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Winter 2012

Jay Scheib: *World of Wires*

Friday–Sunday, January 6–8, 8pm

Thursday–Saturday, January 12–14 and 19–21, 8pm

Tickets: \$20

Reeling from the reality of people living their lives inside of machines, *World of Wires* is Jay Scheib's new adaptation of *Welt am Draht*, filmmaker Rainer Werner Fassbinder's 1973 science-fiction television series. The play is an all-bets-are-off homage to the startling possibility that you too might actually really be ones and zeroes in someone else's immaculately programmed world.

Simone Leigh: *You Don't Know Where Her Mouth Has Been*

January 18–March 11

Opening Reception, Wednesday, January 18, 6–8pm
FREE

This solo exhibition presents the New York premiere of Simone Leigh's most recent sculptural explorations of materiality, women's work, and Afrofuturism. Leigh is known for her archaic, anthropomorphic forms in porcelain, terracotta, tobacco, glass, and steel that employ early African ceramic techniques to evoke contemporary parallels and underlying social and economic conditions.

The Varieties of Performance Experience:

A panel discussion with authors Judith Rodenbeck and Shannon Jackson, joined by Pablo Helguera, André Lepecki, Frazer Ward, and Marianne Weems

Tuesday, January 24, 7pm

FREE

The publication of two new books by Shannon Jackson and Judith Rodenbeck provide an opportunity for a conversation about the possibilities and perils of performance as an aesthetic and social practice. Including in this evening's panel are Pablo Helguera, André Lepecki, Frazer Ward, and Marianne Weems.

An Evening with Martha Colburn, Sean Lennon, Greg Saunier

Friday–Saturday, January 27–28, 8pm

Tickets: \$15

This New York trio of improvisers includes Martha Colburn, Sean Lennon, and Greg Saunier. With nearly psychedelic intensity, recent performances have featured Colburn manipulating clips drawn from her own animated films and vérité documentation of street events; Lennon brandishing his guitar in a fashion that might surprise those more familiar with his delicate solo work; and a pummeling Saunier fanning Lennon's flames in an almost telepathic fashion.

Neal Medlyn: *Wicked Clown Love*

Thursday–Saturday, February 2–4, 8pm

Tickets: \$15

Neal Medlyn's latest is built around the music of the Insane Clown Posse (ICP) and the worldwide opaque brother and sisterhood of the Juggalos. The show will revolve around Medlyn's dark specter versions of ICP songs, male bonding activities, flashlight wrestling, terror and horror, face paint, underground Midwestern horror rap, Faygo shows, clown love, and much more.

An Evening with Amanda Loulaki and Levi Gonzalez

Thursday–Saturday, February 9–11, 8pm

Tickets: \$15

Curated by Yasuko Yokoshi

Choreographers Amanda Loulaki and Levi Gonzalez share an evening premiering two new works. Amanda Loulaki's solo work explores the ways that the experience of fragmented time through imagery and the body can reconstruct reality. Levi Gonzalez creates a solo for dancer Natalie Green, in which he "performs" the role of director onstage to make transparent the tension and intimacy of the relationships among choreographer, performer, and audience in live performance.

Missy Mazzoli: *Song from the Uproar—The Lives & Deaths Of Isabelle Eberhardt*

Friday–Saturday, February 24–25, 8pm

Thursday–Saturday, March 1–3, 8pm

Tickets: \$15

This multimedia opera premiere by celebrated Brooklyn composer Missy Mazzoli is a unique combination of live musical performance and original films, inspired by the life and writings of early-20th-century explorer Isabelle Eberhardt. With filmmaker Stephen Taylor, librettist Royce Vavrek, stage director Gia Forakis, and NOW Ensemble with mezzo-soprano Abigail Fischer and a vocal ensemble of some of NYC's finest singers.

Pam Tanowitz: *Untitled (The Blue Ballet)*

Thursday–Saturday, March 8–10, 8pm

Tickets: \$15

Curated by Sarah Michelson

Choreographer Pam Tanowitz collaborates with renowned new music ensemble FLUX Quartet, putting her new choreography to avant-garde composer Morton Feldman's challenging String Quartet #1. Featuring Sasha Dmochowski, Jean Freebury, John Heginbotham, Brian Reeder, and Ashley Tuttle.

(continued on last page)

The Kitchen presents

**An Evening with Ugly Duckling Presse:
*Emergency INDEX***

March 20, 7pm

Editors
Yelena Gluzman and Matvei Yankelevich

Featuring
**Marilyn Arsem
Joyce Cho
Lindsey Drury
Ariel Goldberg
Allie Avital Tsy-pin and Gabrielle Herbst**

with pre-show installations by
**Camila Cañeque
Rebecca Cunningham
The Homeless Museum of Art (HoMu)**

Literature programs at The Kitchen are made possible with generous support from the Axe-Houghton Foundation and with public funds from The National Endowment for the Arts, the New York City Department of Cultural Affairs and the New York State Council on the Arts, a state agency.



