



# The Kitchen

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

Fall 2011

**Joe Winter: *The Stars Below***  
September 8-October 29

Opening Reception, Thursday, September 8, 6-8pm  
FREE

Curated by Matthew Lyons

In this new series of sculptures **Joe Winter** juxtaposes conventions of information display against ways of reimagining and representing extended notions of geologic and astronomic time.

**Jennie C. Jones: *Absorb / Diffuse***  
September 8-October 29

Opening Reception, Thursday, September 8, 6-8pm  
FREE

Curated by Matthew Lyons

**Jennie C. Jones** re-contextualizes the material output of sound recording in order to explore how we listen and how sound operates physically and metaphorically. Accompanying this sound score is a new series of "Acoustic Paintings" made with soundproofing materials (also known as absorbers and diffusers) typically used in audio engineering and studio recording.

**Pioneers of the Downtown Sound:**

**Tony Conrad, Pauline Oliveros, Joan La Barbara, Laurie Spiegel, and Rhys Chatham**

Friday-Saturday September 9-10, 8pm, \$12

Curated by Rhys Chatham

**PROGRAM I: Friday, September 9: Pauline Oliveros, Joan La Barbara, and Rhys Chatham**

**PROGRAM II: Saturday, September 10: Tony Conrad, Laurie Spiegel, and Rhys Chatham**

On the occasion of The Kitchen's 40th Anniversary, legendary experimental musician and composer **Rhys Chatham** curates a shared program of music from his time as a performer and music curator at The Kitchen during the 1970s. Featuring avant-garde luminaries **Tony Conrad, Pauline Oliveros, Joan La Barbara, and Laurie Spiegel** who debuted canonical experimental music pieces at The Kitchen in the 1970s.

**The Kitchen Block Party**

**A FREE Neighborhood Street Fair**

**Saturday, September 17, 11am-4pm**

Kick off the Fall season with a free, family-oriented street fair featuring an afternoon of dozens of artist-led activity booths, alongside live music and dance performances. Come take part in a zany assortment of kid-friendly activities, including face-painting, puppet and mask-making, temporary tattoos, hula-hoop and drumming workshops, cookie decorating, and unusual photo booths, among many, many more!

**Wally Cardona and Jennifer Lacey with Jonathan Bepler: *TOOL IS LOOT***

Thursday-Saturday, September 22-24 and September 29-October 1, 8pm, \$15

Curated by Yasuko Yokoshi

*TOOL IS LOOT* is a one-year process of disorientation resulting in a duet. Working apart, in the U.S. and France respectively, **Wally Cardona** and **Jennifer Lacey** each solicited week-long encounters with non-dance experts. Featuring original music from composer **Jonathan Bepler** and lighting design by **Thomas Dunn**.

**A.Bandit: *Experiments from The [Space] Between***  
featuring **Glenn Kaino** and **Derek DelGaudio**

Wednesday-Thursday, October 5-6, 8pm, \$12

Los-Angeles based conceptual artist **Glenn Kaino** has teamed up with magician **Derek DelGaudio** to form the experimental performance art group, **A.Bandit** as they present a hybrid of magic, music, and performance experiments from their laboratory called *The [Space] Between*. Featuring **DJ Rhetmatic**, and special guest **China Chow**.

**Faustin Linyekula/Studios Kabako: *more more more... future***

Wednesday-Saturday, October 12-15, 8pm, \$15

Co-presented with French Institute Alliance

**Française's *Crossing the Line 2011***

Choreographer and director **Faustin Linyekula** creates intricate, powerful performance works that reflect the sociopolitical and cultural history and present struggles of his native Democratic Republic of Congo. Driven by the rhythms of **Flamme Kapaya** and his five-member on-stage band, the piece is a fierce celebration of hope in the face of despair.

**International Contemporary Ensemble**

Thursday-Friday, October 20-21, 8pm, \$15

**PROGRAM I: Thursday, October 20: *ICElab***

**PROGRAM II: Friday, October 21: *Convergence***

On Thursday as part of the **SONIC festival**, **ICE** presents the **ICElab 2011** composers: **Marcos Balter, Du Yun, Steve Lehman, Phyllis Chen, Nathan Davis, and Mario Diaz de León**. Then on Friday, **ICE** performs **Edgard Varèse** graphic scores from the fifties along with new commissions from trumpeter virtuoso **Peter Evans** and master sound-sculptor **Alvin Lucier**. Featuring guest cellist **Fred Sherry's** incendiary performance of **Jason Eckardt's *A way [tracing]*** for solo cello, and Eckardt's powerful ***Aperture***, a tightly knit instrumental poem from his song cycle, ***Undersong***. **Steven Schick** serves as guest conductor.

