



# The Kitchen

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

Spring 2011

**Shame the Devil**

Curated by Petrushka Bazin  
March 17–April 30

**Opening Reception: Thursday, March 17, 6–8pm**  
Inspired by the parallel ability of both the stand-up comedian and the artist to play the role of cultural observer and provocateur, this exhibition presents new sculpture, video, installation, and photography by artists, who strategically examine, with their frank observations and dry wit, the socio-political dimensions of power associated with cultural, racial, and economic issues. Artists include **Elizabeth Axtman, Michael Paul Britto, Jessica Ann Peavy, My Barbarian,** and **Kenya (Robinson)**, among others.

**Steven Reker: People Get Ready**  
March 31–April 2, 8pm

In this new performance work, musician and choreographer **Steven Reker** crafts a mix-tape of movement pieces scored live by his band, *People Get Ready*. Teasing out points of connection between contemporary dance and indie music, the group creates sonic landscapes inhabited by dancers from which both songs and choreography emerge. Participants include **Megan Byrne, Jessica Cook, Luke Fasano, Jen Goma, Reker,** and **James Rickman**. With video design by **Jim Byrne**.

**21C Liederabend op. 2**  
Thursday-Saturday, April 7-9, 8pm

An ambitious multi-media festival of boundary-pushing, post-classical song featuring the brightest rising young stars as well as beloved, well-known composers of New York City's contemporary music scene. Over three evenings, twenty-one composers, encompassing an explosive array of styles, will present new work alongside newly commissioned films, video projections, and sculptural lighting design. Features eight world-premieres by **Daniel Felsenfeld, Peter Golub, David T. Little, Matt Marks, Missy Mazzoli, Paola Prestini, Kamala Sankaram** and a commissioned song-cycle by **Du Yun**.

**Aluminum Music**  
Friday, April 15, 8pm: **Z'EV** and **Bush Tetras**  
Saturday, April 16, 8pm: **George Lewis** and **Peter Gordon/Love of Life Orchestra**

In June 1981, The Kitchen threw itself a behemoth tenth birthday party-cum-fundraiser at a Times Square megaclub with a diversified array of the downtown sounds being nurtured at the crossroads of its music program. In 2011, as part of its 40th anniversary season, The Kitchen presents a distilled refraction of the Aluminum Music performed over that memorable weekend, featuring **Z'EV** and **Bush Tetras** on April 15, and **George Lewis** and **Peter Gordon/Love of Life Orchestra** on April 16.

**MGM Grand: NUT**  
Wednesday-Friday, April 20-22, 7:30pm and 9:30pm  
**MGM Grand (Modern Garage Movement)** is an (un)disciplined art dance group, started as a threesome in a one-car garage in California. Since 2005, MGM has taken themselves on the road, transforming non-traditional spaces into arenas for audience-mobilizing dances: garages, galleries, shops, schools, movie theaters, streams, and valleys. MGM Grand is **Biba Bell, Jmy Leary, Piage Martin,** and **R McNeill**.

**Michael Paul Britto and Kenya (Robinson)**  
Friday-Saturday, April, 29-30, 8pm  
In conjunction with the exhibition *Shame the Devil*, The Kitchen presents these shared evenings of performance by participating artists **Michael Paul Britto** presents *This Little Word of Mine*, a multimedia performance project investigates the use and misuse of the "N" word in music, media, and everyday language by imaginatively repurposing call-and-response forms drawn from African-American religious traditions. **Kenya (Robinson)** debuts *YOURMAMADONTWEARNODRAWS*, a suite of live solo performances, exploring related themes in which she cycles through a repertoire of new and revised performance works using sound, movement, video, impersonation, and improvisation.

**PEN World Voices Festival of International Literature: New Orleans**  
Sunday, May 1, 3:30pm  
More than five years after Katrina, one of the greatest man-made disasters in America's history, the country has moved on. New Orleans has not. While the city has fought with great passion and courage to recover, disturbing problems remain. How has New Orleans, a world unto itself, been transformed, for better and worse? Where does it go from here? A panel of writers and thinkers discuss the city they love with novelist **Nathaniel Rich**. Participants include **Sarah Broom, Richard Campanella, Nicholas Lemann,** and **Billy Sothorn**. Moderated by **Nathaniel Rich**.

