

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

Fall 2023 Season

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The Kitchen announces Fall 2023 programming, amplifying the experimental and future-building possibilities of archival activations within varied modes of performance, film, and visual art. This season features the first program resulting from The Kitchen's and Dia Art Foundation's recently-announced long-term institutional partnership, and demonstrates the immeasurable possibilities cross-organizational collaboration generates. As renovations continue on The Kitchen's Chelsea building, the organization remains in its temporary home at Westbeth Artists Housing (163B Bank Street, 4th Floor Loft) while continuing to explore the notion of a Kitchen "without walls," with programming extending to other physical and virtual sites.

Upcoming in September:

Collective Practices Oral History Project: NYC 1980–2005 Launch Event

September 10, 2023, 4pm EDT
Come Forever, 342 Hewes St, Brooklyn, New York 11211

Matthew Lutz-Kinoy: *Filling Station*

September 14 – November 3, 2023
Exhibition at The Kitchen at Westbeth & three offsite performances (Horatio Street Gas Station, September 14 and 15; Dia Beacon, September 23)

Upcoming Kitchen L.A.B. Research Residency x Simons Foundation x School for Poetic Computation Programming:

***Instruments of the Black Goopy Universe On Air* — radio series in partnership with Montez Press Radio**

Lillian-Yvonne Bertram and Jessica Hagedorn In Conversation

Live Broadcast from Montez Press Radio (46 Canal Street, New York, NY 10014)
September 25, 7pm EDT

American Artist, Zainab Aliyu, Taylor Levy, and Che-Wei Wang Explore The Black Goopy Universe

Airing on Montez Press Radio September 26, 7pm EDT

Roundtable Discussion and Performance: Romi Ron Morrison with Kumi James, Mendi + Keith Obadike, and Oxana Chi and Layla Zami

In-person Event at Collapsible Hole (155 Bank St, New York, NY 10014)
September 27, 7pm EDT
Airing on Montez Press Radio September 28, 6pm EDT

Roundtable Discussion with Sharmi Basu, Budhaditya Chattopadhyay, Amirtha Kidambi, Rajna Swaminathan, and Asha Tamirisa

