

THE KITCHEN
NEW YORK CITY'S CENTER
FOR EXPERIMENTAL ART
AND THE AVANT-GARDE
SINCE 1971

LINES OF DISTRIBUTION

NOVEMBER 21, 2024—JANUARY 25, 2025

Founded in New York's Greenwich Village in 1971, The Kitchen both emerged from and created a hub for a local community of artists working with new art forms. While operating as part of a concentrated downtown arts scene that nurtured experimental activities, the institution in its initial years began to confront the limited opportunities available for artists to showcase this kind of work across broader cultural circuits. *Lines of Distribution* takes as its starting point a subset of programs The Kitchen developed in the interest of widening these networks—programs that ventured beyond the institution's New York space to distribute and circulate art throughout the United States and abroad. These endeavors, which flourished largely between the 1970s and 1990s, included print initiatives, television programming, video distribution, and tours of live performances. Reflecting on The Kitchen's past engagements with distribution as intentional experiments in creating alternative models for disseminating art, *Lines of Distribution* asks: how can these historical strategies serve as springboards for new methods of working within today's changed landscape, wherein artworks traverse a proliferating array of physical and digital platforms with ever-increasing speeds?

To put this inquiry into practice, the exhibition reanimates aspects of The Kitchen's programming through a cross-institutional dialogue with partners that share investments in examining the role institutions play in setting artists and artworks into motion: Lofoten International Art Festival – LIAF and its organizer, North Norwegian Art Centre (both based in Lofoten, Norway). The partners collaborated to establish a temporary distribution channel between the 2024 edition of LIAF, titled *SPARKS* (on view from September through October 2024 in Lofoten), and *Lines of Distribution* at The Kitchen. Going beyond an invitation to present work in both exhibitions, this framework created avenues for four artists—Viktor Bomstad, Elise Macmillan, Kameelah Janan Rasheed, and Wong Kit Yi—to develop their projects via the exchange between two distinct local and institutional contexts.

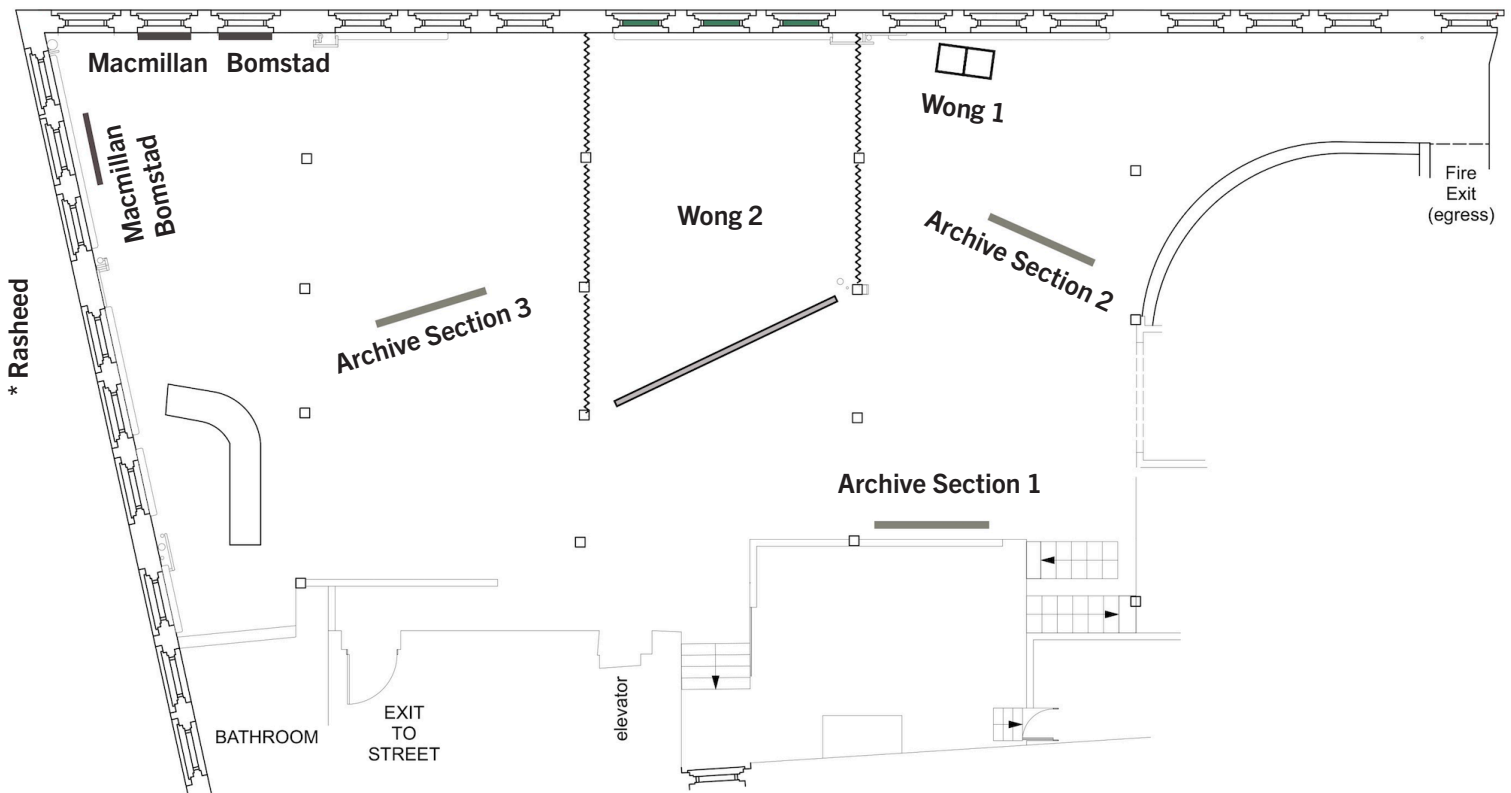
Lines of Distribution adopts a hybrid format that combines an archival presentation and a group exhibition. In the gallery, materials from The Kitchen Archives documenting the institution's past efforts with distribution appear alongside new works created for the exhibition that draw from and extend this lineage. An introductory archival section focuses on examples from the first two decades of The Kitchen's endeavors, highlighting the variety of program frameworks it developed to disseminate art outside its space. Additional displays of archival materials spotlight the exhibiting artists' engagements with records of the institution's programming history. United by their explorations of art's possibilities as a mode of communication across multiple types of boundaries, works by the exhibiting artists take on varied forms that entail distinct models of presentation and distribution, both within and beyond The Kitchen's walls: a video by Wong screens in a bespoke viewing room within the gallery; performances by Bomstad and Macmillan take place live during the opening weekend and then circulate as recordings, viewable on a monitor in the gallery and online through The Kitchen's broadcast platform, ON AIR; and a print by Rasheed travels as a poster displayed in public space in areas surrounding The Kitchen.

Building on historical traditions to bring about new opportunities for artworks to chart unexpected paths across contemporary circuits, *Lines of Distribution* experiments with the potential for art's distribution to spark reciprocal relations between artists and institutions beyond the model of one-way transmission.

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Gallery floor plan: *Lines of Distribution*

Featuring materials from The Kitchen Archives and new work by Viktor Bomstad, Elise Macmillan, Kameelah Janan Rasheed, and Wong Kit Yi



*Posted in public spaces outside The Kitchen at Westbeth and throughout surrounding areas

Archive Section 1:

Experiments in Distribution: The Kitchen, 1970s and 1980s

Founded by a collective of artists in downtown New York in 1971, The Kitchen was initially rooted in a local community of creative practitioners who acted as both presenters and audience members. Opportunities to bring visibility outside the downtown circuit to the kinds of experimental practices The Kitchen supported were limited by the stratification of mainstream and alternative institutional networks and the fixed range of media platforms available to promote or transmit art. However, within its first years, the institution began to address this lack, devising over the next two decades a range of initiatives that ventured beyond its physical space to disseminate the full spectrum of art forms it presented—including video, music, performance, dance, and visual art—to wider audiences throughout New York, the United States, and abroad.

This opening section introduces the institution's efforts in this arena as experiments in "distribution"—a term used here to describe models for bringing art into contact with audiences that are not tied to a singular site. A selection of documents gives insight into The Kitchen's investments in various distribution platforms and their relationships to overarching institutional goals, such as providing what it came to call "artist services." The display also includes program-specific documentation and ephemera that illustrate some of the frameworks The Kitchen developed to set art into motion outside the gallery, beginning with print initiatives and television programming in the 1970s and expanding in the 1980s with the addition of a formalized video distribution program and tours of live performances. Together, these materials shed light on how such experiments enabled the institution to offer practical and creative forms of support for artists, including opportunities for them to connect with broader publics, to engage with different technologies and contexts, and to garner revenue.

