

Jonathan González
Swerve Fatigue

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



Beverly Buchanan, standing in Marsh Ruins, concrete and tabby, 1981. (Marshes of Glynn, Brunswick, GA).
Photograph courtesy the artist and Jane Bridges. © Beverly Buchanan.

Jonathan González: *Swerve Fatigue*

The Kitchen at Westbeth

Multi-week residency: March 23–April 11, 2026

Public Rehearsals: April 10–11, 2026

7pm

Swerve Fatigue explores ensemble practices of swerving—abrupt shifts in direction to avoid collision—as a choreography of collective power within accelerating fields of crisis. Referencing accelerationism, atmosphere, entanglement, coordination, and intimacy, the work tests the illusion of individuality through the embodied negotiations of the group.

Working across choreography, installation, sound, image, and text, González’s practice as a choreographer, artist, and writer approaches performance as a mode of research, investigating how movement operates as a form of spatial, aesthetic, and cultural inquiry. The work, developed in-part through a three-week residency at The Kitchen at Westbeth, investigates questions of Black life, pastoral histories, desire, and the environments that hold and negate the body.

Swerve Fatigue creates a rich, immersive space where bodies move in intimate proximity to the audience, applying performative pressure to the illusion of the individual through a performance of the group motioning persistently in a setting that continues to test its resolve. What kind of intimacy does fatigue engender? Reaching towards each other, the ensemble, within a theatrical ecology of intensifying sound and ambient light, becomes a metaphor for deindividuated matter – or, the clinamen in early physics relating to the deviant group choreographies of the atom – and the power of the commons. In this processual field, *Swerve Fatigue* proposes relation itself as a mode of resistance and collective becoming.

Jonathan González: *Swerve Fatigue* is organized by Angelique Rosales Salgado, Assistant Curator.

Production by David Riley, Production & Exhibitions Manager, Tassja Walker, Production Supervisor, The Kitchen, Greta Hartenstein, Producer, and Nora Chellew, Stage Manager.

PRODUCTION CREDITS**Choreographer**

Jonathan González

Performers

Wayne Arthur

Ananda Naima González

India Lena González

Marguerite Hemmings

Kingsley Ibeneche

AJ Wilmore

Sound

Alexis De La Rosa

GENG PTP

Lighting Design

Jonathan González

Costume

Jonathan González

Angelique Rosales Salgado, *Assistant Curator*

David Riley, *Production & Exhibitions Manager*

Tassja Walker, *Production Supervisor*

Greta Hartenstein, *Producer*

Nora Chellew, *Stage Manager*

Fernanda Zambrano Escalera, *Operations Manager*

Robby Meredith, *LX Tech*

Isaac Silber, *A1 Audio Engineer*

Dylan Sherman, *House Manager*

Andrea Castillo, *Box Office*

Rudy Gerson, *16mm Videography*

Howard Silver, *Videography*

Elvin Tavarez, *35mm Photography*

**Jonathan González and
Angelique Rosales Salgado**

ANGELIQUE ROSALES SALGADO: jonathan ,./ ' ..!*

JONATHAN GONZÁLEZ: angelique !!!

ARS: how are you thinking about landscape , black life , and pastoralism (or intervening on the pastoral “ canon “ in art history) through *Swerve Fatigue* ? can you talk about the meteorological pulse or tether that is present in the work ?

JG: i'm thinking about landscape less as a stable ground and more as a condition of relation—something continuously made and unmade through movement, weather, and perception. the pastoral, in this sense, is not a site of retreat but a constructed fiction that has historically excluded black life while extracting from it by insisting upon black fungibility as inanimacy of the fog, the boulder, and the like, prioritizing the verticality of a foregrounded fantasy of the euro-american, white subject. *Swerve Fatigue* intervenes by leaning into these fraught figurative conditions of blackness fomented in vocabulary of the pastoral, or nature in general, by seeking to become this atmospheric condition—its pressure system.

the meteorological pulse in the work is both literal and affective: shifts in light, heat, density, and sound that register as shifting conditions of the loft as weather moving through the body. the performers track these micro-climates through variable negotiations of groupings always in relation to the passage of the sun on and in the vanishing point. similarly, i am surfacing the motif of meteorological events in nineteenth-century american landscape painting to their historical significance as an artistic response to fears of black reconstructionism and, in particular, the Haitian revolt. in this way, the circumstance of events like meteor showers, tumultuous storms, dense overcast, and celestial auroras are in themselves artifacts of black assembly and insurgency in the euro-american psyche.