Airing on Montez Press Radio September 27, 7pm EDT

Additional Programs

Asha Tamirisa: *Counter-Archiving the Avant-Garde*

Web Project Launching in September 2023

Lillian-Yvonne Bertram: *Archival Gestures*

Technology Prototypes Launching in September 2023

Romi Ron Morrison: *Songbook: The Quotient of Desire*

Publication Launching September 2023

The Kitchen and Women & Performance: a journal of feminist theory present

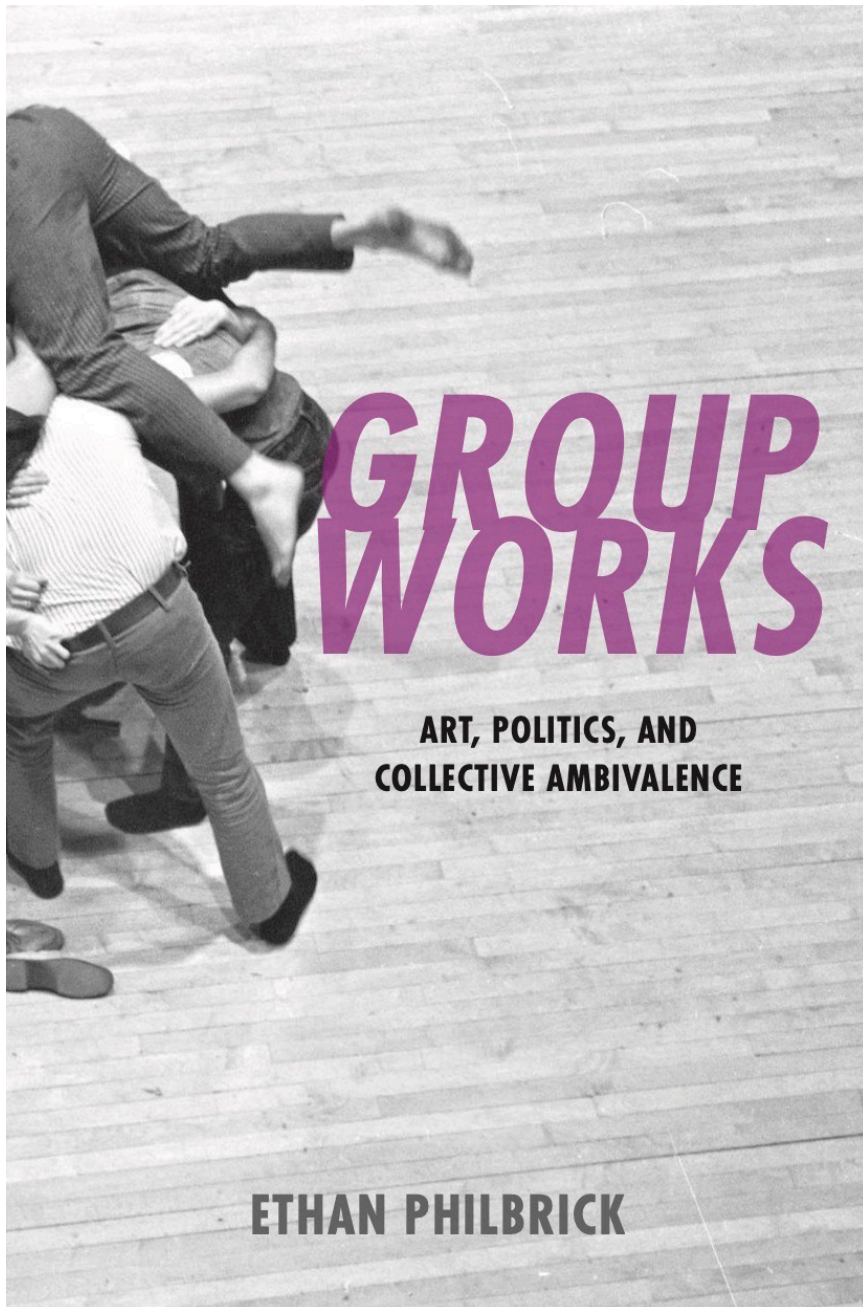
Ethan Philbrick: *Re:Group Works*

August 22, 2023, The Kitchen at Westbeth

Re:Group Works is organized by Alison Burstein, Curator.

The Kitchen's programming is supported by grants from The Amphion Foundation, Inc., Arison Art Foundation, Bloomberg Philanthropies, The Aaron Copland Fund for Music, The Cowles Charitable Trust, Ford Foundation, Joseph and Joan Cullman Foundation for the Arts, Inc., The Willem de Kooning Foundation, Helen Frankenthaler Foundation, Howard Gilman Foundation, The Harkness Foundation for Dance, Marta Heflin Foundation, Lament Foundation Fund of Tides Foundation, Mertz Gilmore Foundation, Open Society Foundation, The Jerome Robbins Foundation, The Fan Fox and Leslie R. Samuels Foundation, Simons Foundation, and Teiger 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.

Season programming is made possible in part with support from The Kitchen's Board of Directors and The Kitchen Leadership Fund.



RE:GROUP WORKS

What kind of a collective occasion is a book? What kind of an event might a book hope to become?

