

# Sonia Wieder-Atherton

*Odyssey for Cello and Imaginary Choir*, April 18–20, 8pm. \$15.

In conjunction with Chantal Akerman's *Maniac Shadows*, cellist Sonia Wieder-Atherton presents the U.S. premiere of the final piece in a triptych that began with *Jewish Songs* and *Songs from the East* (which accompanied Akerman's eponymous 1993 film). Inspired by music from countries bordering the Mediterranean Sea, Wieder-Atherton offers a moving dreamscape constructed from sounds that transcends cultures and genres. Presented with the French Institute Alliance Française (FIAF).

# Marina Rosenfeld, featuring Warrior Queen

*P.A./HARD LOVE*, April 26–27, 8pm. \$15.

This latest iteration of the artist's eponymous sound system—a rough assemblage of tricked-out horns, subs, and loudspeakers—features legendary dancehall mc Warrior Queen and cellist Okkyung Lee. An architectural mash-up of live sound and synthetic site recording, the performance calls into question public-ness and identity as conditions for broadcast sound, plumbing complex, mutually distorting relationships of space, voice, and amplification. The evening celebrates the project's album release on electronic label Room40.

# Tristan Perich

*Noise Patterns*, May 16–17, 8pm. \$15.

Expanding on Tristan Perich's previous tonal works for electronic circuits and acoustic instruments, *Noise Patterns* is a composition for sequenced 1-bit patterns of white noise, programmed for and performed by microchip. The music is an investigation into the foundational limits of computation, which surface in the seemingly simple world of randomness.

# William Leavitt

*Habitat*, May 24–25, 8pm. \$15.

*Habitat* takes place between two groups of neighbors in the adjoining backyards of a small mid-western town. While these people sometimes speak of what divides them, the real tragedy here arises in the ordinary business of life that distracts them from any possible concordance. As always, Leavitt registers the psychological impact of things that happen beyond one's power of control.

# Maintenance Required

May 30–June 22

"After the revolution, who's going to pick up the garbage on Monday morning?" Taking as its point of departure Mierle Laderman Ukeles's 1971 *Maintenance Art Manifesto*, this exhibition features a range of artistic practices engaging large-scale systems of maintenance—questioning not only the bases by which such systems are continually renewed and kept in motion, but also who determines what should be cared for and maintained. Curated by Nina Horisaki-Christens, Andrea Neustein, Victoria Rogers, and Jason Waite, Helena Rubinstein Curatorial Fellows of the Whitney Museum of American Art, Independent Study Program.

# Either/Or

May 30–31, 8pm. \$15.

The acclaimed experimental music ensemble Either/Or presents its 8th annual Spring Festival of contemporary chamber music at The Kitchen. Ranging from "post-rock reverie" to Western swing and drawing on E/O's unique instrumentation including cimbalom, komungo, and cracked analog organs, the 2013 Festival maps a broad cross-section of the ensemble's aesthetic interests. Having their world premiere here are works by New York composers Richard Carrick, Anthony Coleman, Yotam Haber, Jin Hi Kim, Miya Masaoka, and John Zorn. Also represented are recent projects from Erik Griswold, Thomas Meadowcroft, Ian Power, François Rose, and Anna Thorvaldsdottir.

# Dance and Process: Kira Alker, Anna Azrieli, Yve Laris Cohen, Moriah Evans

June 7–8, 8pm. \$15.

The culmination of an extended group process of sharing work and receiving structured feedback, this evening features new works by Kira Alker, Anna Azrieli, Yve Laris Cohen, and Moriah Evans. Curated by Sarah Michelson.

TWITTER  
twitter.com/TheKitchen\_NYC

## FUNDERS

The Kitchen thanks the following foundations and corporations for their support: Miguel Abreu Gallery; ADAA Relief Fund; Altman Siegel; Artis Contemporary Israeli Art Fund; Lily Auchincloss Foundation, Inc.; Alvarez & Marsal Holdings, LLC; The Amphion Foundation, Inc.; Axe-Houghton Foundation; Bank of America Merrill Lynch; Bloomberg Philanthropies; the Mary Flagler Cary Charitable Trust; The Aaron Copland Fund for Music; Consulate General of Israel in New York; Paula Cooper Gallery; The Cowles Charitable Trust; Joseph and Joan Cullman Foundation for the Arts, Inc; Dance/NYC; Debevoise & Plimpton LLP; Dedalus Foundation; The Durst Organization Inc.; Rebecca and Martin Eisenberg Foundation; Eleven Rivington; Fried, Frank, Harris, Shriver, and Jacobson LLP; Foundation for Contemporary Arts; Galerie Lelong; Glenmede Trust Company; Goldman Sachs; Marian Goodman Gallery; Greene Naftali; Hand, Baldachin and Amburgey LLP; The Harkness Foundation for Dance; Hotel Americano; HSBC Private Bank, a division of HSBC Bank USA, N.A.; IAC; Interview; Jerome Foundation; The Jerome Robbins Foundation; David Kordansky Gallery; Lambent Foundation Fund of Tides Foundation; Lühring Augustine Gallery; The MAP Fund; Grace R. and Allen D. Marcus Foundation; Marlborough Gallery; The Andrew W. Mellon Foundation; Mertz Gilmore Foundation; Metro Pictures; Morgan Stanley; MOVADO; New England Foundation for the Arts' National Dance Project; Open Society Foundations and the Fund for the City of New York; Orentreich Family Foundation; The Overbrook Foundation; Paul, Weiss, Rifkind, Wharton, and Garrison, LLP; Related Companies; The James E. Robison Foundation; Jennifer and Jonathan Allan Soros Foundation; May and Samuel Rudin Family Foundation; The Fan Fox and Leslie R. Samuels Foundation; Sotheby's; Time Warner Inc.; UBS Investment Bank; Untitled; and The Andy Warhol Foundation for the Visual Arts.

The Kitchen is also supported by public funds from New York City Department of Cultural Affairs in partnership with the City Council; New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and National Endowment for the Arts.