A Performa 11 Premiere co-presented with The Kitchen

# ***That Morning Thing***

## **An opera by Robert Ashley**

Saturday, November 19, 8pm  
Sunday, November 20, 3pm & 8pm  
Monday, November 21, 8pm

Director **Fast Forward**  
Sound processing & mixing **Tom Hamilton**  
Lighting design **David Moodey**

### PERFORMERS

The Speaker **John Hagan**  
The Men **Brian McCorkle, Paul Pinto, Dave Ruder,  
Aaron Siegel**  
The Women **Gelsey Bell, Amirtha Kidambi,  
Samantha McHale, Megan Schubert,  
Aliza Simons, Samita Sinha,  
Madeline Wilcox, Kimberly Young**  
The Singer **Imani Uzuri**  
The Synthesizer Player **"Blue" Gene Tyranny**  
The Dancer **Kimberly Bartosik**  
The Director **Fast Forward**

### CREDITS

Glasses: designed & made by **James Lo**  
The recorded voice Act II, Sc 2 **Cynthia Liddell**  
The song in Act III, Sc 3  
composed and performed by **Carl Spelbring**  
Stage manager **Betsy Ayer**  
Assistant lighting designer **Nick Kolin**  
Assistant to Mr. Tyranny **Sime Viduka**

Curated by **Mark Beasley**

Produced by Performing Artservices, Inc. and Performa 11

Major support for Performa 11 provided by Toby Devan Lewis; Lambert Foundation; Andy Warhol Foundation for the Visual Arts; National Endowment for the Arts; David and Elaine Potter Foundation; Performa Board of Directors; and Performa Producers Circle.

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.



◆ **PERFORMA 11**

### **Act I: Frogs**

The Speaker, The Men, The Women

### **Act II: A Cool, Well-Lighted Room**

The Synthesizer Player, The Singer, The Dancer

### **Act III: Four Ways**

The Men, The Women, The Director

### **Epilogue**

The Speaker, The Women

#### **Program Note**

"Once Group's *That Morning Thing* Electrifies," by Andrew Lugg,  
for *The Michigan Daily*, February 8, 1968:

Devised by Robert Ashley, *That Morning Thing*, which is being presented at the Union Ballroom by the Once Group, shows that the group is all that it is cracked up to be. It is two-and-a-half years since this local group last did a piece in town. Some will remember their performances on top of the Maynard Street parking structure. *That Morning Thing* is more modest in certain respects but more devastating in others. This scratched at your soul.

I feel much better now that it is all over. As I see it (and this, no doubt, is only one of many possible interpretations), this event is about a woman's suicide: about getting up in the morning and facing it again: about going through another day.

Afterwards someone told me that it was about memory, beautiful people, reflecting on unattainable ends, magazines, selling cars, the animal world, frogs, and so on.

One performer told me that she felt it was like working in a swamp. It was the "darkest" piece that they had ever done. What is sure however is that *That Morning Thing* is very scary.

We saw ordinary, well-known imagery gently transformed and interlocked in an extraordinarily controlled manner. At the end, everyone was quiet, sub-

duced by a weird, mysterious synesthetic outpouring or by the fear that all “private” emotions are, ultimately, public.

Let me give a few (from many) impressions. I was impressed by the rostrum speaker, who not only defined a structure for the performance – that is, verbally defined it – but also discussed the process of its creation. He told us that the American composer comes to terms with himself late in life, at that time when he reflects on death. Thus he combines happiness with nostalgia.

Or again, at the end, a voice repeats over and over, “She was a visitor” ... The suicide over ... Or the motor car commercial, as recorded with all the retakes ... The everyday world encroaching ... Or the frog people at the beginning ... Conveyers from one zone to another. Or the singer, counting to four and the pianist responding, as though from another world ... perhaps communicating.

Although the rostrum speaker announced that the performance was to be symbolic and gave us the “key,” no easy answers were apparent. *That Morning Thing* has a complexity and a monumentality that makes it a hard nut to crack.

## **Biographies**

**Robert Ashley** is known for his work in new forms of opera. In the 1960s, Ashley organized Ann Arbor’s legendary ONCE Festival and directed the ONCE Group. During the 1970s, he directed the Center for Contemporary Music at Mills College, toured with the Sonic Arts Union, and produced and directed the 14-hour opera for television, *Music with Roots in the Aether*. His *Perfect Lives*, an opera for television produced with The Kitchen, is widely considered the precursor of “music-television.” *Perfect Lives, Atlanta (Acts of God)* and the monumental tetralogy *Now Eleanor’s Idea* have toured throughout Europe, Asia and the United States. He wrote *Balseros* for Florida Grand Opera, *Dust* for premiere at the Kanagawa Arts Foundation in Yokohama, and *Celestial Excursions* for the Berlin Festival. His latest opera, *Made Out of Concrete*, was premiered at La MaMa E.T.C. in 2009 and will be reprised at Roulette in April 2012. Kyle Gann’s biography of Ashley is forthcoming from the University of Illinois Press.