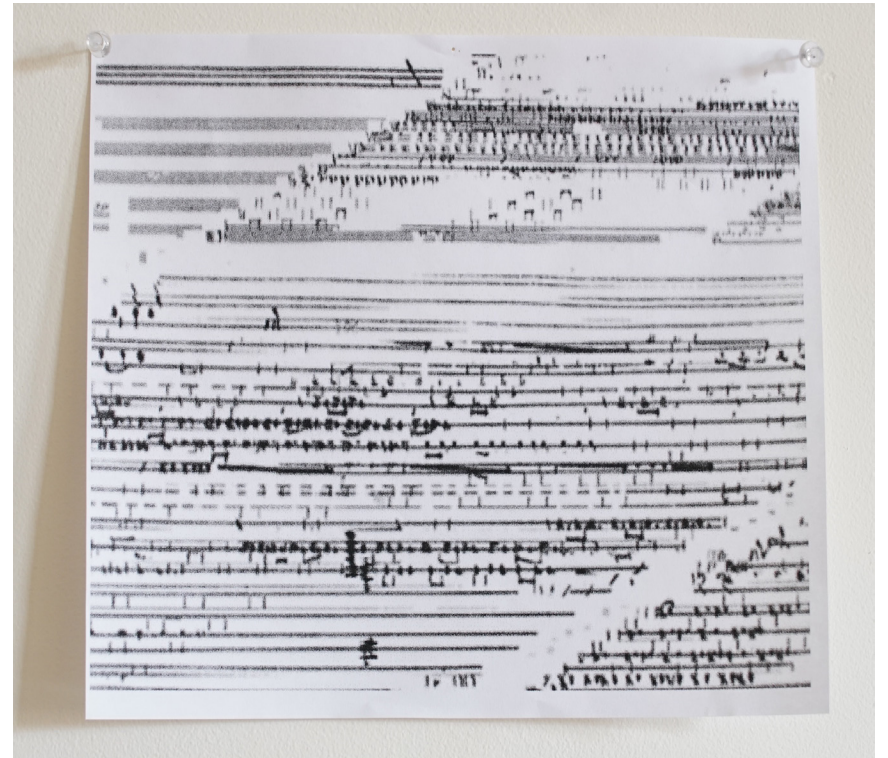
Group Works: Art, Politics, and Collective Ambivalence is a book about a series of artworks by individual artists that approach group formation as a generative problem for the neoliberal era. Focused on artists working in Downtown New York City, each chapter is a paired analysis of two group works, one initiated in the 1960s and 1970s and one from the last ten years. It is a book that stays close to its case studies—works by artists, dancers, filmmakers, writers, and composers such as Morgan Bassichis, Lizzie Borden, Samuel Delany, Julius Eastman, Simone Forti, Sharon Hayes, Tiona Nekkia McClodden, and Cauleen Smith—and yet also radiates out from them, hoping to generate concepts that might be taken elsewhere. *Group Works* does not celebrate or critique group-ness in itself: instead the book turns to ambivalent attempts at grouping so as to offer critical meditations on how the politics of gender, race, and sexuality move through our understandings of the relationship between individuality and collectivity, authorship and spectatorship, shortness and longness, smallness and bigness, order and disorder, artmaking and political organizing, coming together and falling apart.

Re:Group Works is an evening that, if you are reading this, is currently underway. It brings together an audience and a group of artists—Lauren Bakst, Morgan Bassichis, Niall Jones, Brandon Lopez, Fred Moten, and Mariana Valencia—to gather at The Kitchen and respond to *Group Works* in solo, duo, and group modalities. When I first started writing this book, I got hung up on a series of methodological questions: How did I want my critical writing to relate to artistic practices? Did I want to write alongside, inside, faraway, or close to these practices? Did I want to be interpretive, descriptive, diagnostic, or reparative? Was I writing after something, before something, or during something? *Group Works* didn't turn into a solution to these questions but, instead, became a series of attempts to dwell inside them. In many ways, I'm still hung up on these methodological hang ups and it turns out I like it there. Theory assembles, critique composes, and analysis generates. Which is all to say, *Group Works* is a book but also this event is the book. Thank you for coming, thank you for reading.

— Ethan Philbrick



A feminist groupuscule dances in an open studio. Film still, Lizzie Borden, *Regrouping* (1976).
Courtesy of the artist.



A glitching score by Julius Eastman. Photo by Ethan Philbrick.

ARTIST BIOS

Lauren Bakst is an artist, writer, and scholar working through experimental performance. Her practices engage the social life of study and the possibilities of dissonant communion. Bakst's performance works include *after summer, or not in the kitchen (the bed, the bathroom, the dance floor and other spaces)* (2019) and *More Problems with Form* (2019). Her writing has been published by Wendy's Subway and she has been a part of the editorial team of the *Movement Research Performance Journal*. Bakst has taught at University of the Arts School of Dance and The Cooper Union. She is currently working toward Vol. 3 of The School for Temporary Liveness and is a PhD candidate in English at the University of Pennsylvania.