**Emily Roysdon**  
Friday-Saturday, May 6-7, 8pm  
Curated by **Matthew Lyons**  
New York-based artist **Emily Roysdon** presents a new performance event tentatively titled *A Gay Bar Called Everywhere (With Costumes and No Practice)*. Inspired by the legacy of The Kitchen, Roysdon gestures to the intersections of performance history, queer culture, and feminist intellectuals in New York City. Working improvisationally and collaboratively with a cast of characters,  
*(continued on last page)*

The Kitchen presents

**Aluminum Music**

Curated by **Nick Hallet**

April 15, 8pm

**Z'EV**

**Bush Tetras**

April 16, 8pm

**George Lewis**

*Homage to Charles Parker (1978)*

**Matana Roberts**, alto saxophone, **Amina Claudine Myers**, piano, organ, **Reggie Nicholson**, percussion, **Richard Teitelbaum**, synthesizers, **George Lewis**, electronics, trombone

**Peter Gordon/Love of Life Orchestra**

*Chamber Disco Suite (2007-2011)*

**Peter Gordon**, saxophone, organ, composer, **Paul Shapiro**, saxophone, flute **Max Gordon**, trumpet, **Peter Zummo**, trombone, **Randy Gun**, electric guitar **Ned Sublette**, electric guitar, **Tony Conniff**, bass, **Elio Villafranca**, piano, **Robby Ameen**, drums

Music programs at The Kitchen are made possible with generous support from The Amphion Foundation, the Mary Flagler Cary Charitable Trust, The Aaron Copland Fund for Music, and with public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts, a state agency.



## About the Artists

**Z'EV** is a conceptual artist, sound sculptor, and poet. After studying at CalArts with Emmett Williams, he produced visual and sound poetries. In 1979, Z'EV moved to New York, where his approach to solo percussion music took shape, implementing metallic and other industrial materials. While generally known as a solo performer, since 2003 he has been concentrating on cooperative composition and performance, including collaborations with Joachim Irmier, Merzbow, Stephen O'Malley, John Zorn and Bob Bellerue, among others. His book, *Rhythmmajik*, connects numerology to musical composition and percussion practice.

**Bush Tetras** is **Julia Murphy** (bass), **Pat Place** (guitar), **Dee Pop** (drums) and **Cynthia Sley** (vocals). Place, former guitarist of The Contortions, formed the band in 1979 for a performance at The Kitchen. Their sound, self-described in a 1980 *NME* interview as "rhythm and paranoia," combines Place's angular, dissonant guitar work with the funk-based drumming of Pop, and overlaid with Sley's prescient, *sprechstimme* vocal delivery. The band rapidly established their reputation with crowds at the Mudd Club and Danceteria, playing original anthems such as *You Can't Be Funky* and *Too Many Creeps*. The original vinyl recordings on the ROIR and 99 Records labels are now sought-after items by DJs. Members of the band continue to perform both classic and new material at music venues and festivals worldwide.

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**George E. Lewis** is the Edwin H. Case Professor of American Music at Columbia University. The recipient of a MacArthur Fellowship in 2002, an Alpert Award in the Arts in 1999, and fellowships from the National Endowment for the Arts, Lewis studied composition with Muhal Richard Abrams at the AACM School of Music, and trombone with Dean Hey. A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's work as composer, improviser, performer and interpreter explores electronic and computer music, computer-based multimedia installations, text-sound works, and notated and improvisational

forms, and is documented on more than 130 recordings. His widely acclaimed book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008) is a recipient of the American Book Award (2009) and the American Musicological Society's Music in American Culture Award (2009).

**Peter Gordon** formed the **Love of Life Orchestra** (LOLO) in 1977 to perform his heady mix of minimalist compositional practice and popular forms, bringing together musicians and artists from diverse genres and backgrounds. A recent retrospective on the DFA record label recalls the disco-oriented material from this period. Working with LOLO—which has ranged in size from a trio to over a dozen of New York's top musicians—Gordon has performed hundreds of concerts internationally. A string of commissions in the mid-1980s, including the score for Bill T. Jones/Arnie Zane Dance Company's *Secret Pastures* (BAM) and the video opera with Kit Fitzgerald, *Return of the Native* (BAM) solidified Gordon's reputation for bringing "the street into the opera house" (New York Times), in addition to earning him Obie and Bessie awards.