**Betsy Ayer** has spent the past four years as Stage Manager at New York City Ballet. Other favorite projects include Susan Marshall & Company; Buglisi Dance Theater; Kaija Saariaho’s opera *La Passion de Simone* in Vienna, London, Helsinki, Stockholm, and New York; and Nakamura-Za’s Kabuki production *The Summer Festival of Osaka* at the Lincoln Center Festival.

Future projects include *Ainadamar* at the Teatro Real, Madrid. She is a graduate of Smith College.

Bessie Award-winning performer **Kimberly Bartosik** creates viscerally provocative choreographic projects built upon the development of a virtuosic movement language, rigorous conceptual explorations, and the creation of highly theatricalized environments. Her work has been presented by Dance Theater Workshop, Danspace Project, Artdanthé Festival (France), The Kitchen, La Mama, Mount Tremper Arts, Barnard College, and Movement Research. In 2011 she premiered two works during *Crossing the Line* Festival sponsored by French Institute Alliance Française (FIAF). Bartosik has received support from the MAP Fund, Foundation for Contemporary Arts, Jerome Foundation, Mid-Atlantic Arts Foundation (USAI), NYFA (BUILD) and FUSED. From 1987 to 1996 Bartosik danced with Merce Cunningham. Website: [www.daela.org](http://www.daela.org).

**Gelsey Bell** is a singer, songwriter, and scholar. She has four albums of original work and recently appeared on Jay Vilnai's *Shakespeare Songs*. Earlier this month, she premiered a new song cycle, *SCALING*, as part of the Vital Vox festival at Roulette, and performed the site-specific adaptation of Robert Ashley's *Perfect Lives* with Varispeed as part of Performa 11. She has premiered over a hundred works by contemporary composers as a core member of thingNY. She is also a PhD Candidate at NYU in performance studies currently writing her dissertation on American experimental vocal performance, and the Critical Acts Editor for *TDR/The Drama Review*. Website: [www.gelseybell.com](http://www.gelseybell.com).

**Fast Forward** works with aural, visual and sensual media. He recently composed the group works *Typhoon Shelter* in Hong Kong and *Musique a la Mode* in Berlin. His culinary concert *Feeding Frenzy* for 5 musicians, 5 cooks, 5 waiters and the audience was performed for the 15-year celebration of Freunde Guter Musik at Hamburger Bahnhof in Berlin and ran for three seasons in New York at The Kitchen. He toured extensively as a musician with The Merce Cunningham Dance Company for the past 17 years. In the 1970s, he studied with Robert Ashley and David Behrman at The Center for Contemporary Music, Oakland CA. Forward is an advisor for the UMAMI food and art festival in New York, a DAAD fellow and a regular guest professor at Kunstakademiet Bergen in Norway. His essay *Musical Taste* can be read in *Arcana IV* in John Zorn's series on new music theory and practice in the 21st century. Website: [www.mrfastforward.com](http://www.mrfastforward.com).

**John Hagan** has worked with David Bailin and Geoff King, Steve Buscemi and Mark Boone, Jr., DANCENOISE, Richard Foreman, Mimi Goese, Yolanda Hawkins, William Niederkorn, Stuart Sherman, and Ann Wilson, among many others. He has appeared as Chang in John Jesurun's serial play, *Chang in a Void Moon*, since 1983 – as well as in his plays, *Dog's Eye View*, *Number*

*Minus One* and *Deep Sleep* – and will be seen in his forthcoming web serial, *Shadowland*. In 2009, he curated, with Yolanda Hawkins and John Maturri, an exhibit of Stuart Sherman's work at NYU's 80WSE Gallery, for which the catalog will be published next month.

**Tom Hamilton** is an active participant in new music, both as an audio producer/engineer and as a composer/performer of electronic music. Since 1990, Hamilton has been a member of composer Robert Ashley's touring opera ensemble, creating sound processing, electronic orchestration and mixes for recordings and performances. His audio production can be heard in many recordings of New York based artists and ensembles. As a composer, Hamilton's work has most notably developed in forms that lie outside the traditional concert format. He contrasts structure with improvisation and textural electronics with acoustic instruments and voices, often exploring the interaction of simultaneous layers of activity to prompt the use of "present-time listening" on the part of both performer and listener.

**Amirtha Kidambi** is a vocalist, educator and scholar invested in the performance and promotion of new and innovative music across a diverse array of styles and genres. As a soloist and ensemble member in projects such as the BACK Voice and Percussion Duo or the early music inspired experimental band Seaven Teares, Amirtha has performed in a variety of non-traditional venues from DIY spaces to concert halls in Brooklyn and Manhattan. Amirtha serves on the board for Performers Forum, a monthly series at Exapno that connects music makers of any kind to engage in non-threatening discussion and dialogue, and as a curator and performer for the Sweat Lodge.