Program

PART ONE (7pm)

Videos by INDEX contributors on four monitors.

Live installations by Camila Cañeque, Rebecca Cunningham, and The Homeless Museum of Art.

Mingling, wine and books.

PART TWO (7:30pm)

For this special launch event, artists were asked to make a short performance based on another work documented in *INDEX 2011*. The artists and original pieces are, in order of appearance:

Ariel Goldberg corresponds with Ohad Ben Shimon's "The Mirror Stage" (*INDEX* p.344-345)

Allie Avital Tsy-pin and Gabrielle Herbst, with performers Laura Murphy and Lily Wahrman and sound designer Gisela Fulla-Silvestre, interpret Todd Lerew's "Telephone Music" (*INDEX* p.28-29)

Lindsey Drury performs Vicente Lloco's "Meet is Murder (a.k.a. Towards a Policy of Radical Inclusion (and Exclusion))" (*INDEX* p.494-495)

Joyce Cho (Scott Adkins and Rob Erickson) perform UNFO's "Explanation as Composition" (*INDEX* p.56-57)

Marilyn Arsem reads a letter to Bob in response to Rachelle Beaudoin's "Letters to Vito" (*INDEX* p.380-381)

EPILOGUE

Farewell and thanks.

Biographies

Marilyn Arsem has been creating live events since 1975, presenting her work throughout Europe, Asia, the Middle East, and North and South America. She teaches performance art at the School of the Museum of Fine Arts, Boston, and is the founder and a continuing member of Mobius, Inc., a collaborative of artists working in all media. Website: <http://marilynarsem.net>.

Camila Cañeque was born in Barcelona in 1984. She is a visual and conceptual artist whose works are based on long-term performances self-documented through photography and video.

Joyce Cho is an infestation. They sleep in your garage. They eat chips in your bed. They will make you pregnant. Performing are Cho's **Rob Erickson** (lumberob), a writer, performer, musician, student, teacher and father; and **Scott Adkins**, a playwright, Writers Space co-founder, and father. Other Cho's are Kelly Copper, Karinne Keithley, Sibyl Kempson, and Amber Reed.

Rebecca Cunningham is an Australian sound and performance/live artist interested in all methods of making. Recent performances and installations include *IPSWICH:pastpresentfuture:a living installation* (2008), *1LTRE OF BLOOD 1000KGS OF BULLETS* (Brisbane Festival 2008), *Blurred Borders*, IN:ACT, Hanoi Vietnam (Aug 2010), *blurring borders*, POW! POW! POW! action art festival, San Francisco, USA (Oct 2010), *"a study in red weight" exist-ence*, Brisbane Aus (Nov 2010), *ONE*, Brisbane Festival (Sept 2011), and *"a study in silence", exist-ence*, Brisbane Aus (Oct 2011). Tonight she will perform *ONE*, a durational performance between her and all of you.

A curator once called dance artist **Lindsey Drury** a "Shamanic Trickster, Intelligent Wack-Job." She most recently created *Run Little Girl*, a project presented at the Cunningham Studio, involving 8 performers and 20 dances. The progression, intention, and interaction of the performance of those dances was choreo-

graphed live. Born in Seattle, October 8th, 1980, she now lives and works in Brooklyn.

Ariel Goldberg writes and performs poetic criticism on photography and other things. Recent publications include *Picture Cameras*, *The Photographer without a Camera*, and *The Estrangement Principle: On the States of Queer Art*. The artist **Alex DeCarli** will read the part of Ohad Ben Shimon in the performance.

The Homeless Museum of Art (HoMu) is an art project that presents itself as a legitimate cultural institution to articulate a dual critique of the cultural institution as enterprise and the cult of the artist as shaman. Created in 2002 by New York-based artist **Filip Noterdaeme**, it was inspired by the artist's increasing identification with the homeless as individuals who have fallen through the cracks of a very loosely knit, Darwinian society. Blending absurdity with sincerity, HoMu challenges the integrity of major cultural institutions that have succumbed to the lure of real estate business and commerce. The deliberately ambiguous name of the project, *Homeless Museum of Art*, points to the artist's perception of urban real estate monopoly as a threat to both human dignity and urban culture.

Long-term collaborators **Allie Avital Tsypin** (director, designer) and **Gabrielle Herbst** (composer, performer) have been creating performance and video work since they met at Bard College in 2007. They have presented hybrid performance projects at The Watermill Center, HERE Arts Center, Roulette, Ana Tzarev Gallery, Ramiken Crucible Gallery, Cabinet Magazine Gallery, and NY Theatre Workshop Residency, and are currently working on Gabrielle's debut music video. **Laura Murphy** and **Lily Wahrman** (performers) have worked with the company on several projects, including *Hyperfable* at the HERE Arts Center and *The Hot Universe* at the Watermill Center. **Gisela Fulla-Silvestre** (sound designer, performer) designed the sound for *Hyperfable* the video and will be collaborating with the company on future

performances, short films, and music videos.
Website: www.allieavital.com.