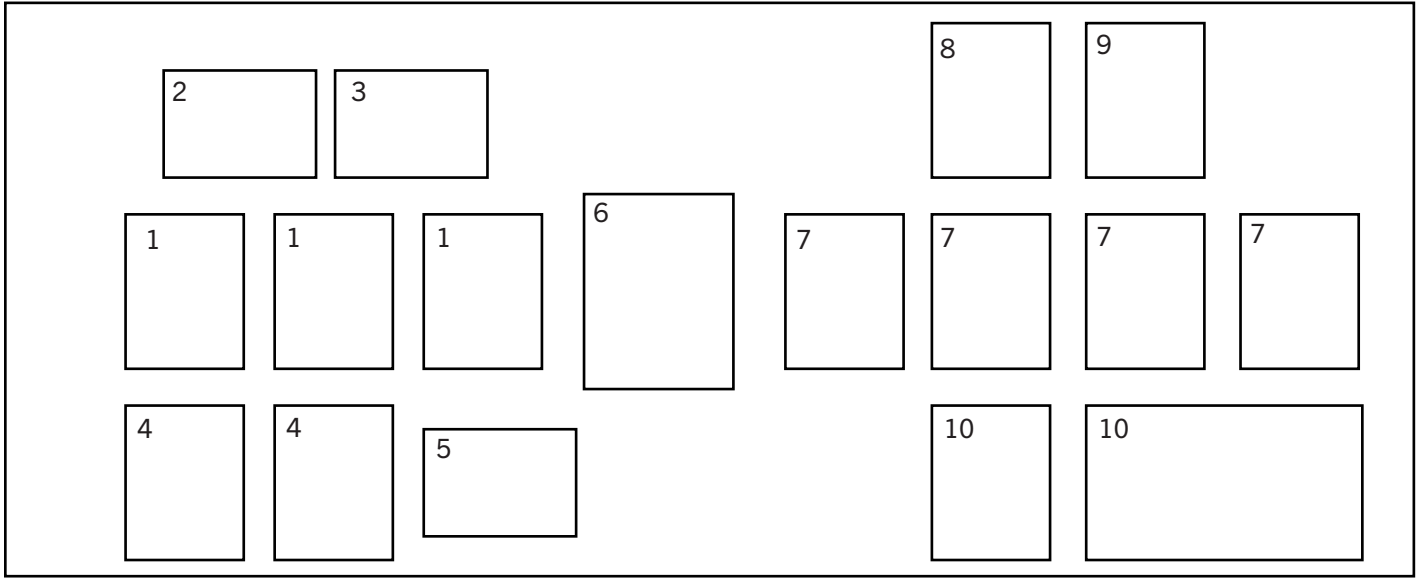
Providing a focused glimpse into the motivations and methods behind The Kitchen's historical distribution endeavors, this section establishes a foundation for the exhibition's reanimation of these traditions via the curators' invitations to artists Viktor Bomstad, Elise Macmillan, Kameelah Janan Rasheed, and Wong Kit Yi to create new works for this presentation. Through both form and content, each artist connects with one or more of the program types featured here.

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Archive Section 1:

Experiments in Distribution: The Kitchen, 1970s and 1980s

All materials courtesy of The Kitchen Archives, unless otherwise specified.



1. Pages from The Kitchen, 1975–1976 Yearbook, 1976
 Cover, Preface by Robert Stearns (pages 3–4)
 Ink on paper, exhibition copy

The second of the annual publications The Kitchen produced as a document of a year’s worth of programs, this “Yearbook” demonstrates a framework the institution developed to make images of and information about a multidisciplinary range of artworks available in a distributable form. As Director Robert Stearns notes in the Preface on view here, this publication extends beyond the 1974–1975 edition, which included records of the events that took place at The Kitchen only. In its expanded form, the 1975–1976 edition features information about programming activities that, like the Yearbook itself, set artworks into motion outside The Kitchen’s physical space: the Video Collection of tapes by artists and performance recordings available for loan or rental through what was then called the Touring Program, “aimed at bringing video presentations to universities, museums, and galleries around the country,” and the radio and television programs through which art “suited for transmission” could be brought “to almost limitless audiences.”

2. Patrick Hinley, Entrance to The Kitchen at 484 Broome Street (December 1978), 1978
 Black and white photograph, exhibition copy
 ©1978, Patrick Hinely, Work/Play

Beginning in the year of its founding in 1971, The Kitchen adopted the tradition of making and circulating print materials to announce and promote programming. In addition to producing monthly calendars like the one displayed lower on this wall, which provided a comprehensive listing of upcoming programming, The Kitchen also invited artists to create customized posters for their individual events. Primarily using these print materials to spread word within its local community, the institution would wheatpaste them on surfaces throughout downtown Manhattan. This photograph documents an array of posters affixed to the doors and walls around the entrance to The Kitchen’s physical space, where they served practical and aesthetic functions in communicating basic information about the date, time, and nature of events through individualized design strategies. One of the posters seen on the door in two variations is for an installation by The Kitchen’s co-founder Steina Vasulka, *AllVision No. 2* (1978): one version of that poster appears in the exhibition on the wall to the right of this photograph.

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3. Poster for Steina Vasulka, *AllVision No. 2* (1978) at The Kitchen, December 15, 1978–January 4, 1979
Offset print on paper, exhibition copy

4. The Kitchen, February 1976 Program Calendar, 1976
Recto and verso
Offset print on paper, exhibition copy

In a section on the back of the programming calendar titled “Cable TV Comes to SoHo,” The Kitchen announces the first live performance presented by the institution that utilized live cablecasting technologies: Douglas Davis’s *Three Silent and Secret Acts* (1976, documented in a photograph on the wall to the right). Davis’s performance was made possible by the installation of a cable line at The Kitchen, which was the first line in the SoHo neighborhood. This event marked the beginning of the institution’s involvement with programming for public access television—a realm that offered new opportunities to transmit artworks in real time to wider audiences. Expanding the reach of The Kitchen’s programming outside its downtown neighborhood, television enabled the institution to connect with a potential viewership of “over 80,000 Manhattan Cable Television subscribers,” as Robert Stearns notes in the Preface to The Kitchen’s Yearbook displayed on the wall above this calendar.

5. Douglas Davis, *Three Silent and Secret Acts*, 1976
Performance view, The Kitchen, February 22, 1976
Color photograph, exhibition copy
Photograph by Quesada/Burke Studio

6. The Kitchen, “What Is The Kitchen?”, c. 1982
Ink on paper, exhibition copy

Strengthening its investments in programming that extended beyond its physical space, The Kitchen introduced in the early 1980s Video Distribution and Touring—two distribution platforms that widened the radius of the previous decade’s experiments to connect with publics outside Manhattan, reaching national and international audiences. As articulated in this document and the one from the same year displayed on the wall to the right (titled “Activities of The Kitchen”), these initiatives joined with Broadcast as part of a suite of programs that defined the institution’s role as both a physical programming site and a “service organization” whose efforts

encompassed not only supporting the production of new work, but also creating opportunities to disseminate it across various cultural and media circuits.

7. Pages from The Kitchen, “Activities of The Kitchen,” 1982
Pages 1–4
Ink on paper, exhibition copy

8. The Kitchen, Double-sided Flyer for Video Distribution and The Kitchen Touring, c. 1982
Recto
Offset print on paper, exhibition copy

With the establishment of the Video Distribution program around 1981, The Kitchen formalized a framework through which it could make works from its “Video Library” available for rent or purchase to national and international arts and education institutions, thereby bringing its activities to new audiences in cities like those named in this document, from Stockholm to Paris to Los Angeles. Rooted in The Kitchen’s founding focus on video art, the collection available through the Video Distribution program included both works of video art that the institution had exhibited in its physical space and recordings of live performances that had taken place there. In addition to offering titles by individual artists, in the early 1980s The Kitchen made available a series of curated programs that captured the prominent tendencies in video, such as “Music/Video,” “Television, Etc.,” and “Image Processing” (as listed on the flyer displayed on the wall to the left).

9. The Kitchen, Introduction to Video Distribution Catalog, c. 1982
Ink on paper, exhibition copy

10. Pages from The Kitchen, The Kitchen Touring 1985–1986 Brochure, 1985
Cover and interior spread
Offset print on paper

As another avenue to introduce artists’ works across new national and international circuits in the 1980s, The Kitchen initiated a Touring Program. Following an inaugural European tour in 1980 sponsored by the United States International Communication Agency (detailed in Archive Section 2), The Kitchen developed an in-house program “designed to

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encourage emerging artists who cannot yet afford private management, to expand their reputation beyond New York City.” While the initial tours The Kitchen organized brought together curated groups of artists whose practices spanned its signature range of disciplines—music, performance, dance, and video—by the mid-1980s, the institution shifted its focus to organizing tours of productions by individual artists. Providing a service that “help[ed] artists reach audiences all over the world,” The Kitchen worked on behalf of the artists in its rotating touring roster “to obtain bookings, negotiate contracts, [and] coordinate and manage tours.”

Archive Section 2:

Spotlight on *Young American Artists: European Tour, 1980*

In 1980, The Kitchen organized its first large-scale international tour of live performances, with sponsorship from a U.S. government agency, the International Communication Agency (ICA). One of two sections presented in dialogue with artist Wong Kit Yi's new video *Made for Telefishion* (2024) (on view in the center of the gallery), this display spotlights the endeavor as an archival subject that fascinated the artist and informed the development of her video's narrative arc.

The ICA was founded in 1978 by President Jimmy Carter with a mandate to engage in public diplomacy—a form of relations that “supplements and reinforces traditional intergovernmental diplomacy, seeking to strengthen mutual understanding between peoples through a wide variety of international communication and educational and cultural exchange programs.” The Kitchen's Director, Mary MacArthur (now Mary Griffin), recognized an opportunity to channel the ICA's resources toward the aim of creating an international distribution network for performances by artists who had presented at The Kitchen. This section brings together a range of materials documenting the tour that resulted from Griffin's proposal to collaborate with the agency, which the final report refers to as *Young American Artists: European Tour, 1980*. The program included stops at venues in Stockholm, West Berlin, Paris, and Eindhoven, featuring performances by ten headlining artists whose practices spanned music, dance, and performance as well as presentations of video art by additional artists. Along with performance documentation, posters, and ephemera from each city, the display includes reports, internal memoranda, and press clippings that indicate both how The Kitchen prepared for and how local publics responded to an experiment in distribution that was also an act of cultural exchange—one that enabled the first trip abroad for many of the participating artists and the first encounters with the “American avant-garde” for some international audiences.

While the ICA did not collaborate with The Kitchen on further tours, the 1980 initiative laid the groundwork for the art center to develop its own in-house touring program (introduced in the “Experiments in Distribution” section), which traveled artists' performances across national and international circuits.

