

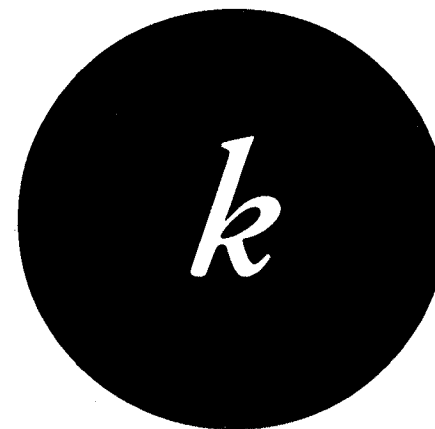
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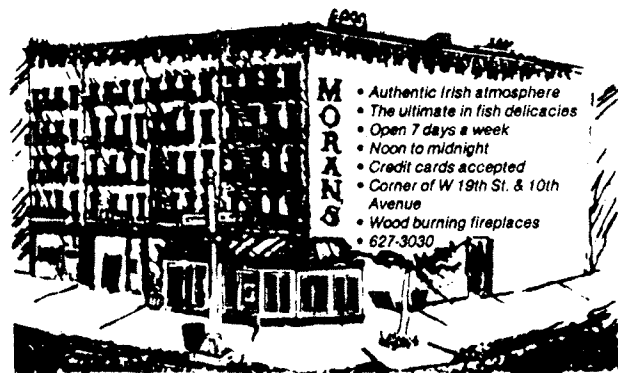


T H E K I T C H E N



*Ad Space Available
for the 1995-96 Season*

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Cat Domiano
The Kitchen
212.255.5793



THE KITCHEN VIDEO SHOW

Monday Nights 11:00 pm
Manhattan and Paragon Cable Channel 34
Manhattan Neighborhood Network

*The Kitchen Center for Video · Music · Dance
Performance · Film and Literature*

512 West 19th Street
(between 10th and 11th Avenues)
New York City 10011
Telephone [212] 255-5793

THE KITCHEN

presents

Olga Mesa: Solos

March 22-26, 1995

Everyday's Blood

(to Joseba)

Choreographer and Performer OLGA MESA

Music RICHARD STRAUSS

Lighting Design CORA

•

Sin imagen ou outra coisa qualquer

(to Margarita Guergué)

Choreographer and Performer OLGA MESA

Music ROTH SUMMER, FERNANDO LOPEZ-HERMOSO

Lighting Design CORA

•

¿Que es lo que tiene que ser despacio?

(to Peter)

Choreographer and Performer OLGA MESA

Music PORTUGUESE FADO

Lighting Design CORA

•

Derriere-moi

(to Angelina)

Choreographer and Performer OLGA MESA

Music FERNANDO LOPEZ-HERMOSO, J.S. BACH

Lighting Design CORA

Slide Photographer FERNANDO LOPEZ-HERMOSO

•

Photographer ANGEL CARRASCO

Coordination and Translation CARMEN ALCALDE

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ABOUT SOLOS

Solos is a program of short pieces I have been working on since 1992. They are important sketches for the performances *Lugares Intermedios* (1992) and *Des/Apariçoes* (1994).

Just a word to describe the nature of each piece: impulse, recognition, obsession and transformation. They are starting points with a common continuous desire of making and unmaking movement, its sensation and interpretation, the form that comes from the idea, the emotion and the thought... towards presences. I am interested in the potential seduction of the image as an inner/outer reality. (O.M.)

Everyday's Blood

A desert street is not a street where nobody passes by, but a street where people who pass by, they do it as if it were deserted. (Fernando Pessoa)

A solo created in New York in April 1991.

Sin imagen ou outra coisa qualquer

...With my eyes open, with *Sin Imagen*... I happen to be what I haven't seen yet, another way of being in any other thing. Finding shapes where yet not being recognized, being a minute ago what is not here anymore, where my outer impulses disappear like air streams. (O.M.)

A solo created in Leuven (Belgium) in December 1992.

¿Que es lo que tiene que ser despacio?

In this piece, a continuous insistence of the repeated movement appears, which wants to be lost in itself. There is a passion that belongs to somebody else. An impossibility of being among reason and desire. (O.M.)

A solo created in Salamanca in August 1993.

Derriere-moi

The existing space between now and before. The surprise of an unexpected movement. A glance which is not mine. Extended arms in time like a spider's web with persecution mania. *Derriere-moi* walks towards an abandoned house. A non-existing landscape. A non-breathing body. Scents. Unconscious drawings of a banned conversation. Humidity from beyond the dream. What is your name? (O.M.)

A solo created in Angers (France) in January 1994.

An Olga Mesa Production with the support of Movement Research, N.Y., "Actividades Culturales de la Universidad de Salamanca," C.N.D.C. (L'Esquisse) Angers, France, Stuc (Leuven), Belgium and La Ribot (Madrid).