**Nick Kolin's** recent work includes *Antigone*, *Jesus Hopped the 'A' Train* and *Nathan the Wise* (Hunter College), *The Who's Tommy* and *Cabaret* (NYU). Nick has also worked as lighting assistant for the New York City Opera, Glimmerglass Opera, Mark Morris Dance Group and City Center's "Fall for Dance" festival. MFA, NYU Tisch School of the Arts.

**Brian McCorkle** was born and raised in Michigan. He is a composer, musician, and digital artist. He is co-Director of the Panoply Performance Laboratory, currently in residence at University Settlement developing their fourth full length opera, NATURE FETISH. Other projects include: Big Plastic Finger, Manzana Carnal, Varispeed, and What Color Is Your Machine Gun. He can be seen in PS122's COIL Festival as part of *Too Shy to Stare* by Davis Freeman in January 2012. Website: [www.panoplylab.org/brianmccorkle/](http://www.panoplylab.org/brianmccorkle/)

**Samantha McHale**, a Nashville, Tennessee, native, completed her BFA in Dance on scholarship at Arizona State University in May 2011. Upon graduation, Samantha relocated to New York City where she has had the privilege of performing at City Center Studios for Ekilibre Dance Company and Dance

New Amsterdam for Ori Flomin. In 2007, Samantha performed Jose Limon's legendary duet *The Exiles* at the Annual Congress on Research in Dance Conference as restaged by Nina Watt. While residing in Arizona, Samantha performed at the Tempe Center for the Arts, the *Xenakis Festival*, the *Phoenix Fringe Festival*, the Alwun House, the Phoenix Art Museum, Nelson Fine Arts Center, and Margret Gisolo Theater. She is very excited to be a part of the restaging of Robert Ashley's *That Morning Thing* and is thankful for this opportunity.

**David Moodey** has collaborated with Robert Ashley since 1999. He was part of the Dust tour (New York, Warsaw, Paris and Lisbon), the creation of *Celestial Excursions* and *Made Out of Concrete*. David has designed for and toured with Molissa Fenley and Dancers since 1986. His design for Fenley's *State of Darkness* earned him a Bessie award for lighting design. He has also designed and toured numerous shows for Paul Lazar and Annie-B Parsons and their company, Big Dance Theater, and for David Neumann's *feedforward* at DTW. He designed the lights for Peter Boal's three seasons at the Joyce Theater in New York, and a gallery installation with sculptor Carol Hepper at the Maryland Institute for the Arts. He also works full time for the Metropolitan Opera in the electrics department, engineering and designing special effects.

**Paul Pinto** is a composer, vocalist and founding artistic director of thingNY. He has collaborated with and written music for such performers as Pauline Oliveros, the BBC Scottish Symphony, the Cuarteto Latinoamericano, load-bang, the ai Ensemble and IKTUS Percussion Quartet. At the helm of thingNY (called an "inventive new music cabal" by Time Out New York) Paul has premiered hundreds of new compositions. Paul is also a member of Varispeed, the collective that mounted *Perfect Lives Manhattan* earlier this month. Paul has five albums: *ADDDDDDDDD*, *The Gentlemen*, *Every Note on the Piano*, *NUDES*, and *For Stefanos Tsigrimanis*.

**Dave Ruder** is a creative type based in Brooklyn. He is a member of Varispeed, who earlier this month performed Ashley's *Perfect Lives* as part of Performa 11. He also performs as half of the duo Why Lie? with Aliza Simons, and presents concerts, forums, and multimedia events as part of both Sweat Lodge and Performers Forum. Dave primarily works as a clarinetist, guitarist, vocalist, and composer, but likes to keep things open. Website: [www.daveruder.com](http://www.daveruder.com).

**Megan Schubert**, soprano, is a devoted ambassador of new and experimental music of the 20th and 21st centuries. Schubert's tribute to Cathy Berberian at John Zorn's venue The Stone was listed as a Critic's Pick in TONY. Schubert recently created the role of Saint Francis in a world premiere of Sasha Zamler-Carhart's opera *I Fioretti* at La Mama E.T.C., the role of Scientist/Athena in Likeness to Lily's *COMMAND VOICE*, sang in the world pre-



miere of James Ilgenfritz's opera *The Ticket that Exploded*, and performed and produced the NY premiere of Georges Aperghis's *Sextuor: L'origine des espèces* with Avant Media.

Composer and percussionist **Aaron Siegel** has most recently worked on GROUP, a public, iPhone-based collective sound piece presented by the River-to-River Festival and Make Music New York. His CD *Science is Only a Sometimes Friend* for eight glockenspiels and organ was released in May 2011 on LockStep Records and hailed as "one continuous ecstatic sonic event." He is currently working on an opera for percussion, strings, singers and actors called *Brother Brother*, based on the lives of Orville and Wilbur Wright. Excerpts from this work will be previewed at the inaugural *Experiments in Opera Festival* in January and at a composer portrait concert given by Mantra Percussion in June 2012.