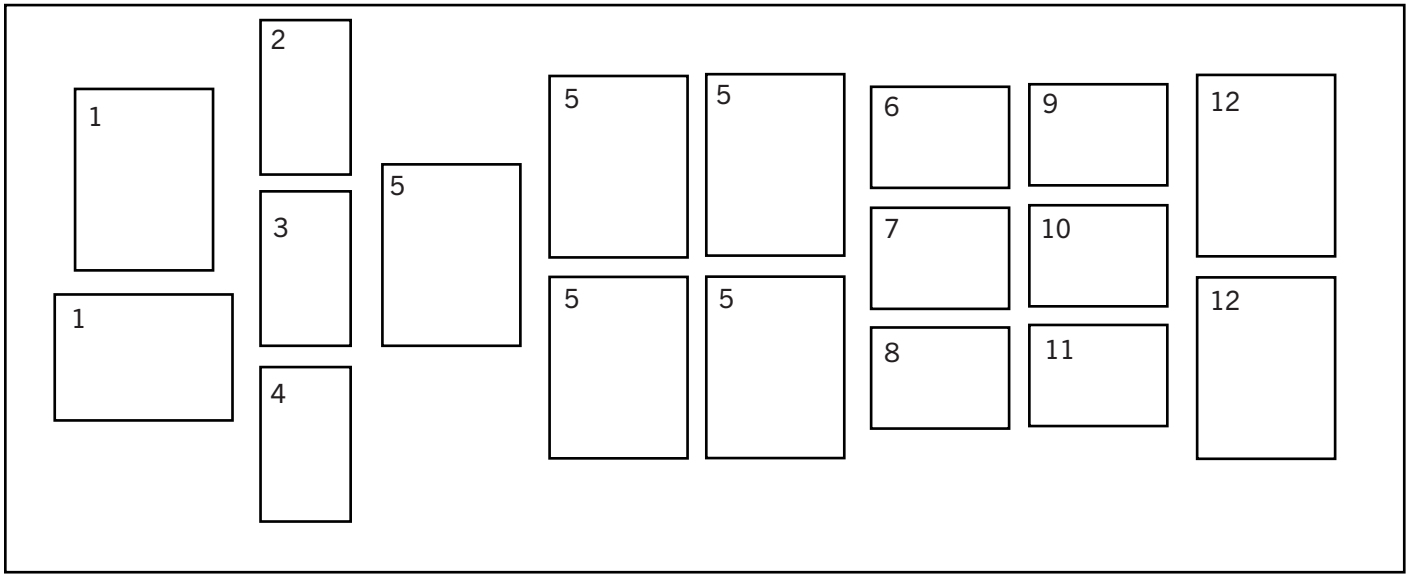
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Archive Section 2:

Front: Spotlight on *Young American Artists: European Tour, 1980*

All materials courtesy of The Kitchen Archives, unless otherwise specified.



1. Pages from The Kitchen, “The Kitchen European Tour—Notes to Performers in Company,” 1980
Pages 1–2

Ink on paper, exhibition copy

ZKM | Center for Art and Media Karlsruhe, Het Apollohuis /
ZKM-01-0020-02-00191

Courtesy of ZKM | Center for Art and Media Karlsruhe

In assuming the role of tour producer, The Kitchen took on responsibility for coordinating all aspects of administration and logistics related to planning performances and international travel across four countries with a company of over a dozen artists and supporting members. To manage this work, a member of The Kitchen’s staff, musician and composer Joe Hannan, transitioned from his position in promotion to that of tour organizer. This document highlights how Hannan and the institution’s organizational efforts encompassed providing artists with practical guidance on travel requirements and cultural etiquette. This support would have been especially relevant for many of the company members who had not traveled outside the United States before, whether for professional or personal reasons.

2. Joe Hannan, Opening Reception at Apollohuis, 1980

Black and white photograph, exhibition copy

ZKM | Center for Art and Media Karlsruhe, Het Apollohuis /
ZKM-01-0020-02-00138

© Het Apollohuis. Photograph by Peter Cox

Courtesy of ZKM | Center for Art and Media Karlsruhe

This photograph, taken during the opening reception for The Kitchen’s program of performances in Eindhoven, Netherlands, shows tour organizer Joe Hannan offering introductory remarks. While Hannan appears here representing The Kitchen in an administrative capacity, he is also seen in additional photographs on this wall as a performer in works by Robert Longo (below, number 3) and Rhys Chatham (right, number 10). Hannan and The Kitchen’s curators assembled a company for the tour that comprised artists who could similarly assume multiple roles, bridging administrative, artistic, and performance functions. For example, Adela Basayne coordinated administration and performed in Longo’s work; Longo presented his own work in addition to playing guitar in Chatham’s and Jeffrey Lohn’s pieces; percussionist David Linton performed in pieces by

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Eric Bogosian, Chatham, and Lohn; and saxophonist George Bishop performed in works by Bogosian and Longo. Other collaborations between the company members emerged organically during the tour, as artists invited one another to contribute to performances on one-off occasions. Separately, Bogosian, Chatham, and Lewis also served as curators for The Kitchen's programming in New York at different points in the years before and after the tour. Through the multifaceted contributions of company members, the tour demonstrated to foreign audiences The Kitchen's ethos as an artist-founded and artist-run institution in which administrative and curatorial staff moved fluidly between behind-the-scenes and "on stage" capacities and presenting artists regularly engaged in interdisciplinary collaborations.

3. Adela Basayne and Joe Hannan in Robert Longo, *Surrender*, from *Empire: A Performance Trilogy*, 1980
Performance view, Van Abbemuseum, October 29, 1980
Black and white photograph, exhibition copy
ZKM | Center for Art and Media Karlsruhe, Het Apollohuis /
ZKM-01-0020-02-00174
© Het Apollohuis. Photograph by Peter Cox
Courtesy of ZKM | Center for Art and Media Karlsruhe

4. Molissa Fenley and Lynne Allard in Molissa Fenley, *Energizer*, 1980
Performance view, Globezaal Stadsschouwburg, October 30, 1980
Black and white photograph, exhibition copy
ZKM | Center for Art and Media Karlsruhe, Het Apollohuis /
ZKM-01-0020-02-00178
© Het Apollohuis. Photograph by Peter Cox
Courtesy of ZKM | Center for Art and Media Karlsruhe

5. The Kitchen, *Young American Artists: European Tour*, 1980 Final Report, c. 1980
Cover page, pages 1–4
Ink on paper, exhibition copy

6. George Bishop and Julius Eastman, *Improvisatie*, 1980
Performance view, Apollohuis, October 31, 1980
Black and white photograph, exhibition copy
ZKM | Center for Art and Media Karlsruhe, Het Apollohuis /
ZKM-01-0020-02-00164

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An example of one of the organic collaborations that arose during the tour, the two-person improvisation between Julius Eastman and George Bishop stemmed from Eastman's desire to challenge the distinction between the "headlining" and "supporting" artists. Bishop was one of several members of the tour's company who was invited as a performer in other artists' works. In the final city, Eindhoven, Eastman proposed to Bishop and another of these performers, David Linton, that they collaborate as co-authors in an improvised work. After determining that his instrument, percussion, would not be conducive to the joint venture, Linton opted not to take part, leading to the final presentation of a duet between Eastman and Bishop.

7. David Linton, Jeffrey Lohn, and Robert Longo in Jeffrey Lohn, *Requiem to Stephen Biko*, 1980
Performance view, Apollohuis, October 31, 1980
Black and white photograph, exhibition copy
ZKM | Center for Art and Media Karlsruhe, Het Apollohuis /
ZKM-01-0020-02-00161
© Het Apollohuis. Photograph by Peter Cox
Courtesy of ZKM | Center for Art and Media Karlsruhe

8. George Lewis and Douglas Ewart in Douglas Ewart, *Red Hills*, 1980
Performance view, Apollohuis, November 1, 1980
Black and white photograph, exhibition copy
ZKM | Center for Art and Media Karlsruhe, Het Apollohuis /
ZKM-01-0020-02-00166
© Het Apollohuis. Photograph by Peter Cox
Courtesy of ZKM | Center for Art and Media Karlsruhe

9. George Bishop, Eric Bogosian, and David Linton in Eric Bogosian, *The Ricky Paul Show*, 1980
Performance view, Apollohuis, November 2, 1980
Black and white photograph, exhibition copy
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© Het Apollohuis. Photograph by Peter Cox
Courtesy of ZKM | Center for Art and Media Karlsruhe

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10. Joe Hannan, Rhys Chatham, David Linton, and Robert Longo in Rhys Chatham, *Out of Tune Guitar*, 1980
Performance view, Apollohuis, November 2, 1980
Black and white photograph, exhibition copy
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ZKM-01-0020-02-00145
© Het Apollohuis. Photograph by Peter Cox
Courtesy of ZKM | Center for Art and Media Karlsruhe

Romania, held from September 2 to 25, 1980. Following this engagement, all four artists participated in the larger group tour through Stockholm, West Berlin, Paris, and Eindhoven later that fall.

11. Rhys Chatham, *Out of Tune Guitar*, 1980
Performance view, Apollohuis, November 2, 1980
Black and white photograph, exhibition copy
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ZKM-01-0020-02-00146
© Het Apollohuis. Photograph by Peter Cox
Courtesy of ZKM | Center for Art and Media Karlsruhe

12. The United States Advisory Commission on Public Diplomacy, 1980 Report on the U.S. International Communication Agency, 1980
Cover page, introduction
Ink on paper, exhibition copy
Courtesy of U.S. State Department