Emergency INDEX is a new yearly publication documenting performance in the words of its creators. This first volume contains nearly 250 descriptions of performances of dance, poetry, protest, theater, music, therapy, scientific research, advertising, terrorism, and more, all performed in 2011. *INDEX* is edited by **Yelena Gluzman** and **Matvei Yankelevich**, and is published by the Bros. Lumiere for Ugly Duckling Presse, alongside other annual performance books *Emergency PLAYSSCRIPTS* and the forthcoming *Emergency ANALYSIS*.

Ugly Duckling Presse is a nonprofit publisher of new poetry, translation, experimental nonfiction, performance texts, and books by artists. With a volunteer editorial collective of artists and writers at its heart, UDP grew out of a 1990s zine into a Brooklyn-based small press that has published more than 200 titles to date, with an editorial office and letterpress workshop in the Old American Can Factory in Gowanus. UDP favors emerging, international, and "forgotten" writers, and its books, chapbooks, artist's books, broadsides, and periodicals often contain handmade elements, calling attention to the labor and history of bookmaking.

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 The Kitchen

WINTER 2012 PROGRAMS-AT-A-GLANCE (cont'd)

Robert Beavers on Markopoulos and the Temenos Monday, March 12, 7pm

FREE

Filmmaker Robert Beavers presents an evening of short films by Gregory J. Markopoulos (1928–92). Beavers's selection of films, including *Swain*, *Ming Green*, *Through a Lens Brightly*: Mark Turbyfill, *Sorrows*, and *Gilbert & George*, reveals Markopoulos's various approaches to the film-portrait, a genre that he developed in relation to his films of Greek myth and films of place in his monumental final work, *Eniaios* (1947–1991).

An Evening with Ugly Duckling Presse:

Emergency INDEX

Tuesday, March 20, 7pm

FREE

Ugly Duckling Presse presents the inaugural edition of *Emergency INDEX*. This annual print publication features descriptions of new performance in the words of its creators, allowing makers who focus on those problems driving each work and the tactics used to address them. At this launch event, the editors have curated a night of performances during which choreographers, theater directors, playwrights, and performance artists react to and elaborate in real time on documents from the pages of *INDEX 2012*.

An Evening with The New Inquiry

Tuesday, March 27, 7pm

FREE

The New Inquiry—an electronic journal of literary and cultural criticism—will celebrate the release of its second issue *Youth*. The evening will include a screening of the 1968 film youth-power exploitation classic *Wild in the Streets*, to be followed by a panel discussion with the journal's editors and special guests.

Virginia Overton

March 21–May 6

Opening Reception, Wednesday, March 21, 6–8pm

FREE

Curated by Matthew Lyons

In her works in sculpture and installation, Virginia Overton employs readily available or repurposed building materials as well as common found imagery in reaction to the particular conditions of the exhibition space and its environs. She has developed a sculptural vocabulary that uses and reuses these materials and images. While the work often incorporates large-scale elements, Overton still allows for a sense of ad hoc fragility in the

provisional relationships she sets up between the architecture and her materials.

Instrumentals

Friday–Saturday, March 23–24, 8pm

Tickets: \$15

Program 1, March 23: William Basinski and Tristan Perich

Program 2, March 24: Arthur Russell's Instrumentals and Mary Halvorson

The Kitchen dips into the Music Program archive and extends its envelope-pushing legacy to a new generation with this weekend of shared double bills. Featuring composers William Basinski and Tristan Perich on Friday evening followed up on Saturday with Mary Halvorson and her septet, with Arthur Russell collaborator and fellow composer Peter Gordon who will conduct a new reading for Russell's *Instrumentals*.

Optipus Laboratory

Organized by Bradley Eros

Friday–Saturday, March 30–31, 8pm

Tickets: \$12

A weekend of live cinema, sound work, ephemeral projections, and live soundtracks. Organized by Bradley Eros, Friday features audio-visual experimenters Gill Arno, Jonas Asher, Lea Bertucci, MV Carbon, Eros, Victoria Keddie, and Lary Seven. Saturday, *Optipus*—an NYC media collective composed of Eros, Keddie, and Seven, plus Katherine Bauer, Tim Geraghty, Rachael Guma, Sarah Halpern, Jay Hudson, Rachelle Rahme, and Pancho—present an evening of works.

An Evening with Douglas Crimp:

"Our Kind of Movie"—The Films of Andy Warhol

Monday, April 2, 7pm

FREE

With *"Our Kind of Movie"* Douglas Crimp offers the first single-authored book about the full range of Andy Warhol's films in forty years—and the first since the films were put back into circulation. With readings from the book and screenings of films, Crimp shows us how Warhol's inventive cinema techniques, his collaborative working methods, and his superstars' unique capabilities make visible new, queer forms of sociality.

For full show descriptions and tickets visit:
thekitchen.org