ARS: over the past three weeks in your residency at the kitchen i've felt the architecture of the loft take new shape , like the space was

awaiting the arrival of your practice . when i think of your idea of the swerve it stirs up the words / verbs “ swarm “ and “ deviance “ too . the psychic space of the swerve escaping the enclosures of white supremacy and swarming it , encircling it , and subtly rupturing it into this affective rapture that intervenes on social negotiations .

you’ve spoken about mapping out these spirals in the choreography , these formations that think through the form of an ensemble or even orienting the body through multiple lateral horizons . you describe it as something akin to electrovalence . can you talk about your study of affect theory , dancing , and neuroscience and how you are scaling these different perceptions of time , flesh , and touch to blackness and performance , and the notion of the individual ?

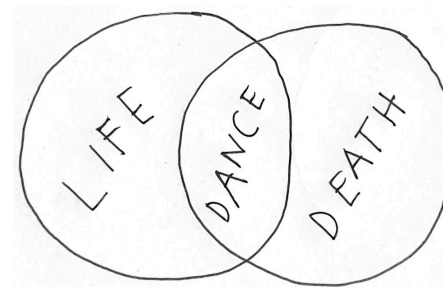
JG: i think of the swerve in relation to scholarship of erin manning, adrienne edwards, and the early physicist like lucretius who sought to problematize the individuation of the atom towards choreographies of atomic deviation that gather force through repetition, and speak to more nuanced methods of forming linkages. the swerve is something that begins as a minor adjustment and accumulates into a collective condition. the spiral structures in the choreography are not only spatial but perceptual, asking the performers and audiences to orient across multiple lateral horizons at once, rather than toward a single frontal axis. this produces a field where attention disperses and re-collects, on different terms, where no one body holds the center for long.

electrovalence names a kind of relational charge, how bodies come into proximity, exchange intensity, and modulate one another without needing direct contact. this is where my interests in affect theory and neuroscience meet dancing, in thinking about how sensation precedes cognition, how touch can circulate before it is registered, how time can dilate or compress depending on collective attunement and the capacity for a moment to hold the desires of a group.

blackness, for me, is operating here as infrastructural. it organizes perception, the theatrical elements, the relationship to sound, to site, to memory cultures, rather than a fixed identity. blackness, in this formulation that exceeds the flesh and enters into the onto-epistemological arenas of the human, liveliness, and death as ongoing hauntologies. this orientation towards the infrastructural role of blackness has the capacity to reorganize relations and unsettle the boundary of the individual. this work leans into that instability, where the self is continually distributed across others, across space, across the duration of the event, without settling into the frame.

ARS: there is this recurring provocation of the feeling or space “ between life and death “ in your staging of *Swerve Fatigue* here , provoked by the intensifying theatrical ecology you’ve set into the dramaturgy of the work : lighting , sound and voice , atmosphere , touch . the way light moves between the hour of 7p and 8p in the loft is so dramatic , and you’ve arranged these frequencies distinctly into it , turning the space into what feels like this sort of infernal heaven . distinctions between dusk ≠ sunrise collapse , the columns turn into these angelic pillar points , the perspective of the room is so unsettled that foreground / background become ubiquitous , heat and haze and sweat combine and fill the air , the two subwoofers immerse us in pressure , the registers of touch are expanded and prolonged .

** i’m seeing moriah evans’ life / dance / death venn diagram ! *¹*



¹ In 2011, Moriah Evans initiated The Bureau for the Future of Choreography—a collective investigating participatory performances.

in chasing these permutations through language together in rehearsal , we've thrown around this feeling of " the first time " ... of when things feel or sound like the first time . [i recall a moment where marguerite in your performance together at ccs bard called full tilt asked in this improvisatory way into the mic " ... do you remember the first time you felt touch ... ? "]²

we've also shared conversations these past few weeks over hannah black's essay *Magical First Equipment* for kandis williams' exhibition at 52 walker, *A Line* . she writes : " dance is the most ephemeral of the arts because the human body is the most ephemeral of media . " ³

in many ways there is no real measure of containing or capturing this feeling , but rather its somewhere to make fantasy from (an intuition) , and in performance its presence holds a sense of futurity that can renew again and again . how does this feeling tug at notions of intimacy and embodiment in your practice as a choreographer and writer , and in *Swerve Fatigue* ?