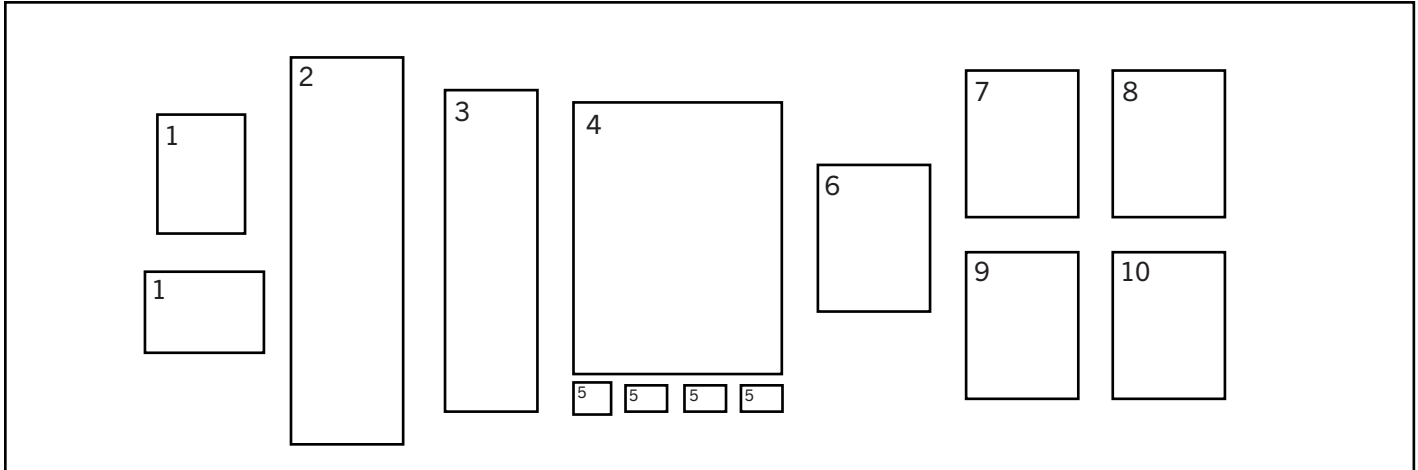
This report on the tour's sponsor, the United States International Communication Agency (ICA), provides insight into the Agency's mandate and its methods of public diplomacy. Established in 1978 through a restructuring of the United States Information Agency (USIA)—a Cold War initiative founded in 1953 to promote U.S. perspectives through cultural and educational programs—the ICA adopted new strategies to “organize the Agency to take maximum advantage of the powerful communication potential of the arts.” These efforts included collaborations with the National Endowments for the Arts and Humanities to select artists for public diplomacy activities. The Kitchen's Director Mary MacArthur (now Mary Griffin) developed a connection with an ICA representative she met while participating in a panel for the National Endowment for the Arts, paving the way for the collaboration between the institution and the Agency. As part of this partnership, The Kitchen was tasked with organizing a group of artists to perform in Eastern Europe, in addition to the cities featured in the “European Tour” that this section spotlights. To fulfill this request, The Kitchen curated performances by four artists—Julius Eastman, Jeffrey Lohn, and Bill T. Jones and Arnie Zane—for the *America Now* exhibition in Bucharest,

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Archive Section 2:

Back: Spotlight on *Young American Artists: European Tour, 1980*

All materials courtesy of The Kitchen Archives, unless otherwise specified.



1. Moderna Museet (Stockholm, Sweden), Postcard for The Kitchen Performances, October 3–5, 1980
 Recto and verso
 Offset print on paper, exhibition copy

2. Amerika Haus (Berlin, Germany), Poster for The Kitchen European Performances, October 14–18, 1980
 Designed by Nicolaus Ott + Bernard Stein
 Offset print on paper, exhibition copy

3. Pages from The Kitchen, “The Kitchen European Tour - Notes to Performers in Company,” 1980
 Itinerary for Paris, France, October 19–27, 1980. Pages 18–19, 21–22
 Ink on paper, exhibition copy
 ZKM | Center for Art and Media Karlsruhe, Het Apollohuis / ZKM-01-0020-02-00191
 Courtesy of ZKM | Collection

4. Het Apollohuis (Eindhoven, Netherlands), Poster for The Kitchen in Eindhoven Performances, October 29–November 2, 1980
 Offset print on paper, exhibition copy

5. Het Apollohuis, The Kitchen Admission Tickets, 1980
 Ink on paper, exhibition copy
 Cover and 3 tickets
 ZKM | Center for Art and Media Karlsruhe, Het Apollohuis /

ZKM-01-0020-02-00189
 Courtesy of ZKM | Collection

6. Joan La Barbara, “The Kitchen Hits the Road,” *Musical America*, January 1981, page 16
 Ink on paper, exhibition copy

7. “Experimentellt,” *Svenska Dagbladet* (Stockholm, Sweden), October 3, 1980 *
 Press Clipping on The Kitchen Letterhead
 Ink on paper, exhibition copy

8. “Marsmenschen aus Amerika,” *Der Abend* (Berlin, Germany), October 18, 1980 *
 Press Clipping on The Kitchen Letterhead
 Ink on paper, exhibition copy

9. Philippe Conrath, “Musique Radicale,” *Liberation* (Paris, France), October 24, 1980 *
 Press Clipping on The Kitchen Letterhead
 Ink on paper, exhibition copy

10. Frits Lagerwerff, “Minimalmode sloeg niet aan, Kitchen Festival Eindhoven was erg uiteenlopend” and “The Kitchen,” date and publication unknown, c. October 29–November 2, 1980 *
 Ink on paper, exhibition copy

*Translations of these articles are available in printed form at the desk or at the back of the digital version of this Exhibition Guide

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Wong Kit Yi

1. *Double Fishion*, 2024

Two-channel video installation, 18 seconds
Courtesy of the artist

Technical consultant: Joe Wakeman

2. *Made for Telefishion*, 2024

HD Video with sound, 43:43 minutes; projection screen with crystal rotating once every 43 seconds, four pairs of shoes
Courtesy of the artist

Writer and Director: Wong Kit Yi

Performers: Jacqueline Calle, Holly Caracappa, Ditte Krøyer, Gjermund Gjesme, Emily Su

Director of Photography: Joe Wakeman

Additional Camera: David Riley

Director of Audio Production: Isaac Silber

Producers: Alison Burstein, David Riley, Tassja Walker

Production Assistant: Andrea K. Castillo

Typography Design: Studio Pianpian He and Max Harvey

Subtitle Insertion: MetaObjects

Excerpts from *Two Moon July*, directed by Tom Bowes, 1986. Produced for The Kitchen by Carlota Schoolman. Courtesy of the Estate of Tom Bowes

Findus Norge, commercial for God Gammeldags Fiskegrateng, 2016. Courtesy of Findus Norge

Co-commissioned by The Kitchen and LIAF 2024/North Norwegian Art Centre, *Made for Telefishion* draws from Wong's experiences studying The Kitchen Archives and conducting research visits to sites in Lofoten. Charting a network of speculative associations, the video links The Kitchen to the archipelago in northern Norway by way of Wong's family home of Hong Kong.

Made for Telefishion draws on The Kitchen's history of television productions, taking shape as an experimental TV episode that blends elements of (soap) opera and karaoke. Set in a living room around a television set, the work follows a family of four—a Norwegian fisherman, his olfactory-obsessed scientist wife, and their two quirky daughters—as the father grapples with his recent recruitment to use his fishing vessel to collect intelligence for the Norwegian government. Through the family's exploration of how to repurpose official resources toward alternative ends by creating a new form of television, the episode self reflexively examines the platform's potential as a mode of direct and indirect communication. Drawing connections across eras and geographical regions, *Made for Telefishion* considers the intersections of domestic life, politics, art, and mass media.

Made for Telefishion premiered in Lofoten from September through October 2024 as part of LIAF 2024: SPARKS. Adding layers to the work for its presentation at The Kitchen, Wong has conceived a customized screening environment, inserting an alternative context for the video in the gallery and introducing new dimensions within the surface of the video projection itself. Further contextualizing Wong's work in this setting are two Archive Sections

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Archive Section 3:

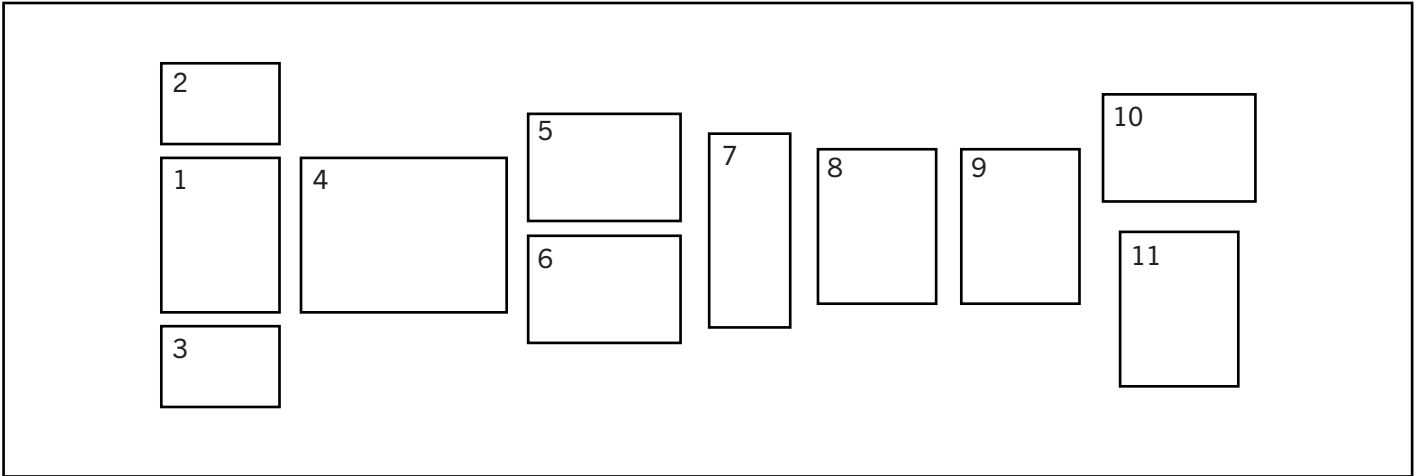
Spotlight on *Two Moon July*

Spotlighting *Two Moon July* (1986)—an hour-long, made-for-television “arts and entertainment special” directed by Tom Bowes and produced for The Kitchen by Carlota Schoolman—this section is one of two presented in dialogue with artist Wong Kit Yi’s new video *Made for Telefishion* (2024) (on view in the center of the gallery). Wong identified *Two Moon July* as a key source of inspiration while conducting archival research to develop her work, and the television special features as a central reference for her resulting video’s form and narrative.