New York City native **Aliza Simons** wears many different hats: composer, transmission artist, musician, oral historian, and champion whistler. A graduate of Wesleyan University, she was awarded a Thomas J. Watson Fellowship in 2010 to spend a year conducting oral history interviews with community radio broadcasters in Northern Canada, South America and Western Africa. On November 6th, she collaborated in arranging and performing a site-specific adaptation of Robert Ashley's *Perfect Lives* with composer-collective Varispeed as part of Performa 11. She is also a member of Why Lie? the band, WHY LIE? the ensemble, and transmission art collective Cough Button.

**Samita Sinha** is a vocal artist and composer who combines tradition with experiment to create new forms, drawing from a deep grounding in North Indian classical music, a contemporary vocabulary, folk and ritual music, and songs and texts in several languages. She has performed her solo and ensemble work internationally, and has received awards and residencies from the Fulbright Foundation, NYSCA, Urban Artists Initiative, Queens Council on the Arts, Watermill Center, and Millay Colony. She received her MFA in Music/Sound from Bard and studied post-colonial Literature at Yale.

**"Blue" Gene Tyranny**, composer and pianist specializing in the avant-garde, has toured extensively in solo and group concerts throughout the U.S., Europe, Canada, Mexico and Brazil. He has composed over fifty works for electronic, instrumental and vocal ensembles, over thirty film and video soundtracks, and fifty scores for dance and theater productions. He has performed on many albums and performed with such diverse performer-composers as Robert Ashley, Peter Gordon, Laurie Andersen, John Cage, Leroy Jenkins, David Behrman, Brenda Hutchinson, Jon Gibson, William Duckworth (The Cathedral Band), Phil Perkins, Ben Manley, Carla Bley, Iggy Pop, Lise Vachon and many others. He has created live electronic and acoustic music for dances by Stefa Zaverucha, the Creach/Koester Co., Timothy Buckley, Trisha Brown

and Steve Paxton. His music is the subject of chapters in Cole Gagne's *Sonic Transports* (de Falco) and *Soundpieces 2: Interviews with American Composers* (Scarecrow Press) and W. Duckworth's *Talking Music* (Schirmer Press).

Recently featured in the *New York Times*, innovative vocalist/composer **Imani Uzuri** is an eclectic artist who creates and performs across various genres including concerts, recordings, experimental theater, performance art and sound installations. Her collaborators include Herbie Hancock, Wangechi Mutu, Vijay Iyer, Sanford Biggers, Talib Kweli and John Legend. She has performed at numerous international venues/festivals from Morocco to Moscow; from Lincoln Center to the United Nations including a recent special solo performance at the MoMA. *New York Magazine* has called her work "stunning." Her critically acclaimed debut album "Her Holy Water: A Black Girl Rock Opera" will soon be followed by her forthcoming new album "The Gypsy Diaries." Website: [www.imaniuzuri.com](http://www.imaniuzuri.com).

**Madeline Wilcox** is a freelance dancer in New York City, who earned her BFA in dance performance and BS in Communication (*summa cum laude*) from Arizona State University in 2011. While in New York, Madeline has had the pleasure of performing at the Joyce Theater for Ashleigh Leite Dance, and Dance New Amsterdam for Kendra Portier. In 2011, she was given the opportunity to perform with Matthew Westerby Company for the premiere of *Saturn Sky*. While in Arizona, she performed at the Margret Gisolo Theater, Orpheum Theater, Phoenix Art Museum, Phoenix Little Theater, the *Xenakis Festival*, the *Herberger Arts Festival*, the *Phoenix Fringe Festival*, and Tempe Center for the Arts. Madeline currently dances for Spark Movement Collective, and is thrilled to be a part of Robert Ashley's *That Morning Thing*.

**Kimberly Young** is a performer/choreographer based in Brooklyn. Her work has been presented by ISSUE Project Room, Movement Research at the Judson Church, in association with Joyce SoHo, at venues including SUNY Stony Brook's Staller Center (Stony Brook, NY), Studio 121 (Freeport, IL) and by Summer Stages Dance at Concord Academy (Concord, MA) where she received a Choreographers' Project Fellowship in 2008. As a performer, Young is honored to have worked with Yanira Castro, Tere O'Connor, Helene Lesterlin, Heather Olson, Todd Williams, Jennifer Schmermund, Paul Singh and the Jen Mesch Dance Conspiracy.