Morgan Bassichis is a comedic performer who has been called "a tall child or, well, a big bird" by *The Nation* and "fiercely hilarious" by *The New Yorker*. Bassichis's book of to-do lists, *The Odd Years*, was published by Wendy's Subway in 2020. Past shows include *A Crowded Field* (Abrons Art Center, NYC, 2023), *Questions to Ask Beforehand* (Bridget Donahue, 2022), *Don't Rain On My Bat Mitzvah* (co-created with Ira Khonen Temple, Creative Time, 2021), *Nibbling the Hand that Feeds Me* (Whitney Museum, NYC, 2019), *Klezmer for Beginners* (co-created with Ethan Philbrick, Abrons Arts Center, NYC, 2019), *Damned If You Duet* (The Kitchen, NYC, 2018), *More Protest Songs!* (Danspace Project, NYC, 2018), and *The Faggots & Their Friends Between Revolutions: The Musical* (co-created with TM Davy, DonChristian Jones, Michi Ilona Osato, and Una Aya Osato, New Museum, NYC, 2017). Bassichis has released two albums: *March is for Marches* with Ethan Philbrick (2019) and *More Protest Songs! Live From St. Mark's Church* (2018).

Niall Jones is an artist working and living in New York City. Jones constructs, inhabits, and explores the theater as a mode and location of instabilities. Working through an ongoing fascination with labor, temporality, and fantasy, Jones creates immersive, liminal sites for practicing incompleteness and refusal. Jones received a Bessie Award nomination for Outstanding Emerging Choreographer in 2017 and, more recently, a 2021 Grants-To-Artists Award from the Foundation for Contemporary Art. Recent works include: *A Work for Others* at The Kitchen OnScreen (2021); *Fantasies in Low Fade* at Chocolate Factory Theater, NYC (2019); *Sis Minor: The Preliminary Studies* at Hebbel am Ufer, Berlin (2018); *Sis Minor, in Fall* at Abrons Arts Center, NYC (2018); and *Splendor #3* at Gibney Dance: Agnes Varis Performing Arts Center, NYC (2017). Jones received a BFA from the Virginia Commonwealth University and an MFA from the University of Illinois at Urbana-Champaign. He teaches at the University of the Arts, School of Dance in Philadelphia, where he is also producer and co-curator of The School for Temporary Liveness (Vol. 1 & 2).

Brandon Lopez is a New York-based composer and bassist working at the fringes of jazz, free improvisation, noise, and new music. His music has been

praised as "brutal" (*Chicago Reader*) and "relentless" (*The New York Times*). From the New York Philharmonic's David Geffen Hall to the DIY basements of Brooklyn, Lopez has worked beside many luminaries of jazz, classical, poetry, and experimental music, including Fred Moten, John Zorn, Okkyung Lee, Ingrid Laubrock, Tony Malaby, Tyshawn Sorey, Bill Nace, Chris Potter, Edwin Torres, Tom Rainey, Cecilia Lopez, Sun Ra Arkestra, Susan Alcorn, Mette Rasmussen, and many others. As a 2019–2020 Artist in Residence at Roulette, Lopez played with his trio consisting of Gerald Cleaver and Steve Baczkowski, a 4tet adding Cecilia Lopez, as well as a solo performance and duet with Greg Kelley. This continued Lopez's work as 2018 Artist-in-Residence at Issue Project Room and 2018 Van Lier Fellow at Roulette Intermedium. Recent highlight performances include opening the 2018–2019 season of the New York Philharmonic as a featured soloist in Ashley Fure's "Filament" and a number of works with John Zorn, including Zorn's 35th anniversary of "Cobra."

Fred Moten lives in New York and teaches in the Departments of Performance Studies and Comparative Literature at New York University. His latest projects are a poetry collection, *Perennial Fashion Presence Falling* (Wave Books, 2023); a record album, *Fred Moten/Brandon López/Gerald Cleaver* (Reading Group Records, 2022); and an essay collection, *All Incomplete* (Minor Compositions, 2021), co-authored with Stefano Harney.