Two Moon July documents a dramatized day-in-the-life of The Kitchen, portraying the institution’s signature range of activities spanning video, music, dance, performance, and film in a style that merges aspects of a variety show and a documentary. The special falls within the lineage of The Kitchen’s engagements with television as a distribution platform (introduced in the “Experiments in Distribution” section), which began in the mid-1970s with the airing of live performances on public access cable and extended in the late-1970s and into the 1980s through the production of new artworks tailored for broadcast platforms. The archival materials on display here make visible the multiple roles—including “fundraiser, producer, and distributor/agent”—that The Kitchen’s Broadcast team, helmed by Schoolman, assumed in order to bring ambitious artistic projects onto the airwaves. Providing a window into the more than two years the institution spent working on *Two Moon July* from its development through to its television premiere on PBS in September 1987, the selection charts the various forms of behind-the-scenes administrative and technical labor that went into making the special and coordinating its broadcast distribution. In addition, ephemera records the ways *Two Moon July* circulated apart from television: screenings in settings including The Kitchen and film festivals and sales and rentals administered by independent distributors brought the work into contact with audiences across national and international networks.

Archive Section 3:
Front: Spotlight on *Two Moon July*

All materials courtesy of The Kitchen Archives, unless otherwise specified.



1. The Kitchen, National Endowment for the Arts Media Arts Program Organization Grant Application Form, submitted November 28, 1984
Ink on paper, exhibition copy

In 1984, The Kitchen's Associate Director for Television Programming, Carlota Schoolman, began collaborating with director Tom Bowes as a producer on the development of *Two Moon July*. According to Schoolman, during the project's development, they recognized its potential to serve as the pilot episode for a broader series, The Kitchen Presents—"an arts/entertainment series designed to bring to the television audience a wide variety of contemporary performance, music, dance, and video." While continuing production on *Two Moon July*, The Kitchen concurrently began to seek funding for the continuation of the proposed series. To this end, in November 1984 the institution submitted this application to the National Endowment for the Arts Media Arts Program, requesting \$200,000 to support the production of the next four episodes.

2. Tim Carr and Anne DeMarinis in Tom Bowes, *Two Moon July*, 1986. Produced by Carlota Schoolman for The Kitchen Production view, The Kitchen, July 1985
Color photograph, exhibition copy
Photograph by Rocky Pinciotti

Two Moon July portrays an evening of multidisciplinary performances at The Kitchen, showcasing a variety of short artistic segments punctuated by glimpses of the behind-the-scenes making of the event. True to its subject, the special was filmed in The Kitchen's loft at 484 Broome Street in July 1985. This photograph, along with others below and to the right, documents the behind-the-scenes process of the filming itself, illustrating how The Kitchen transformed its physical space into a soundstage for this made-for-television production. Notably, *Two Moon July* was the final artistic event held at 484 Broome Street before The Kitchen relocated to a new building in Chelsea. The impending move allowed the crew greater flexibility to modify the loft during production than they would have otherwise had.

3. Performers and crew on the set of Tom Bowes, *Two Moon July*, 1986. Produced by Carlota Schoolman for The Kitchen Production view, The Kitchen, July 1985
Color photograph, exhibition copy
Photograph by Rocky Pinciotti

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4. Performers and crew on the set of Tom Bowes, *Two Moon July*, 1986. Produced by Carlota Schoolman for The Kitchen Production view, The Kitchen, July 1985
Black and white contact sheet, exhibition copy
Photograph © 1985 Paula Court

5. Ed Bowes and Tom Bowes filming David Byrne in Tom Bowes, *Two Moon July*, 1986. Produced by Carlota Schoolman for The Kitchen
Production view, The Kitchen, July 1985
Black and white photograph, exhibition copy
Photograph © 1985 Paula Court

6. Performers and crew on the set of Tom Bowes, *Two Moon July*, 1986. Produced by Carlota Schoolman for The Kitchen Production view, The Kitchen, July 1985. Pictured: Cindy Sherman, *Untitled*.
Black and white contact sheet, exhibition copy
Photograph © 1985 Paula Court

7. The Kitchen, Invitation to Benefit in Celebration of the Premiere Screening of The Kitchen Presents: *Two Moon July* at The Kitchen, July 10, 1986
Offset print on paper

Following the completion of *Two Moon July* in 1986, The Kitchen organized in-person events to begin introducing the work to audiences ahead of its television premiere. This invitation and the flyer to the right correspond to two such programs hosted at The Kitchen's new space in Chelsea at 512 W 19th Street, where the institution had relocated after filming the special.

8. The Kitchen, Flyer for Preview Screening of The Kitchen Presents: *Two Moon July* at The Kitchen, Oct 16 and 17, 1986
Offset print on paper, exhibition copy

9. The Kitchen, CPB (Corporation for Public Broadcasting) Promotional Grant Request for The Kitchen Presents: *Two Moon July*, c. 1987
Ink on paper, exhibition copy

In 1984, The Kitchen received a \$100,000 grant from the Corporation for Public Broadcasting (CPB) to support the production of *Two Moon July*. By 1986, PBS confirmed it

would air the completed work. At this point in the project, acting in the role of distributor/agent, The Kitchen took on responsibility for mounting a promotional campaign "to ensure that the program [would] be carried on as many [PBS affiliate] stations as possible." To garner funds for these efforts, The Kitchen submitted this grant request to CPB's promotion grants program for an additional \$6,000 of funding. The document details the institution's intentions to create promotional materials such as advertisements and photograph mailers, examples of which are displayed on the wall to the right.

10. The Kitchen, Promotional Photo Mailer for The Kitchen Presents: *Two Moon July*, 1987
Black and white photographs, exhibition copy
Title photograph by Amy Lynn; performer photographs by Paula Court

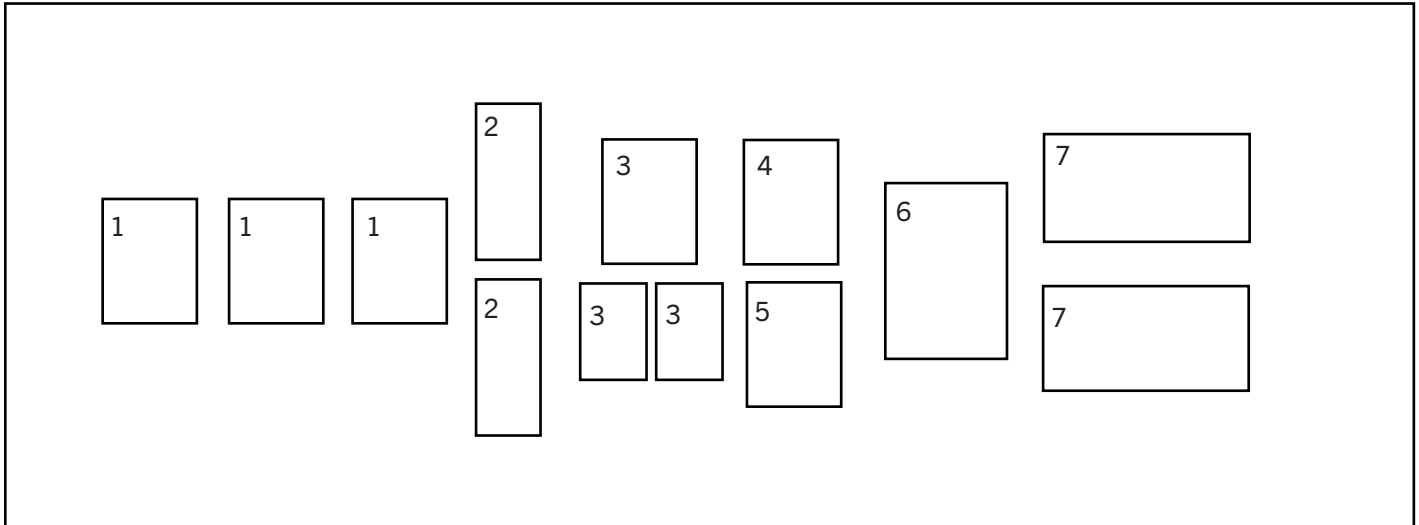
11. The Kitchen, 30- and 60-Second Spot Copy for The Kitchen Presents: *Two Moon July*, 1987
Ink on paper, exhibition copy

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Archive Section 3:

Back: Spotlight on *Two Moon July*

All materials courtesy of The Kitchen Archives, unless otherwise specified.



1. The Kitchen, Press Release for The Kitchen Presents: *Two Moon July* PBS Premiere, 1987
Ink on paper, exhibition copy

2. The Kitchen, Reminder Card for PBS Affiliates for PBS Press Preview and Air Feeds of The Kitchen Presents: *Two Moon July*, 1987
Recto and verso
Offset print on paper

As part of its promotional efforts for *Two Moon July*'s distribution, The Kitchen prepared this reminder card to mail to PBS affiliate networks in the months leading up to the special's premiere. The card served a dual purpose: soliciting information on the affiliate networks' plans to air the special and providing a way for them to request promotional materials for their own use. This correspondence template—along with the letter from Carlota Schoolman to PBS affiliate network KWCM, displayed to the right—highlights The Kitchen's substantial efforts both in promoting *Two Moon July* and tracking data on its broadcast. As Schoolman notes in her message, the responses provided "information" that was "tremendously useful in evaluating the impact of the program and was crucial to fundraising for future projects."

3. Judy Pfaff, handwritten reply on letter from Carlota Schoolman, with enclosure of Pioneer Public TV September 1987 Schedule. Original letter dated September 18, 1987
Pages from Pioneer Public TV September 1987 Schedule, cover and page 11
Ink on paper, exhibition copy

4. Carl VP Groome, "*Two Moon July*: Kitchen Video Retrospective," *EAR Magazine* 11, Number 4 (December 1986/January 1987)
Press Clipping on The Kitchen Letterhead
Ink on paper, exhibition copy

5. Stephen Holden, "'Two Moon July': A Special on Experimentalists," *The New York Times*, September 11, 1987
Press Clipping on The Kitchen Letterhead
Ink on paper, exhibition copy

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6. 1987 Berlin International Film Festival, Poster for The Kitchen Presents: *Two Moon July* Screening at The Arsenal, February 27, 1987

Offset print on paper, exhibition copy

In addition to hosting previews of *Two Moon July* at its own space (featured on the front side of this wall), The Kitchen participated in film festivals such as the 1987 Berlin International Film Festival to bring the work to in-person audiences outside New York. Like The Kitchen's programs, the screening in Berlin took place before the special's broadcast premiere on PBS.