---

**THE KITCHEN GRATEFULLY ACKNOWLEDGES THE FOLLOWING  
INDIVIDUALS, FOUNDATIONS, CORPORATIONS, AND GOVERNMENT AGENCIES  
FOR THEIR SUPPORT AS OF SEPTEMBER 2011**

---

**\$50,000+**

Bloomberg Philanthropies  
The Mary Flagler Cary Charitable Trust  
Charlotte & Bill Ford  
Lambent Foundation Fund of the Tides Foundation  
The New York City Department of Cultural Affairs  
The New York City Council  
New York State Council on the Arts, a State Agency  
Sukey Cáceres Novogratz & Mike Novogratz  
The Open Society Foundations and the Fund for the  
City of New York  
Melissa Schiff Soros & Robert Soros  
The Andy Warhol Foundation for the Visual Arts

**\$25,000+**

The Greenwall Foundation  
David & Hermine Heller  
IAC  
Marla Mayer & Chris Ahearn  
Donald R. Mullen, Jr.  
The National Endowment for the Arts  
The Orentreich Family Foundation  
Melanie Shorin & Greg S. Feldman  
Thomson Reuters

**\$15,000+**

Apax Partners  
Bloomberg  
Joan and Joseph Cullman Family Foundation  
Matthew Doull  
Goldman Sachs  
The Jerome Foundation  
Mia Jung & Scott M. Lawin  
The MAP Fund  
The Mertz Gilmore Foundation  
Jacqueline Reses & Matt Apfel  
RBS  
The James E. Robison Foundation  
Cody J Smith  
Jennifer & Jonathan Allan Soros  
Virginia & Willard B. Taylor  
Mila & Thomas Tuttle  
Elizabeth Valteau & Benjamin Palmer

**\$10,000+**

Alvarez & Marsal Holdings, LLC  
BNP Paribas Global Equities and  
Commodity Derivatives  
The Dedalus Foundation, Inc.  
James and Judith K. Dimon Foundation  
The Fan Fox & Leslie R. Samuels Foundation

**\$10,000+ *continued***

Stefan Kaluzny  
Cortney & Bob Novogratz  
Paul, Weiss, Rifkin, Wharton & Garrison LLP  
The May and Samuel Rudin Family Foundation

**\$5,000+**

Jody & John Arnhold  
Bank of America Merrill Lynch  
Kyra Tirana Barry & David Barry  
Alison & David Cody  
The Durst Organization  
Rebecca & Marty Eisenberg  
Cristina Enriquez-Bocobo  
Foundation for Contemporary Arts  
Hand Baldachin and Amburgey LLP  
Cynthia Temple, HSBC Private Bank USA, a division  
of HSBC Bank USA, NA  
Margaret and Daniel Loeb – Third Point Foundation  
Antonio Magliocco, Jr. & Carla Solomon / Bulldog  
Ventures, Ltd.  
New England Foundation for the Arts / National  
Dance Project  
The NYC Department of Cultural Affairs through the  
Office of Council Speaker Christine Quinn  
The Overbrook Foundation  
Elizabeth Pepperman  
Related Companies  
Brenda & John G. Roche  
Fiona & Eric Rudin  
Alexandra & David Stern  
Ilya Szilak & Chris Vroom  
Hesu Coue-Wilson & Edward Wilson

**\$2,500+**

The Amphion Foundation  
Axe-Houghton Foundation  
The Aaron Copland Fund for Music  
The Cowles Charitable Trust  
Katie Cusack  
Paige Daly & Stephen DeBlasi  
The Danielson Foundation  
Susan & Arthur Fleischer, Jr.  
Douglas Hand  
The Jerome Robbins Foundation  
Abigail Levy & Anton J. Levy  
Amanda McGowan & Larry Vitale  
The NYS Office of Parks, Recreation and Historic  
Preservation through the offices of Assembly  
Member Richard N. Gottfried and State Senator  
Thomas K. Duane  
Joelle & Jonathan Resnick  
Eugene Singer  
The Towbin Fund  
Anna Verdi & John MacIntosh

---

**THE KITCHEN GRATEFULLY ACKNOWLEDGES THE FOLLOWING  
INDIVIDUALS, FOUNDATIONS, CORPORATIONS, AND GOVERNMENT AGENCIES  
FOR THEIR SUPPORT AS SEPTEMBER 2011**

---

**\$1,000+**

Dierdre Barry  
Brown Foundation Inc.  
Judith L. Church  
James Cohan  
The Cowles Charitable Trust  
Lee Ann Daly & Frank Todaro  
Molly Davies  
Jane & Michael DeFlorio  
Jeanmarie & Billy Fenrich  
Marci Field  
Alison Fox & Zach Feuer  
RoseLee Goldberg & Dakota Jackson  
Jennifer Goodale  
Agnes Gund  
The Harkness Foundation for Dance  
Marieluise Hessel/Dasein Foundation  
Jim Hodges  
Lisa Ivorian-Jones  
Caroline & Rod Keating  
Suzie & Bruce Kovner  
Rachel & Jean-Pierre Lehmann  
Lehmann Maupin Gallery  
Grace R. and Allen D. Marcus Foundation  
Keith Meister / Corvex Management  
Brooke & Daniel Neidich  
Dorothy Lichtenstein  
Barbara & Howard Morse  
Jean & Cactus Raazi  
Clifford Ross  
Yancey & Mark Richardson  
Astrid & Cristian SabellaRosa  
Jonathan Schorr  
Lisa Singer Moran & Charles Moran  
Annaliese Soros  
Andrea Soros & Eric Colombel  
Oakleigh Thorne  
Sofia & James von Moltke  
Thea Westreich & Ethan Wagner