JG: i'm interested in that space between life and death, death and life, as a durational condition rather than a fixed threshold, something that lingers and stretches across the event. moriah's diagram is a key touchstone here, where life and death remain distinct yet meet in that shared zone called dance. the work leans into that overlap, and traverses the divide, not to resolve it but to stay inside its tension, where movement holds both vitality and disappearance at once, where the memory cultures of these units—black life, land, inanimacy, the collective form—are cast on lateral planes to be in correspondence.

² Jonathan González, *Full Tilt*, 2026. Performed by Jonathan González and Marguerite Hemmings on April 4, 2026 as part of *Everything That Happens Will Happen Today*, April 4–May 24, 2026. CCS Bard, Hessel Museum of Art, New York.

³ Hannah Black, "Magical First Equipment" in *Clarion Series, Kandis Williams: A Line* (New York: David Zwirner Books, 2022) 9.

the theatrical elements are not there to illustrate this but to thicken it, to make it palpable through shifts in light, sound, pressure, and atmosphere. as the sun moves through the loft, time begins to fold, sexual cultures of the pier emerge and dissipate, representations of emergence and grief share the same space, so that dusk and arrival, ending and beginning, co-exist within the same perceptual field.

the idea of "the first time" sits inside this fold. thinking with hannah black, i'm aware of how systems like notation have historically tried to fix and capture movement in the service of legibility and productivity. against that, or adjacent to it, i'm drawn to the somatic to train how sensations can resist capture in order to re-enchant the capaciousness of feeling in the field of relations as if for the first time even as we carry the historical residue and temporal gravity.

intimacy, then, is not about securing closeness but about remaining available to that instability when our touch meets. embodiment here becomes a site of return without resolution, where touch, sound, light, and haze can be encountered again, differently, without being fully known.

ARS: there is long history of speculative and experimental firsts at the kitchen , too ... a few dear artists whose works we've spent time with together in the archive , along with your own participation in the kitchen's dance and process series in 2023 in partnership with arts + letters .

any archival " record " of performance is unruly and slippery , disrupting what is seen / unseen tied to site and memory , but how do you think about lineage (and lore) ? alongside your ideas of deindividuation , improvisation , and the recent continuum of works you've created that " seek to challenge the illusion of the autonomous individual " ?

to the point of material and the archive , and your relationship to image-making and the moving image in a cinematic sense , you are also creating a *Swerve Fatigue* film , shot here in the loft in 16mm with rudy gerson . there's talk of releasing the score as an album ...

JG: spending time in the archive with you, encountering works by ralph lemon, sarah michelson, traja harrell, ishmael houston-jones and fred holland, greg tate, bill t. jones and arnie zane, i kept returning to the feeling of witnessing something at the edge of its making. there is a kind of bareness in those loft works, a diy insistence, where choreography is not stabilized but tested in real time. what stayed with me was that sense of first encounter, seeing artists i deeply respect moving through ideas without guarantee, committed to the form on terms that exceed notation or fixed capture.

lineage, for me, moves through that kind of encounter. it is less about inheritance and more about proximity to a set of conditions, a shared devotion to making under uncertainty. lore builds in the gaps, in what cannot be fully held by documentation, in what circulates through memory, anecdote, and embodied transmission.

the archive is valuable to me precisely because it is incomplete. it can only retain a trace, a partial sense of the material, never the full density of the event. working with rudy gerson on the 16mm film is a way of staying with that tension. the analog image carries grain, delay, a kind of temporal thickness that resonates with the loft's conditions and the labor of making work there. it does not resolve the problem of capture but leans into it.

the album functions similarly. the soundscape that geng and alexis are producing is central to the work's architecture, and releasing it extends that field into another form. both the film and the album are not documents in a strict sense but parallel articulations, ways the work continues to move without settling into a single record.

ARS: in her 2017 essay *Swerve* for lyle ashton harris's book *Today I Shall Judge Nothing That Occurs* , adrienne edwards writes about seeing black queerness in harris's images and portraits as a “ mode , means , and matter of the contingent as it concerns swerving slippages of space , time , and gender . “ moreover what i like that she terms as “ black-queer voids-in-formation [...] ” and she does name the gay club (where some of harris's images are made) as but one manifestation .⁴

how we've discussed this text together gets at ideas of contingency , of sensation , of accumulation , of the erotic , of preservation , of stretching an ecstatic moment beyond linear time and testing how far it can go ... in particular stretching an ecstatic moment where song and body meet and merge . how do the fissures of gay (night) life figure into the work ?