7. Pages from Pacific Arts Video, Brochure for Three Programs from The Kitchen, c. 1986

Front and back cover, interior cover, and page 1

Offset print on paper

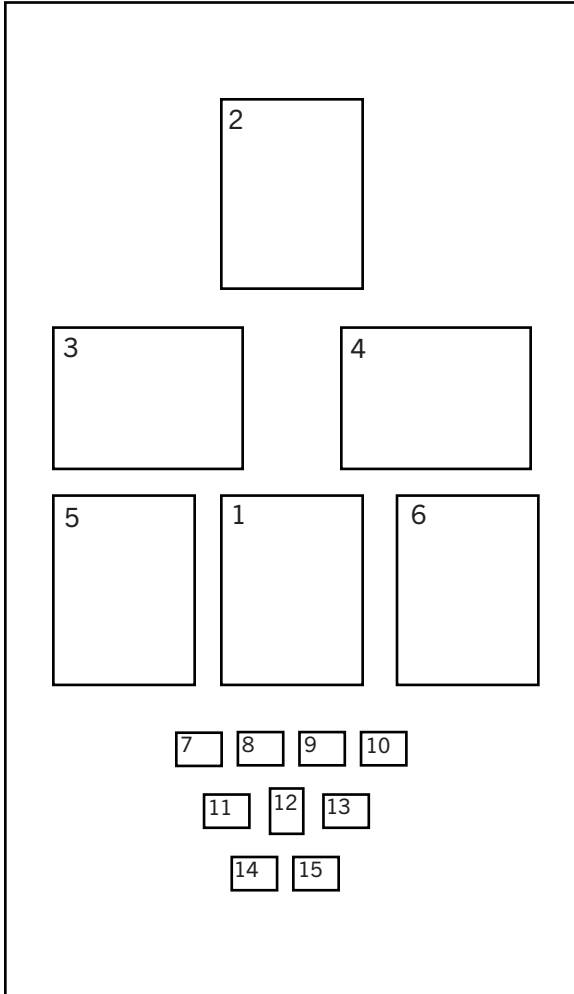
As another means of circulating *Two Moon July*, The Kitchen secured commercial distribution for the program, along with two others it had produced, through Pacific Arts Video. This mode of distribution made the video tape available to wide audiences for rent or purchase, both directly from Pacific Arts Video and through retailers like Tower Records. In a July 1987 letter to *Elle* magazine pitching a story on *Two Moon July*, The Kitchen's Joe Hannan cited the Pacific Arts Video distribution as a noteworthy angle. He went on to illustrate the point by noting, "In Tower records the other evening, *Two Moon July* was displayed over the counter, right between *True Stories* [1986, directed by David Byrne] and *Blue Velvet* [1986, directed by David Lynch]."

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Viktor Bomstad

All materials courtesy of The Kitchen Archives, unless otherwise specified.



1. Viktor Bomstad, *Untitled*, 2024

Ink on paper, 11x17

Courtesy of the artist

2. The Kitchen, Calendar for *New Music, New York* at The Kitchen, June 8–16, 1979

Offset print on paper

3. The Kitchen, Poster for Sonic Youth, as part of Bands at The Kitchen featuring Swans, Sonic Youth, Bill's Friends, The Mob, Mon Ton Son, Elephant Dance, V-Effect, Toy Killers, Interference, Ordinaires, Mofungo, and Beastie Boys at The Kitchen, December 27, 1982

Offset print on paper, exhibition copy

4. The Kitchen, Flyer for Arthur Russell, *24 to 24 Music* at The Kitchen, April 27–28, 1979

Offset print on paper, exhibition copy

5. The Kitchen, Poster for Bands at The Kitchen featuring Swans, Sonic Youth, Bill's Friends, The Mob, Mon Ton Son, Elephant Dance, V-Effect, Toy Killers, Interference, Ordinaires, Mofungo, and Beastie Boys at The Kitchen, December 27–30, 1982

Offset print on paper, exhibition copy

6. The Kitchen, Poster for Elliott Sharp, *Crowds and Power: What Happens When Instruments Find Their Way Into The Wrong Hands* at The Kitchen, October 22–23, 1982

Offset print on paper, exhibition copy

7. Shigeo Anzai, Group Photo, Final Night of *New Music, New York* at The Kitchen, June 16, 1979

Pictured: Front row, kneeling (L to R): Jeffrey Lohn, Michael Byron, Garrett List, Bob Bielecki, Charles Amirkhanian, Richard Teitelbaum, Michael Nyman. Back row, standing (L to R): unknown person, David Van Tieghem, Scott Johnson, Ned Sublette, Laurie Spiegel, Rhys Chatham, Nina Canal, Frankie Mann, Peter Gordon, Mary MacArthur Griffin, Laurie Anderson, Charlie Morrow, Wharton Tiers, Marc Grafe, unknown person, Phill Niblock, David Behrman, Joe Hannan, "Blue" Gene Tyranny

Black and white photograph, exhibition copy

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8. Shigeo Anzai, Kitchen Staff Photo, taken during *New Music, New York* at The Kitchen, June 1979

Pictured: Front row, kneeling (L to R): unknown person, Eric Bogosian, RoseLee Goldberg. Back row, standing (L to R): Steve Cellum, Mary MacArthur Griffin, Jamie Avins, Marc Grafe, Michael Byron, Rhys Chatham, Joe Hannan
Black and white photograph, exhibition copy

9. Shigeo Anzai, Panel Discussion, *New Music, New York* at The Kitchen, June 1979

Black and white photograph, exhibition copy

10. Shigeo Anzai, Panel Discussion, *New Music, New York* at The Kitchen, June 1979

Black and white photograph, exhibition copy

11. Shigeo Anzai, Audience Photo, taken during *New Music, New York* at The Kitchen, June 1979

Pictured: Unknown person

Black and white photograph, exhibition copy

12. Shigeo Anzai, Audience Photo, taken during *New Music, New York* at The Kitchen, June 1979

Pictured: A. Spencer Barefield and Mary MacArthur Griffin

Black and white photograph, exhibition copy

In an installation bringing together a new text with a selection of materials from The Kitchen Archives, Bomstad invites viewers into his process of developing a new performance work for *Lines of Distribution*. Bomstad is a traditional joiker and experimental guitarist from the north of Sápmi/Norway. Considered to be the oldest vocal tradition in Europe, joik is a traditional singing style of the Sámi people. Through this symbolic, musical language, joikers seek to capture through melody and performance the essence of people, animals, and places that are being joiked.

In his practice, Bomstad explores joik as the foundation for improvisation. Building on a solo performance staged as part of LIAF 2024, for which the artist employed his signature vocal and guitar methods, Bomstad culled The Kitchen Archives for sonic inspirations and spirits to conjure through his singing. To bring presence in the gallery to his set of references, Bomstad spotlights ephemera and documentation related to four performances from The Kitchen's history: photographs from the seminal festival *New Music, New York* (1979) and posters from noteworthy concerts by Arthur Russell (*24 to 24 Music*, 1979), Sonic Youth (as part of Bands at The Kitchen, 1982), and Elliott Sharp (*Crowds and Power*, 1982). Evoking the form of a portal, the display surrounds a new text by Bomstad that illuminates the ways the artist's work reaches across realms and temporalities.

13. Shigeo Anzai, Audience Photo, taken during *New Music, New York* at The Kitchen, June 1979

Pictured: Mary MacArthur Griffin and Robert Ashely
Black and white photograph, exhibition copy

14. Shigeo Anzai, Audience Photo, taken during *New Music, New York* at The Kitchen, June 1979

Pictured: Meredith Monk and Mary MacArthur Griffin
Black and white photograph, exhibition copy

15. Shigeo Anzai, Audience Photo, taken at the Mudd Club after *New Music, New York* at The Kitchen, June 1979

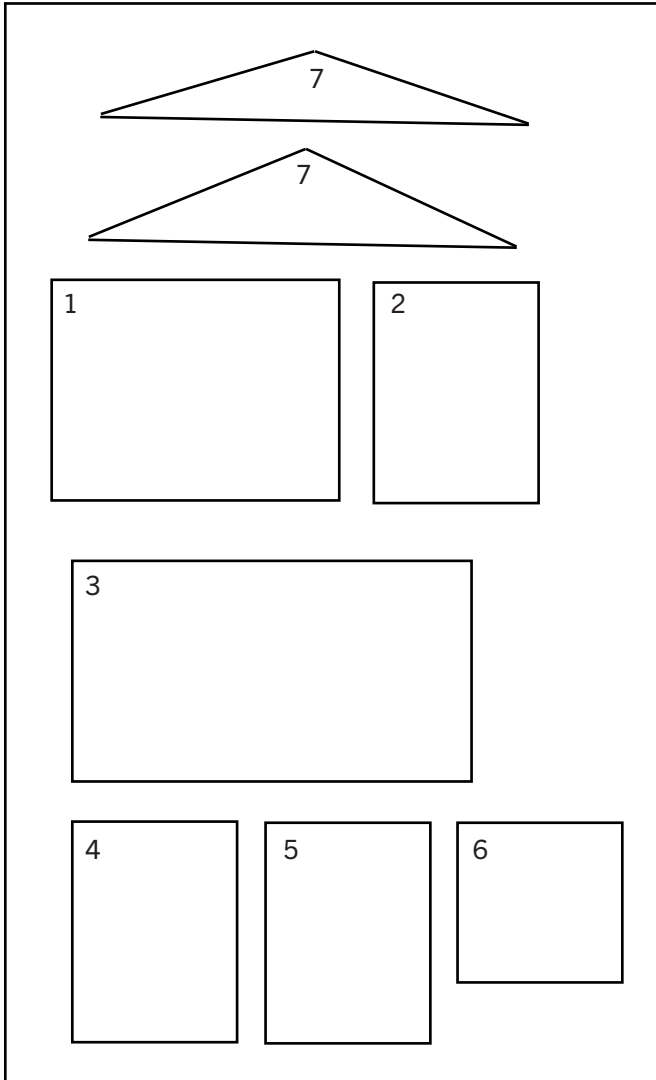
Pictured: Joe Hannan, Tom Bowes, and unknown person. Background, right: Troy Brauntuch
Black and white photograph, exhibition copy

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Elise Macmillan

All materials courtesy of the artist.