**\$500+**

Liddy Berman  
Carmine Boccuzzi & Bernard Lumpkin  
Tonya Bonakdar Gallery  
JK Brown & Eric Deifenbach  
Lisa Cooley  
Paula Cooper Gallery  
Terrian Fischer  
Greene Naftali Gallery  
Steve & Wayne Kass  
Luhring Augustine

**\$500+ *continued***

Raymond T. & Maryanne Lyons  
Robin Meringolo  
Metro Pictures  
The Mufson Family Foundation  
The Pace Gallery  
Mariah Robertson  
Edwin Schlossberg  
Cindy Sherman  
Varinda Missett & Eric Strauss  
Hilary & Robert Steinman  
Gordon VeneKlasen  
Amanda Weil  
Micki Wesson  
Gail & Biddle Worthington  
Franny Heller Zorn & Richard Zorn  
David Zwirner Gallery

**\$250+**

Linda Bushke  
Experimental Television Center  
David Fanger & Martin Wechsler  
Iskra Fidancheva  
Spencer Finch  
David Herskovitz  
Galerie Lelong  
Gregory R. Miller  
Lori Zeltser & Len Berman

**\$100+**

Oliver Allen  
Steve Bodow  
Anney Bonney  
Thomas & Kamala Buckner  
Nicholas Croft  
Nicole Fix  
Heimbinder Family Foundation  
TR Henigson  
Alexandra Jennings  
Jason John  
Shyam Maskai  
Claribel Pearce  
Nicholas Potter  
Sal Randolph  
Ira Resnick  
Jane Richards  
Joan & Lawrence Sorkin  
Ryan Trecartin  
Natalie Winheim  
Paul D. Young

---

The Kitchen benefits from Materials for the Arts, a program of the NYC Department of Cultural Affairs/NYC Department of Sanitation.



The Kitchen's continued vitality depends on the generosity of its contributors, whose donations are 100% tax deductible. Please call Jess Dang at 212-255-5793 x 10 to discuss the benefits of becoming a donor or to establish a corporate match for your contribution. All checks can be sent to:

**Attn: Kitchen Contributions, 512 West 19th Street, NYC 10011**

**Anna Sperber: *FOREVERANDADAY***  
Thursday-Saturday, October 27-29, 8pm, \$15  
Curated by Matthew Lyons

Anna Sperber continues her explorations of light and texture in a new work, focusing on individual figures and single movements to heighten our awareness of sensation in choreographic distillations of time and place. With performers **Julie Alexander**, **Natalie Green**, **Jennifer Lafferty** and **Rebecca Serrell Cyr**, and a score composed and performed live by experimental trumpeter **Nate Wooley**. Lighting design created in collaboration with **Joe Levasseur**, and costume design by **Parker Lutz**.

**Maria Hassabi: *SHOW***  
Thursday-Saturday, November 3-5, 8pm  
Note: Two Friday performances, 7:30 & 9:30, \$15  
A new performance by **Maria Hassabi**, *SHOW*, features performers **Hristoula Harakas** and **Hassabi**, sound design by composer **Alex Waterman**, lighting by **Joe Levasseur** and a set designed by **Maria Hassabi** in collaboration with visual artist **Scott Lyall**, who provides dramaturgy for the work along with artist **Marcos Rosales**. Duration 60min.

**Lauren Kelley: *Froufrou Conclusions***  
November 11, 2011 – January 7, 2012  
Opening Reception: Friday, November 11, 6-8pm  
FREE

Curated by **Rashida Bumray**  
Employing a wry wit when commenting on matters of sexuality, race, and meditations on place, **Lauren Kelley** is a video artist best known for her series of short animated videos that combine claymation with her brown, plastic dolls. Stylistically evocative of children's television programs of her youth, Kelley stages absurd, jittery, and sometimes endearing narratives.

**Robert Ashley: *That Morning Thing***  
Saturday-Monday, November 19-21, 8pm  
Note: Two Sunday performances, 3pm and 8pm, \$30  
A Performa 11 Premiere co-presented with The Kitchen

Curated by **Mark Beasley**  
A pioneer of opera-for-television and mixed media musical theater **Robert Ashley** presents the New York premiere of his iconic opera, *That Morning Thing* (1967), directed by **Fast Forward**. Consisting of three acts with men's and women's speaking voices and eight dancers, the opera dramatizes the psychology of intimate but anonymous stories that the artist solicited from friends. *That Morning Thing* first premiered at the ONCE Festival in Ann Arbor, Michigan, in 1968.

**An Evening with n+1**  
Tuesday, November 29, 7pm  
FREE

This evening will feature readings by and discussion with recent contributors to the thrice-yearly print journal **n+1**. Nonchalantly blending pop culture, literary esoterica, and academic theory, **n+1** presents politics, literature and literary theory, culture, and philosophy in language free of jargon.