JG: our discussions on adrienne edwards' writing on the swerve, through lyle ashton harris's photographs, has been a grounding point for me. the writing and the images both inhabit and exceed the canon of critical reflection and portraiture, holding form while spilling beyond it. what edwards names in the swerve is something almost imperceptible, a slight deviation that becomes a governing condition for queer survival, a way of moving within and against constraint at once. that sensibility is deeply germane to this work.

the fissures of gay nightlife enter from there, as spaces where that deviation is lived and sustained. i was intentional in working with alexis and geng because both are embedded in queer nightlife and experimental music cultures, where sound organizes relations differently, outside of fixed identity or stable ground.

⁴ Adrienne Edwards, “Swerve” in *Today I Shall Judge Nothing That Occurs* (New York: Aperture Foundation, 2017) 57.

there are moments that attend directly to the subwoofer and bass as a kind of primal scene, where vibration catalyzes entanglement. that low frequency space gathers bodies through shared sensation. the queer scene of the club becomes a source of inspiration as a condition where a queer commons can form through negotiations of rhythm, desire, and duration. queerness, here, is always under development, continually forming in response to conditions that do not carry it forward. it builds its own collectivities and transits through selected kin. within the work, intimacy moves across the group rather than settling into pairs, opening other configurations of attachment and desire that are held collectively over time.

ARS: in your practice i find a distinct relationship between your theoretical and choreographic inquiries to sound and black music in particular , to voice , to the remix , and the excessive sonic loop . in swerve fatigue , with alexis , GENG , and wayne (with whom you each have collaborated with over many years) , you are entangling a history of european opera to a contemporary history of R&B and the female voice , where these two geographically oriented song practices collide against each other . through it you , alexis , and geng compose this sonic velocity that quickens and builds and unleashes into the space throughout the hour , and carries so much physicality in the way you , AJ , india , ananda , marguerite , and kingsley take it up or in somatically together .

can you talk about the score , and your intrigue in merging and blurring these two genres (live) the question of analog vs . electronic / post-produced ? how you are also experimenting with the idea of the ear worm in pop music ? (kelhani : “ i’ll let your body decide if this is good enough for you ... ”)

JG: i’ve been thinking with alexander ghedi weheliye around how both analog and digital sound technologies are deeply shaped through relations to black vocality, and in particular how black femme voices have been central to the engineering of recording practices. the voice is not just content but a structuring force, something that has calibrated microphones, compression, reverb,

and the architecture of the studio itself. that lineage sits inside the score.

bringing european romanticist opera arias into proximity with contemporary r&b is less about fusion and more about pressure, allowing these vocal traditions to rub against each other, to reveal their different investments in projection, intimacy, discipline, and excess. with alexis, geng, and wayne, the score becomes a live system that builds, releases, and circulates energy through the space, something the performers take up somatically rather than interpret from a distance.

i’m also drawn to the earworm, to the loop, the chorus, the verse as both a technological current and an extractive device. a song like kehlanî’s “folded” moves through the social field with an intensity i genuinely love, but that circulation is also tied to a libidinal economy that detaches the voice from the body in the production of popularity. we’re trying to stay inside that tension, to stretch and repeat without fully resolving, to let the loop become something felt collectively rather than consumed.

the question of analog and electronic sound sits there as well, not as opposites but as layered conditions. the live voice carries friction, breath, and contingency, while post-production extends, multiplies, and displaces it. the score moves across those registers, holding the instability between presence and mediation as a generative space.

ARS: your work(s) are often shaped through prolonged , recurring collaboration . Swerve Fatigue (2024–) is an ongoing project that has unfolded across several iterations , preceding this 2026 presentation at the kitchen .⁵

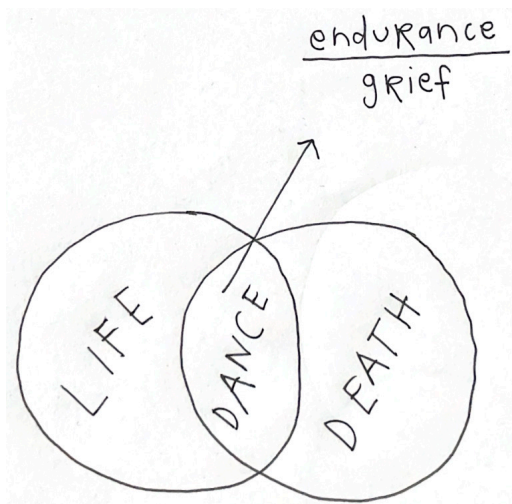
⁵ *Swerve Fatigue* was presented in 2025 at BOFFO Performance Festival Fire Island, *Dystopian Ecstasy*, July 13, 2025.