1. Notes for *Surprised Everytime, 2024*
Sketchbook pages, ink. Two pages, 9 x 12 inches

List of audio recordings from The Kitchen Archives
Macmillan and her collaborator Cal Schrecongost worked
with while composing and dubbing onto magnetic tape
bows for the performance, *Surprised Everytime Live at The
Kitchen (2024)*.

2. Notes for Magnetic Tape Bows for *Surprised Everytime,*
2024
Sketchbook page, ink and watercolor. 9 x 12 inches

3. Notes for the Score of *Surprised Everytime, 2024*
Sketchbook pages, ink and watercolor. Three pages, 9 x 12
inches

4. Notes for Long Tape Bows for *Surprised Everytime, 2024*
Sketchbook page, ink and watercolor. 9 x 12 inches

5. Notes for Speech Bows for *Surprised Everytime, 2024*
Sketchbook page, ink and watercolor. 9 x 12 inches

6. Maxell C30 – Communicator Series audio cassette sleeves
from tapes used to dub archival audio. 4 x 4.25 inches

7. Magnetic Tape Bows for *Surprised Everytime Live at The
Kitchen, 2024*
Eight bows (Audio on Maxell C30 – Communicator Series
magnetic tape, wood, tape), bow holder. Dimensions variable

Macmillan presents a series of drawings, notes on paper, and instruments related to her piece *Surprised Everytime* (2024), a sonic work that has been developed and presented in stages through the artist's collaboration with LIAF 2024 and The Kitchen. Reflecting on the kinds of information held in different man-made and natural materials and the possible means of communicating such data, *Surprised Everytime* is a performance for a suite of instruments made by Macmillan and her collaborator Carl Schrecongost including long fiddle bows made from magnetic tape, devices made from walkmans and answering machines, and bows made from the hair of an unusually tall horse.

The work emerges from Macmillan's longstanding interest in making and playing experimental instruments, in the tradition of Laurie Anderson's Tape Bow Violin, Ellen Fullman's Long String Instrument, and Paul DeMarinis's

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inventions for *Songs Without Throats*—all made by artists who have performed at The Kitchen. Macmillan first performed *Surprised Everytime* solo as part of LIAF 2024: SPARKS in September at the former telegraph station, Sørvågen Radio, in Lofoten. A recording of that concert was broadcast on Montez Press Radio in October. Macmillan staged a second iteration of the work accompanied by a tape bow ensemble in Svolvær, Lofoten as part of the opening program for LIAF 2024. To develop the piece by adding new layers in dialogue with The Kitchen's context, Macmillan and Schrecongost engaged with audio recordings in The Kitchen Archives. In "Notes for *Surprised Everytime*," Macmillan offers a key to the archival source materials that they identified as the basis of new compositions to be dubbed onto magnetic tapes and played as bows in the performance. "Notes for Magnetic Tape Bows, Long Tape Bows, and Speech Bows" give insight into the distinctive personalities and traits of each sculptural longbow, which the artists refer to with evocative names. As a gesture toward the performance, the artist additionally shares notes toward what became a score for the new iteration performed at The Kitchen as part of *Lines of Distribution, Surprised Everytime Live at The Kitchen*.

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Recordings of Performances by Elise Macmillan and Viktor Bomstad

* Recordings play on loop on the same monitor. Both performances took place at The Kitchen at Westbeth on November 22, 2024 as part of the opening programming for *Lines of Distribution*. These recordings are additionally available to view on The Kitchen's broadcast platform, ON AIR (thekitchen.org). This online broadcast extends The Kitchen's decades-long tradition of circulating performance recordings through its Video Distribution program in order to bring greater visibility to these ephemeral works after their occurrence. Performance recording videography and editing by Al Foote III, sound editing by Isaac Silber.

Elise Macmillan, *Surprised Everytime Live at The Kitchen*, 2024

Performed by Long Tape Bow Ensemble—Elise Macmillan, Carl Schrecongost, Joseph Wolf Helland, and Kaja Krakowian, with special guest Joe Jeffers

25:30 minutes

Surprised Everytime Live at The Kitchen is a new iteration of *Surprised Everytime* (2024)—a sonic work Macmillan has developed and presented in stages through the artist's collaboration with LIAF 2024 and The Kitchen. Reflecting on the kinds of information held in different man-made and natural materials and the possible means of communicating such data, the performance features fiddle and a suite of instruments made by Macmillan and Schrecongost including long fiddle bows made from magnetic tape, devices made from walkmans and answering machines, and bows made from the hair of an unusually tall horse. *Surprised Everytime* animates the instruments in an enigmatic chorus while weaving associations to choreography, mythology, choral singing traditions, acoustic dampening techniques for noise pollution, radio shows, and the history of signal transmission.

Macmillan first performed *Surprised Everytime* solo in the lead-up to LIAF 2024: *SPARKS* on September 7 at the former telegraph station, Sørsvågen Radio, in Lofoten. With a tape bow ensemble, Macmillan staged a second iteration of the work in Svolvær, Lofoten as part of the opening program for LIAF 2024. For *Surprised Everytime Live at The Kitchen*, Macmillan and Schrecongost add new layers to the piece by engaging with audio recordings in The Kitchen Archives. Stitching together these archival sonic materials, the artists create a composition that they dub onto magnetic tapes and play as bows in the performance with Krakowian and Helland.

Viktor Bomstad, *Untitled*, 2024

30:03 minutes

Featured excerpts from archival recordings:

Elliott Sharp, *Crowds and Power*, performed and recorded at The Kitchen in 1982. Courtesy of the artist

Phillip Niblock, *Four Arthurs*, performed and recorded as part of *New Music, New York* at The Kitchen in June 1979. Courtesy of the Phillip Niblock Estate

Bomstad is a traditional joiker and experimental guitarist from the north of Sápmi/Norway. Considered to be the oldest vocal tradition in Europe, joik is a traditional singing style of the Sámi people. Through this symbolic, musical language, joikers seek to capture through melody and performance the essence of what is being joiked, such as people, animals, and places.

In his practice, Bomstad explores joik as the foundation for improvisation. Building on a solo performance staged as part of LIAF 2024, the artist culled The Kitchen Archives for sonic inspirations and spirits to conjure through his music. In a new solo improvisation for *Lines of Distribution*, Bomstad weaves sampled archival materials together with his signature methods for voice, guitar, and electronics.

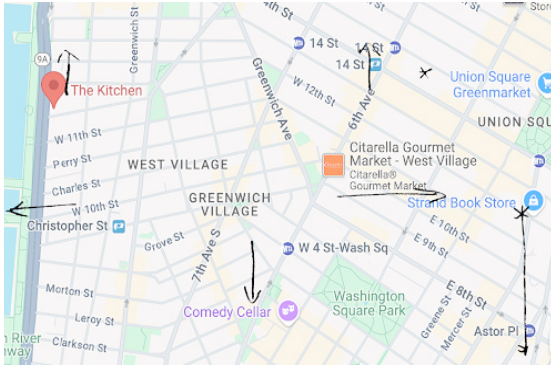
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Kameelah Janan Rasheed



1. *Feral Seeds (01)*, 2024

Offset print on paper, 18 x 24 inches. Edition of 400
Courtesy of the artist

*Posted in public spaces outside The Kitchen at Westbeth and throughout surrounding areas determined by overlaying isolated design notations found in The Kitchen Archives on a map of Lower Manhattan as seen here

With *Feral Seeds (01)*,¹ Rasheed responds to and carries forward The Kitchen's tradition of creating custom-designed print materials for individual events and performances. Echoing the institution's distribution method of publicly displaying these posters around its physical space in downtown Manhattan in the 1970s and 1980s, Rasheed's work appears on surfaces in public spaces surrounding The Kitchen at Westbeth.

Taking form as a tear-off flyer, *Feral Seeds (01)* engages with processes of distribution both in its mode of display and through its conceptual explorations. To develop the work, Rasheed spent time studying the posters and related materials held in The Kitchen Archives. Rather than focusing on the completed prints, the artist drew inspiration from the annotations, markings, and redactions on design paste-ups—handmade layouts for print materials created before the advent of digital design software. With paste-ups, designers layered transparent sheets with different pieces of information to create relationships between text, image, and other design elements. For Rasheed, the annotations are often-unseen forms of communication that reveal how the design and printing process itself was distributed across multiple sites and individuals in the creation of offset prints in the 1970s and 1980s—from creating the paste-ups to photographing the completed layout, making a printing plate, and duplicating the prints. Isolating the archival notations and aggregating them into a new composition on the top third of *Feral Seeds (01)*, Rasheed visualizes the lines of exchange and points of connectivity embedded within this distributed process.

In the bottom portion of the flyer, Rasheed introduces excerpts of text from two literary works: Clarice Lispector's *The Passion According to G.H.* (1964) and Lucille Clifton's *the message from The Ones* (late 1970s). Using the same visual language of annotations and redactions, the artist presents sentences from these texts as fill-in-the-blank prompts on elongated tear-off tabs for readers to take with them. In doing so, Rasheed transforms the poster into the starting point for a new process of distribution: a dispersed form of communication that unfolds as viewers interact with and respond to the tear-off pieces. Building on the work she exhibited at LIAF 2024, *antennas filibuster for lifetime reception, ii* (2024)—an installation comprising videos and a wall drawing that examined the notion of “filibuster” as a performative exercise in slowing down the transmission of ideas—Rasheed explores in *Feral Seeds (01)* an alternative method for adjusting the pace of communication. By inviting a collective exchange of ideas, the tear-off prompts propose the possibility for asynchronous dialogue, where individuals engage in meaning-making at different times and over indeterminate durations.

