

The Kitchen

Center for experimental art and the avant-garde since 1971

Fall 2022 Season

Upcoming Fall 2022

The Kitchen's Fall 2022 season launches our organization beyond the walls of our Chelsea building as it undergoes renovations and moves us temporarily to another location with a rich avant-garde history: Westbeth. Throughout the fall and into next year, The Kitchen partners with numerous other peer organizations and collectives; engages artists in residencies with a durational programming model; and presents exhibitions and performances at Westbeth, at partner venues in New York, and in the digital realm. Treating place as a flexible medium that transcends the containment of given platforms, The Kitchen expands its history of deconstructing and challenging formal categories to expand possibilities for artistic futures. In tandem with this multi-layered season of programming, we are proud to announce the launch of an engaging digital guide for both in-person and online visitors on Bloomberg Connects—a free mobile app created by Bloomberg Philanthropies built to centralize access to programs from cultural institutions around the world.

Upcoming:

Samora Pinderhughes: *GRIEF*

November 10—January 24, 2023, on view select dates
Performances: November 10, December 10, and January 2023 date to be announced

Tyler Morse and Nia Nottage:
NYC Performance Archive 1980–2005
Throughout Fall 2022

June Canedo de Souza:
Every Memory Belongs to a Myth
The Kitchen OnScreen
October 2022

Will Lee: *All it does is turn*
The Kitchen OnScreen
November 2022

Ongoing Collaborations:

School for Poetic Computation

Various Sites
September 2022—September 2023

Montez Press Radio

Various Sites
September 2022—September 2023

Dia Art Foundation

Various Sites
September 2022—September 2023

The Kitchen presents

Sharmi Basu: *#HOWDOIFINDYOU?*
with Jesús Hilario-Reyes

October 27, 7pm
Westbeth, 163 Bank Street, 4th Floor Loft

Sharmi Basu: *#HOWDOIFINDYOU?* is made possible with residency support from Keith Haring Foundation; endowment support from Mary Flagler Cary Charitable Trust; annual grants from The Amphion Foundation, Inc., The Aaron Copland Fund for Music, Howard Gilman Foundation, Lambent Foundation, Open Society Foundations, and The Fan Fox and Leslie R. Samuels Foundation; and in part by public funds from New York City Department of Cultural Affairs in partnership with the City Council and New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature. This project was supported, in part, by a Foundation for Contemporary Arts Emergency Grant.

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Sharmi Basu, #HOWDOIFINDYOU?, 2022. Risograph print

PROGRAM NOTES

Jesús Hilario-Reyes, *Akin to the Hurricane* (2018–)

Performed from 7:00–7:30pm

Performed by Jesús Hilario-Reyes and Bronze Age

To interrogate the impossible complex that exists within the hyper-visibility and invisibility of the Black body, I utilize the aesthetics of carnival to take on a satirical approach that undermines said complex. The invisibility of the masquerade and the hyper-visibility of its spectacle allow for a necessary subversion to de-materialize this dichotomy.

Akin to the Hurricane is a continuous iterative series of performances that began in Spring 2018. Initially started as an Instagram/Facebook Live take-over, it later progressed into a series of impromptu sound performances. For this iteration, I will be accompanied by the incredible performer Bronze Age (@br0nzeage).

The performance includes quotes from Fred Moten's *Black and Blur* (2017) and Legacy Russell's *Glitch Feminism* (2020).

— Jesús Hilario-Reyes

Sharmi Basu, *#HOWDOIFINDYOU?* (2022)

Performed from 7:45–8:15pm

Performed by Sharmi Basu

Beast Nest will be performing a sonic clearing of The Kitchen's Westbeth space. Accompanying the performance is a print commenting on the use and limitations of tagging in archives and on the difficulty of using identifiers as search terms to find other queer, trans, BIPOC experimental artists, particularly in sound. The terms on the print are color-coded according to different uses in the research process and the results and networks of BIPOC experimental artists we were able to uncover. The research presented here is ever a work in progress.

Thank you to Dani Brito and Alison Burstein of The Kitchen and the other members of the 2021 Research Residency cohort, particularly Tyler Morse and Nia Nottage.

—Sharmi Basu

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ARTIST BIOS

SHARMI BASU aka Beast Nest is a multimedia performance artist, curator, composer, and arts organizer born and based in the unceded territories of Chochoeny Ohlone peoples, also known as Oakland, CA. They create sound and performance pieces that address vulnerability, accountability, and experiences of diaspora by creating new narratives for decolonial thinking toward individual and collective liberation. Their primary performance project, *Beast Nest*, shows us that the abstract and immaterial experiences of trauma can be transformed through the process of creation in art and sound. They believe that transcending the emotional landscape through active presence is the key to accessing multidimensionality and work with these ideas in their *Sound and Liberation* workshops, their curatorial projects, and their BIPOC improvisation group, the *Mara Performance Collective*. They received their MFA from Mills College and have hosted a number of workshops internationally that center on sound healing, decolonization, and conflict and accountability, as well as technical skill-shares. They have performed for SFMOMA, YBCA, San Francisco Electronic Music Festival, Cluster Festival, Ableton Loop, the International Symposium of Improvised Music, Soundwave SF, Human Resources LA, and many other spaces throughout the United States, Canada, and Europe. They have exhibited work at Coaxial, Southern Exposure, SOMArts, Counterpulse, Gray Area, and the Smithsonian.

ERINN BUHYOFF aka Bronze Age was originally conceived in Baton Rouge, LA, and is currently based in Brooklyn, NY. *Bronze Age* is a project practiced by Buhyoff that focuses on improvisation strategies and experimentation.

Through an interpretation of shifting geographies and environments, Bronze Age seeks to activate a latent performance network. By practicing improvisation in formal/informal performance settings, the restrictive preconceived duties of audience, performer, and space are contested.

JESÚS HILARIO-REYES aka MORENXX is an interdisciplinary artist born in San Juan, Puerto Rico who is currently based in Brooklyn, New York. They hold a Bachelor's in Fine Arts Studio from the School of the Art Institute of Chicago. Hilario-Reyes is a recent recipient of the Drawing a Blank Artist Grant, the Leslie Lohman Museum Fellowship, the Lighthouse Works Fellowship (2022), and the Bemis Center Residency program (2022). Hilario-Reyes has exhibited/screened both nationally and internationally, notably at the Museum of Contemporary Art Chicago (Chicago, IL); Black Star Film Festival (Philadelphia, PA); Mana Contemporary (Chicago, IL); Real Art Ways (Hartford, CT); Rudimento (Quito, Ecuador); Parasol Unit (London, UK); and Gladstone Gallery (NYC). While situating their practice at the crossroads of sonic performance, land installation, and expanded cinema, their iterative works examine carnival and rave culture throughout the West to take on a necessary remedial approach to the effects of "destierro." Destierro is an untranslatable Spanish term that is most akin to being "torn from the land." Hilario-Reyes's practice is largely concerned with the impossibility of the Black body, and the failures of mechanical optics.

The Kitchen

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