intermedia work entitled *the\_river* at NDA's Performance Mix Festival at Joyce SoHo, and is currently in the process of remixing this piece with choreographer George Stamos for presentation at the *Mini-Projo* show later this year (in association with Studio 303 and the M.A.I. in Montreal). He has written on audio sampling for a variety of academic publications including *M/C: Journal*, *The Canadian Journal of Communication*, and a forthcoming edited volume on current issues in Canadian music. Chapman is a lecturer and PhD candidate in Communication Studies at Concordia University.

**Adrian Clark** has been designing lighting and sets for dance for the past eight years. His work has been seen at the World Trade Center Winter Garden, Dance Theatre Workshop, LaMaMa, The Colden Center Theatre, and the Borough of Manhattan Community College. He has been the technical manager for the New York Chinese Cultural Center for the past four years. He has also been a dancer in New York for the past five years and will be performing with Kate Weare next week at Dance Theater Workshop. This is his third project with Karen Bernard and would like to thank her for continuing to include him in her processes.

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# THE KITCHEN WINTER 2006

PROGRAMS-AT-A-GLANCE (CONT.)

## Yvonne Meier *this is not a pink pony* and *Gogolorez*

March 16-18 (Thu-Sat) 8pm

These two new works by veteran choreographer Yvonne Meier feature an all-star cast of performers and the wild improvisations and challenging movement theatricality for which Meier is best-known. Curated by Yasuko Yokoshi.

## Quantum Leaps

March 21 (Tue) 7pm

This evening of video screenings features recent works by artists who create alternative fantasy lineages that compress historical eras, catalogue personal heroes, and imagine new futures. Curated by Astria Suparak.

## Clogs and special guests

March 31 and April 1 (Fri and Sat) 8pm

The New York-based quartet, Clogs, occupies the space between classical composition and avant-garde improvisation, while using their unusual instrumentations to draw on folk, rock, and world musical styles.

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