1 The work's title *Feral Seeds (01)* references what artist Chang Yuchen calls a practice of “publishing as a dandelion spreading its seeds”—a description that resonates with Rasheed's interest in relinquishing control over the distribution pathway for these prints after posting them outside. Through this act, Rasheed introduces the possibility for the prints to be carried by natural rather than human forces; for the dissemination of prints to become generative, following the process through which, in the words of Octavia Butler in *Parable of the Sower*, “plants seed themselves, windborne, animalborne, waterborne, far from their parent plants.”

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English Translations of Press Clippings from Archive Section 2

“Experimentellt,” *Svenska Dagbladet* (Stockholm, Sweden), October 3, 1980

“Experimental”

Bill T. Jones (above) and Arnie Zane have long worked together, co-founding “The American Dance Asylum” in New York, among other things.

The Kitchen is the name of New York’s leading center for video, new music, experimental dance, and art performances. On October 3, 4, and 5, the group visits the Moderna Museet. *The Kitchen* visit begins tonight at 7:00 p.m. with Molissa Fenley’s *Energizer*, a three-part dance performed by Fenley herself and Lynne Allard. Following this, Julius Eastman will play his own compositions for piano and voice.

Tomorrow, Saturday at 3:00 p.m., there will be more dance. This will feature *Monkey Run Road*, a 50-minute dance by Bill T. Jones and Arnie Zane, with music by Helen Thorington. George Lewis on trombone and electronics, along with Douglas Ewart on woodwinds and percussion, have put together a program presenting each other’s works in a new format.

On Sunday at 3:00 p.m., The Kitchen’s visit concludes with Robert Longo’s *Surrender*—performance art featuring a dancing couple and a saxophonist. As a final act, Rhys Chatham and David Linton will perform *Guitar Ring* by the former.

“Marsmenschen aus Amerika,” *Der Abend* (Berlin, Germany), October 18, 1980

“Martians from America”

A string quartet, a young man to turn pages, a conductor and three strong voiced women (mezzosopranos and altos) enter the stage. Jeffrey Lohn’s piece for chamber ensemble and electric instruments was a spectacle for the ears in the Amerikahaus. Lohn brings this “Kitchen” guest performance from New York, where he strives to connect linguistics speech and music. Kitchen is one of the most important avant-garde centers in the USA, which works on unconventional projects.

Lohn’s compositions range from unusual to painfully booming. The three women sing, and their voices aren’t bad at all, about Martians who want to know how many toes humans have. At first the lyrics seem very original, but as the performance goes on they become more incomprehensible.

The following *Ricky Paul Show* is intended to send up the ice-cold nightlife scene. Eric Bogosian and his Nips-Band play a distorted mockery of 1960s entertainment. As the show goes on the singer reveals his shockingly macabre personality, talking with dark humor about his hometown of New York. The jokes are not only intended to amuse, the brutal reality of them has an impact.

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Philippe Conrath, "Musique Radicale: The Kitchen à Paris," *Liberation* (Paris, France), October 24, 1980

"Radical Music: The Kitchen in Paris"

I didn't believe in it anymore. I was beginning to get used to doing with all the nonsense and pointlessness around. When, one after the other, two masterful slaps in the face finally brought me out of early hibernation.

First it was Robert Ashley and his music of a whirling dervish who loses his mind when he discovers rock. On Wednesday evening, at the American Center, the program devoted to this New York loft, "The Kitchen", got underway. The program got off to a classic start with Jeffrey Lohn's "Beyond Knowledge" for string quartet and choir. In the tradition of Schubert, the three women vocalized in German, and the music evoked a kind of hymn to joy that would have met Steve Reich. One detail: the lyrics read (text by Ludwig Wittgenstein): "I meet a Martian who asks me: 'How many toes do humans have?' I reply: 'Ten, I'll show you' and take off my shoes. As he is surprised that I know this without having looked at them first, I add: 'We humans know how many toes we have, whether we look at them or not!'"

This was followed by a piece for electric guitar, percussion and electric piano. "Oppressor Beware" featured a guitarist with a rocker's pompadour, relentless chords repeated in counterpoint to a piano that the author violently crushed. Jeffrey Lohn ended with "Bagatelle" for piano and howling saxophone.

From classic to aggressive. We hadn't yet heard the second part. Rhys Chatham arrived, electric guitar under his arm. Fasten your seatbelts! A spotlight surrounded the drummer at the back of the stage. Rhys Chatham, up front, played in the half-light, silhouetted against the stage. "Acoustic terror," punch music, gut-wrenching music. Screams of terror: rage, disgust, totally frightening, unbearable. At last! It was a rude awakening, but not since the early days of free music and the punk movement had I heard anything so salutary and radical. Next up was "Guitar trio," featuring the rocker sporting the pompadour Robert Longo, guitarist/author Rhys Chatham and Joe Hannan. Behind them, a brass section with, surprise surprise, Douglas Ewart, George Lewis and George Bishop, David Linton on drums. Jazz fans accustomed to hearing trombonist George Lewis in the company of Anthony Braxton or Sam Rivers, or to listening to Douglas Ewart with Muhal Richard Abrams, would no doubt have gone into syncopation. The guitar trio looped its chords. Not exactly delicate—more of a lumberjack style. George Lewis and Douglas Ewart swayed to the rhythm, clearly enjoying themselves as they played among these wild ones.

More on this later. These few lines are only an invitation. The program continues until Sunday. If you want to get back to life, the American Center and The Kitchen are waiting for you...

Philippe CONRATH: Friday, 9 pm, dance program. Saturday 9 pm, George Lewis and Douglas Ewart. Sunday 26 at 9pm, Harold Budd (261 Bd Raspail)

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Frits Lagerwerff, "Minimalmode sloeg niet aan, Kitchen Festival Eindhoven was erg uiteenlopend" and "The Kitchen," date and publication unknown c. October 29–November 2, 1980

"Minimal-hype did not catch on, Kitchen Festival Eindhoven was very varied"
by Frits Lagerwerff

EINDHOVEN - The Kitchen Festival, which took place over the past five days in multiple locations, was characterized by dance performances, shows and concerts of avant-garde music of varying quality.

Although most performances centered around the very repetitive, and in my opinion not very vibrant minimal art, the opening song of composer Rhys Chatham at the Apollohuis, a weighty overtone study for three guitars and heavy hit drum work, was still worth it.

The day after that, at the Van Abbemuseum, there was a performance by Robert Longo which was performed very competently by dancers Adela Basayne-Smith and Joe Hannan, accompanied by saxophonist George Bishop: beautifully distilled and slow motion jive-like movements that generated a high level of tension.

This middle section of Longo's triptych *Surrender* only lasted for twenty minutes, however, causing the many viewers to wonder if that was all there was. I missed the comical and perfect dance work by Bill Jones and Arnie Zane and the aggressive piece *Energizer* by dancer Molissa Fenley due to the String Trio of New York, so for me, the emphasis in Eindhoven was on the concerts by Jeffrey Lohn, Julius Eastman, George Lewis and Douglas Ewart. Although Eastman presented a beautiful work for pianos in Berlin, he preferred pure improvisation at the Apollohuis, together with the technically highly skilled saxophonist Bishop.

Solid

The duets were solidly composed, with a subtle rock-element in the left hand, and a free jazz touch in the right. Still, the execution was a bit disappointing due to the fake romanticism and the extremely sharp tone of the saxophonist playing with a plastic reed. Lohn created an emotional trio for drums, guitar and electric piano, entitled *Requiem for Steve Biko*. Here too, the tension was carefully built up through overtone arcs and sound shifts. The music of trombonist Lewis and saxophonist Ewart, on the other hand, was completely devoid of tension due to dated synthesizer use, naive compositions and sometimes weak solos.

The beginning was somewhat contrasting, complete with some technical tour de forces, but after that, the audience was knocked senseless with music that represented a return to pop groups from the sixties: The United States of America, Ars Nova, Softmachine, Pink Floyd.

The summary result was that the Apollohuis is a fantastic stage in Eindhoven and that the festival was generally somewhat disappointing, especially because the minimal-hype was only partially successful. A more compact, compressed festival seems like an obvious solution in the future.

The Kitchen

The Kitchen in New York can, in a sense, be compared to what the De Appel Foundation in Amsterdam is: a

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center at the forefront of art events, where disciplines mix and art forms such as performance, video, film, dance and music are represented. The Kitchen has organized a tour through Europe with performances by a number of American artists. In the Netherlands only Eindhoven is visited. On Wednesday, October 29, at 8 p.m., visual artist Robert Longo will give a performance at the Van Abbemuseum that involves an interplay of dance, music and projection. Thursday, October 30, 8:30 PM at the Stadsschouwburg: dance by Bill T. Jones and Arnie Zane, a duet with a personal, dramatic and cheerful choreography, and dance by Molissa Fenley in which elements of new wave rock are used, accompanied by a synthesizer. The performances of the three following evenings will happen from 8 p.m. on at the Apollohuis, Tongelresestraat 81. It is presented as a new stage for visual arts by the artists Paul Panhuysen and Remco Scha. All three evenings are about music. On Friday, October 31, Julius Eastman will play two piano works, billed as a demonstration of this composer's relentless energy. Next, Jeffrey Lohn plays chamber music that incorporates elements of both classical music and contemporary rock 'n roll. On Saturday, November 1, George Lewis improvises on the trombone while a microcomputer simultaneously responds as an independent musician via the synthesizer. Douglas Ewart combines his exotic music with tape recordings, "live" electronic sound and text. Finally, on Sunday, November 2, Eric Bogosian will provide a Lenny Bruce-like performance of songs and lyrics, and Rhys Chatham, an avant-garde composer who uses rock 'n roll as a medium, concludes with three pieces for three electric guitars and percussion. On October 29 and November 1 and 2, videos and films by a number of New York artists will be shown in the Van Abbemuseum from 3 p.m. on: Dara Birnbaum, Ed Bowes, Vivienne Dick, Julia Heyward, John Sanborn, Kit Fitzgerald, Erica Beckman, Ernie Gehr, John Lurie, Scott and Beth B. and Harry Smith.

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