Ethan Philbrick is a cellist, artist, and writer. He holds a PhD in performance studies from New York University and has taught at Pratt Institute, Muhlenberg College, and New York University. His book, *Group Works: Art, Politics, and Collective Ambivalence*, was recently published by Fordham University Press (April 2023). Recent projects include *Slow Dances* (with Anh Vo, Tess Dworman, Niall Jones, Tara Aisha Willis, nibia pastrana santiago, and Moriah Evans) at The Kitchen Video Viewing Room (2020) and Montez Press Radio (2022); the band DAYS (with Ned Riseley); *Mutual Aid Among Animals* at the Park Avenue Armory (2022); *Song in an Expanding Field* at The Poetry Project (2022); *Case* at Rashid Johnson and Creative Time's *Red Stage* (2021); *The Gay Divorcees* (with Robbie Acklen, Lauren Bakst, Lauren Denitzio, Paul Legault, Joshua Thomas Lieberman, Ita Segev, and Julia Steinmetz) (2021); *March is for Marches* (with Morgan Bassichis) at Triple Canopy (2019); *Disordo Virtutum* at Museum of Art and Design (2020); *10 Meditations in an Emergency* at The Poetry Project and Berkeley Art Museum and Pacific Film Archive (2019/2020); *Choral Marx* at NYU Skirball (2018); and *Suite for Solo For Cello and Audience* at Grey Art Gallery (2016).

Mariana Valencia works through dance. A choreographer and performer, her commissions include Baryshnikov Arts Center, The Chocolate Factory Theater, Danspace Project, The Whitney Museum, The Shed, Performance Space New York, and Abrons Arts Center. Valencia's work has toured in England, Germany, Korea, Norway, Macedonia, and Serbia. Her residencies include AUNTS, Chez Bushwick, New York Live Arts, ISSUE Project Room,

Brooklyn Arts Exchange, Gibney Dance Center, Movement Research, and the Portland Institute for Contemporary Art (OR). Valencia is an LMCC Extended Life grantee, a Whitney Biennial artist, a Bessie Award recipient for Outstanding Breakout Choreographer, a Bessie Award nominee for Best Production, a Foundation for Contemporary Arts Award to Artists grant recipient, a Jerome Travel and Study Grant fellow, and a Movement Research GPS/Global Practice Sharing artist. She is a founding member of the No Total reading group and has been the co-editor of Movement Research's *Critical Correspondence*. Valencia has worked with artists AK Burns, Elizabeth Orr, Em Rooney, Fia Backström, Geo Wyeth, Guadalupe Rosales, Jazmin Romero, Juliana May, Jules Gimbrone, Kim Brandt, Lauren Bakst, Lydia Okrent, Morgan Bassichis, MPA, O'Helen, robbinschilds, and Heera Gandhu. Valencia has published two books of performance texts: *Album* (Wendy's Subway) and *Mariana Valencia's Bouquet* (3 Hole Press).

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Nico Grelli, Clayton David McInerney, *Front of House*

Al Foote III, *Videographer*

Maria Baranova, *Photographer*

Special thanks to *Women & Performance: a journal of feminist theory* for their support of this program and for their ongoing commitment to the pleasures and difficulties of feminist collective praxis.

SITE ACKNOWLEDGEMENT

The Kitchen acknowledges that its site has shifted over time from Greenwich Village, where it began in Mercer Arts Center, to a loft in SoHo on Wooster Street, to its home on 19th Street in Chelsea that it's held since 1986, and now to the temporary location of Westbeth Artists Housing as our building renovation is underway. Since its founding, The Kitchen has presented programming both within its sites and at partner venues around New York City. These sites traverse Indigenous space, Black space, Latinx space, working-class space, immigrant space, queer space, activist space, rebellion space. These diasporic histories have had deep impacts on avant-garde art production at large and The Kitchen's own experimental institutional work. We strive to bring light to these groundbreaking contributions as we carry this next chapter of our institution forward with care. This is a collaborative, thoughtful process taking place across all facets of our work here, and we look forward to continuing to create experimentation-forward space for all with these values as a guiding force.

The Kitchen

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