**Kyle Abraham: *Live! The Realist MC***  
Thursday-Saturday, December 8-10, 8pm, \$15  
Inspired by Pinocchio's plight to be a "real boy," **Kyle Abraham's** new ensemble dance work investigates gender roles in the black community and the quest for acceptance in the world of hip-hop celebrity. Featuring dancers **Rena Butler**, **Elyse Morris**, **Chaivar Monteiro**, **Rachelle Rafealedes**, **Hsiac-Jou Tang**, and **Maleek Malaki Washington**; music composed by **Kyle Abraham**; visual artwork by **Carrie Schneider**.

**An Evening with Electronic Literature Organization**  
Tuesday, December 13, 7pm  
FREE

**Electronic Literature Organization (ELO)** presents an evening of multimedia, interactive performative-readings highlighting a broad range of born-digital literary forms. The evening's presentations showcase five projects selected from the second Electronic Literature Collection, published in February 2011.

**Ne(x)tworks & Zeena Parkins with JACK Quartet**  
Friday-Saturday, December 16-17, 8pm, \$12  
**Ne(x)tworks** joins forces with **JACK Quartet** for these world premiere performances of composer, multi-instrumentalist, and electric harp pioneer **Zeena Parkins's** latest work, *Spellbeamed*, commissioned by **Ne(x)tworks**, with collaborations by **Cynthia Madansky** and **Preshish Moments**. The evenings begin with premieres from composers **Joan La Barbara**, **Miguel Frasconi**, and **Chris McIntyre**.

**Dance and Process**  
**Julie Alexander**, **Michelle Boulé**, and **Martin Lanz**  
Thursday-Friday, December 22-23  
Tickets: \$12

Curated by **Yasuko Yokoshi**  
The culmination of an extended group process of sharing work and receiving structured feedback, this evening features three new works by choreographers **Julie Alexander**, **Michelle Boulé**, and **Martin Lanz**.

For full show descriptions and tickets visit:  
[thekitchen.org](http://thekitchen.org)

## **STAFF**

Tim Griffin, *Executive Director and Chief Curator*

Keith Ashby, *Building Maintenance*

Bob Bellerue, *Technical Director*

Rashida Bumbray, *Associate Curator*

Jess Dang, *Development and Marketing Associate*

Samara Davis, *Curatorial Fellow*

Matthew Lyons, *Curator*

Jason Martin, *Development Manager*

Justin Neal, *Marketing Director*

Kerry Scheidt, *Associate Director*

Debra Singer, *Adjunct Curator*

Ramsay Stirling II, *Media and Technology Manager*

Lumi Tan, *Assistant Curator*

Zack Tinkelman, *Lighting Supervisor*

Neal Medlyn & Gillian Walsh, *Box Office*

Adrienne Truscott, *Laura Sheedy,*

*Nancy Kim House Managers*

Camila Barcelos, *Giulia Bazzanella*

*Marianka Campisi, Janny Chiu,*

*Cecile Janvier, Ingrid Kwon,*

*Beatrice Rocchi, Rebecca Rom-Frank, Interns*

## **CONSULTANTS**

Paula Court, *House Photographer*

Nicole Fix, *Financial Services*

John Migliore, *Archivist*

Iki Nakagawa, *Carmine Covelli, and*

*Jonathan Gabel, Video Documentation*

Blake Zidell & Associates,  
*Press Consultants*

## **BOARD OF DIRECTORS**

Philip Glass, *Chairman*

Chris Ahearn, *President*

Melissa Schiff Soros, *Vice-President*

Molly Davies, *Vice-Chairman*

Greg S. Feldman, *Treasurer*

Douglas A. Hand, *Secretary*

Robert Soros, *Chairman Emeritus*

Laurie Anderson

Matt Apfel

Sukey Cáceres Novogratz

Judith L. Church

Bryce Dessner

Matthew Doull

Cristina Enriquez-Bocobo

Zach Feuer

Charlotte Ford

Julie Graham

Scott M. Lawin

Marla J. Mayer

Meredith Monk

Nico Muhly

Catherine Orentreich

Benjamin Palmer

Matthew Ritchie

Tracey Ryans

Willard B. Taylor

Mila Tuttle

## **DIRECTOR EMERITUS**

Arthur Fleischer, Jr.

## **ADVISORY BOARD**

Melissa Feldman

Alfred Gillio

Kenneth Goldsmith

Nick Hallett

Ralph Lemon

Sarah Michelson

Stephen Vitiello

Joanna Yas

Yasuko Yokoshi

Visit [TheKitchen.org](http://TheKitchen.org)

Facebook [facebook.com/TheKitchenNYC](https://facebook.com/TheKitchenNYC)

Twitter [twitter.com/TheKitchen\\_NYC](https://twitter.com/TheKitchen_NYC)

Check-in on [foursquare](https://foursquare)