here , you put forward fatigue as an entangled and enabling condition or force to surrender to , through which you are reorienting the idea of endurance within the work . not necessarily by pushing one's body to its limit but rather about passing endurance to one another , in thrall to commitment . the durational pursuit of it becomes cumulative in the body (these nuances do exceed and spill outside of the performance space) and i see it really being about a refusal of or reframing of loss .

closely together with the entire ensemble , how are you uniquely developing how endurance transmutes collectively and through each of your practice's meeting each other ?

... is devotion [an endless rehearsal] ?

* i also feel this :



JG: these collaborations are long-standing and deeply entangled, including Rudy Gerson, who is both the filmmaker on the project and my partner, alongside Aj, India, Ananda, Marguerite, Kingsley, Wayne, Alexis, and Geng. Across these relationships, I'm not only building a work but extending a culture that the work emerges from. It is a space of collectivity grounded in care, attention, and a shared willingness to stay inside complexity.

Endurance, here, is not something one holds alone. It moves across the group, passed, absorbed, redistributed. If someone needs to step out, another steps in. If something cannot be registered by one body, it is held by another. Over time, this produces a shared vocabulary, a sensitivity to timing, risk, and response that allows the work to take on a life beyond any single performer.

The process asks for a kind of being with that exceeds performing with. It requires witnessing, listening, and a commitment to the unfolding of the work as a collective inquiry. There is a forensic quality to it, an attention to detail and accumulation, but also an openness to vulnerability, to not knowing, to allowing something to emerge through relation.

Those who continue to work within this structure do so because there is an affinity for that rigor and that exposure. The devotional, for me, lives there. It is a commitment to one another, to showing up repeatedly with a willingness to give oneself over to the process, to hold and be held in real time.

So yes, in some sense devotion is an endless rehearsal, but not toward refinement alone. It is a sustained practice of relation, where endurance and abandon coexist, and where the possibility of transformation is carried collectively.



Casper David Friedrich, *Two Men Contemplating the Moon*, ca. 1825–30. 34.9 x 43.8 cm. Oil on canvas. Metropolitan Museum of Art. Wrightsman Fund, 2000.



Martin Johnson Heade, *Approaching Thunderstorm*, 1859. 71.1 x 111.8 cm. Oil on canvas. Metropolitan Museum of Art. Gift of Erving Wolf Foundation and Mr. and Mrs. Erving Wolf, 1975.

ARTIST BIOS

Jonathan González is a choreographer, artist, and writer whose interdisciplinary practice investigates how movement operates as a form of spatial, aesthetic, and cultural inquiry. Working across choreography, installation, sound, image, and text, González approaches performance as a mode of research—one that attends to site, sensation, memory, and embodied perception as critical materials. Their work often unfolds through durational, site-responsive formats that foreground collective processes, attention, and the politics of presence. González's artistic projects have been presented in museums, performance spaces, and public contexts, and are frequently developed through extended collaboration with dancers, sound artists, and curators. Recent and forthcoming projects include *Swerve Fatigue*, a large-scale ensemble work developed with The Kitchen; new commissions for the 2026 Whitney Biennial and the 59th Carnegie International; and *magic hour—golden time*, a durational performance exploring landscape, framing, and atmospheric perception.

Alongside their performance practice, González writes across theoretical, poetic, and critical forms. They are the author of *Ways to Move: Black Insurgent Grammars* (Ugly Duckling Presse, 2025), a book that extends choreographic thinking into prose and experimental writing, engaging Black studies, aesthetics, phenomenology, and performance theory. González is a 2025 Pew Fellow and currently serves as Assistant Professor in the Department of Dance at Hunter College (CUNY), where their teaching and research bridge embodied methods, performance studies, and interdisciplinary inquiry.