## George Lewis Program Note

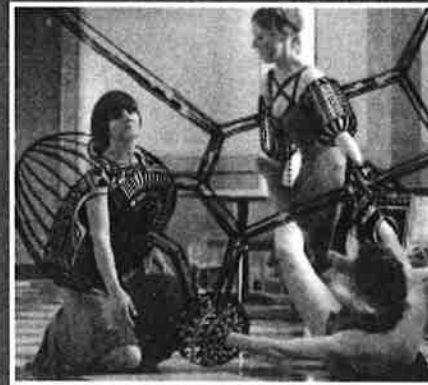
*Homage to Charles Parker* premiered in 1978 at the AACM Summerfest at the University of Chicago. The performers were Douglas Ewart, alto saxophone and percussion; Rrata Christine Jones (now Christina Jones), dance; and George Lewis, electronics, electric piano, and trombone. The composition was recorded for a 1980 release (*Homage to Charles Parker*, Black Saint Records), with me, Ewart, Anthony Davis (piano), and Richard Teitelbaum (synthesizers), and was performed at the Kitchen on October 23 and 24, 1979; Abdul Wadud (cello) joined the performers from the recording. The Kitchen's archival recording of this performance will soon appear on a Kitchen-produced CD, *From The Kitchen Archives No.5: The Kitchen Improvises*.

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As I recall, the ethos of *Homage* was influenced by an LP liner note I read in which Miles Davis, under criticism for not playing Duke Ellington's music on an Ellington tribute concert, was quoted to the effect that performing at the highest level was the best homage one could give. Along those lines, the work is comprised of two main sections, neither of which incorporates any sonic reference to Parker's music. The first section depicts the Bird's rather short, turbulent life, while the second section draws upon traditionally American sonic tropes in speculating on a possible Parkerian afterlife. The work as a whole is part of the grand tradition of depiction in American music: Ellington, Ives, Ruggles, Mingus, and many more. Also very influential regarding the ethos of the piece was my late mentor, the saxophonist and composer Fred Anderson, whose undying reverence for Parker's music was never allowed to overshadow his understanding that the most important lesson one could draw from Bird was that you had to be yourself. Tonight's performance is in that spirit.

**The Kitchen**  
40<sup>th</sup> ANNIVERSARY

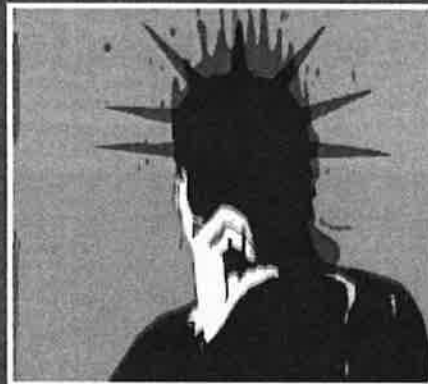
**UPCOMING SHOWS**  
see all at [TheKitchen.org](http://TheKitchen.org)



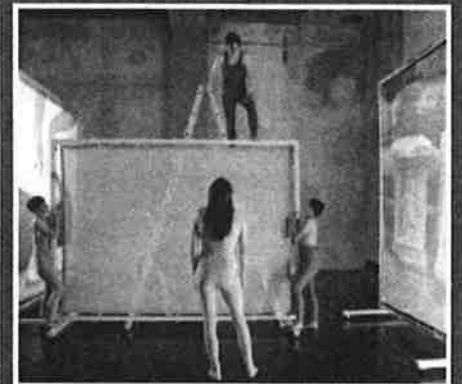
[dance] *MGM Grand: NUT*  
April 20-22



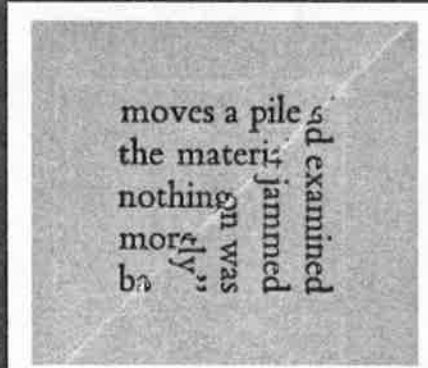
[performance] Kenya (Robinson) & Michael Paul Britto April 29-30



[literature] PEN World Voices Festival:  
*New Orleans* May 1



[performance] Emily Roysdon  
May 6-7



[literature] *An Evening with Ugly Duckling*  
Presse: *Out of Print* May 9



[dance] Dean Moss and Sungmyung Chun:  
*Nameless forest* May 19-21 and 26-28