OLGA MESA was born in Avilés (Asturias, Spain). She developed her dance, musical and theatre studies in Spain, France and New York.

Between 1984 and 1988, she was a member/founder of the dance company Bocanada, directed by Blanca Calvo and Maria Jose Ribot (Madrid). In 1988, she was awarded the second prize at the choreographic contest "XI Certamen Coreográfico de Madrid" for her first piece *Jersey en lo alto del tejado con la mano en cuarto creciente*. She was also named "Best Performer" and awarded a one-year fellowship at the Merce Cunningham School in New York.

Between 1989 and 1991, Ms. Mesa lived in New York where she began her creative work with short pieces (mostly solos). *The Second Smile* (1990), *La tête chauffante* (1991), *Everyday's Blood* (1991), and her improvisation proposals *Stories For No One* and *We Like New York and New York Likes Us* (1992) belong to this period. She has performed at The Judson Church with the support of Movement Research and the collaboration of choreographers Margarita Guergué and Andrea Lerner. As a performer, she has collaborated with John Jasperse and Margarita Guergué. She participated in the physical theatre lab directed by Pary Korachai (NYU) and assistant taught with Merce Cunningham, Robert Kovich, Jeremy Nelson, and Anne Papoulis and David Zambrano, among others.

In 1992, Ms. Mesa made her first long piece, entitled *Lugares Intermedios* (solo) with original music by Charo Calvo; it has been presented in Spain, Scotland, and Belgium. Taking this piece as a basis, she shot a video (which was also called *Lugares Intermedios*) with the collaboration of Fernando López-Hermoso. Since then, it has become part of the permanent catalogue at the Centre Audiovisuel Simone de Beauvoir in Paris (1993).

In 1993, Ms. Mesa compiled this program of Solos which was presented in Spain and Portugal. These short pieces are sketches of main importance for the development of her second performance *Des/apariçoes* (duo) with original music by Fernando López-Hermoso which premiered at Centro Cultural de Belém, Lisbon in May 1994. Also in 1994, Ms. Mesa took part in the international project "Skite" in Lisbon. In 1995 she will collaborate with Ricardo de Rezende on her second video entitled *Europas* which will be presented in Barcelona, Geneva and New York.

CORA was born in Morocco in 1962. For four years she worked as a broker in the Spanish Home Market, then as a hand model for two years. In 1988 she "found the light." Until 1990, she was the assistant of a theatrical lighting designer. During that year, she made the light for a classical theater company and, in 1991, she started to light modern dance. She has worked with choreographers Margarita Guergué, Olga Mesa, Maria Jose Ribot, and Monica Valenciano. She dedicates this performance to Fernando.

UPCOMING EVENTS AT THE KITCHEN

FEMININE INSTINCTS

A series of concerts focusing on new directions in music
featuring women composers and performers

March 29 at 8pm: Martha Mooke; Bernadette Speach/Thulani Davis/Alva Rogers and others

March 30 at 8pm: Twisted Tutu; Anna Homler

March 31 at 10pm: Bonnie Barnett and the Barnett Band via the Electronic Cafe

April 1 at 8pm: Maya Beiser; Liu Sola

tone

Ambient music at the Electronic Cafe

April 1, cafe opens at 10pm

GLOBAL DRUMMING CIRCLE

An Electronic Cafe event

April 8 at 3pm

YOU CAN SING ANYTIME

Choreography by Polly Motley. Images by Molly Davies.

April 13-16 at 8pm

DIGITAL DIASPORA

A two-day interactive event between The Kitchen in NY and the ICA in London. Poetry slams, live acts, on-line imaging, scratch video, debates and more.

April 21 at 8pm and April 22 at 3pm

Information and telephone reservations for all Kitchen events may be obtained by calling The Kitchen's general number at (212) 255-5793. Advance tickets are available at The Kitchen Monday through Friday, 10am-5pm, or through TicketMaster at (212) 307-7171.

THE KITCHEN GRATEFULLY ACKNOWLEDGES THE SUPPORT OF THE FOLLOWING CONTRIBUTORS:
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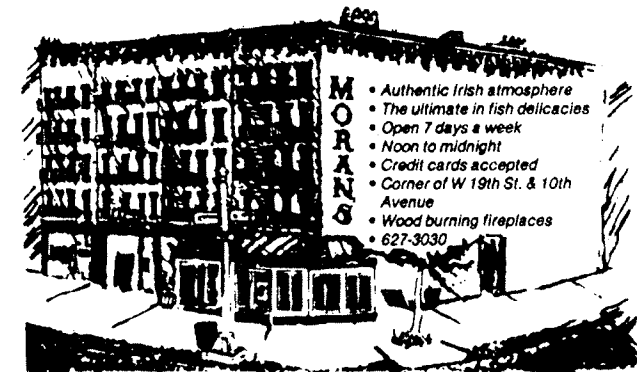
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