Wayne Arthur is a vocalist and interdisciplinary performance artist whose work bridges opera, concert music, and contemporary performance. He is currently developing *NEW OAK*, an orchestral song cycle created with composer Matthew Ricketts and poet Dante Micheaux, supported by a 2025 NYSCA grant. *NEW OAK* is scheduled for its world premiere in October 2026. Wayne has performed at the Metropolitan Opera, the Lyric Opera of Chicago, the Detroit Opera, and the Seattle Opera. Alongside his operatic work, he collaborates across disciplines, including performing in *Spectral Dances*, created by Jonathan González. Wayne also did vocal score work on González' film *Blues Time*, which exhibited at the Swiss Institute in 2022. Wayne is a third-prize winner at the 2024 George Shirley Vocal Competition. Wayne has trained at Bard College Vocal Arts, Boston University Opera Institute, and New England Conservatory.

Ananda Naima González is a multidisciplinary artist and educator residing in Harlem, NY. She carries both a BA and an MFA from Columbia University, in poetry and fiction respectively. Ananda has trained professionally in ballet, pointe, modern, contemporary, and contact improvisation at institutions including Alvin Ailey American Dance Theater, Barnard College, Dance Theatre of Harlem, The Rock School for Dance Education, and Maryland Youth Ballet. She has had the privilege of working with distinguished choreographers such as Molissa Fenley, Chase Brock, Patricia Hoffbauer, Lance Gries, Bill Young, Reggie Wilson, and Jonathan González, and has performed at New York Live Arts, La MaMa, St. Mark's Church, The Kitchen, 92nd Street Y, and The Kennedy Center, among others. She has choreographed two dance films and an evening-length work alongside her twin sister. Her creative mission is to honor the inherently sacred ritual of living.

India Lena González is a dancer, choreographer, and multidisciplinary artist. She received her BA from Columbia University and her MFA from New York University. India has studied at the prestigious Dance Theatre of Harlem, Alvin Ailey American Dance Theater, Maryland Youth Ballet, and the Rock School for Dance Education, among others, and has had the pleasure of working with choreographers Faye Driscoll, Molissa Fenley, Lance Gries, Patricia Hoffbauer, Jodi Melnick, and Reggie Wilson. She has performed at Lincoln Center, the Kennedy Center, St. Mark's Church, La Mama, New York Live Arts, and other such venues. *fox woman get out!* (BOA Editions, 2023) is her debut poetry collection and was a finalist for Poetry Society of America's 2024 Norma Farber First Book Award. For more information, visit: indialenagonzalez.com.

Marguerite Hemmings specializes in emergent, improvisational and social movement styles and technologies. They research the subversive role of dance and music throughout the African Diaspora and channel this research through performance, body, text, social/public media, and moving image. Hemmings' work is also embedded in alternative pedagogy and social practice/research and they have worked at University of the Arts in the School of Dance, Arizona State University, Princeton University, and many afterschool programs and community centers. Marguerite has received grants and fellowships from the Jerome Foundation, Brooklyn Arts Council, Harlem Stage, University Settlement, Dancing While Black, Urban Bush Women's Choreographic Center Initiative, Arizona State University's Projecting All Voices Fellowship, Abrons Arts Center, Headlong Performance Institute, Foundation for Contemporary

Arts, Mural Arts, Black Spatial Relics, and Independence Public Media Foundation to further their research.

Kingsley Ibeneche is a Nigerian-American Choreographer, Musician, Writer and DJ, raised in Camden, New Jersey. He currently works out of Philadelphia and New York. Kingsley received his Bachelor's of Fine Arts from the University of the Arts in Ballet Performance, and a Masters of Fine Arts in dance pedagogy at Bennington College. Kingsley has been a part of notable companies such as Philadanco 2, Balance Dance Theater in NY, and a company member with Just Sole Street Theater. He later joined Pilobolus Dance Theater in 2015 working on their production of "Shadowland." Getting to tour around 5 continents with the company for 3 years. After company life Kingsley signed with Bloc Talent Agency & is currently signed with United Talent Agency. He has worked with & danced background for known acts and platforms such as Alicia Keys (VMA's), Swae Lee, Halsey (SNL), James Blake, Travis Scott (VMA's), GAP, and NIKE. His musicianship has helped him create 3 completed bodies of musical work including Udo his debut album, as well as a generous amount of vocal features and sharing the stage with acts such as Boddhi Satva, IvySole, Solchyld, and Lee Clarke, Bilal, Skip Marley, Ali Shaheed, Adrian Younge, Madison Mcferrin, Sunshine Anderson, Maya. His music has been featured in publications and platforms such as: The FADER, Paste Mag, okayafrica, NPR, afropunk, KEXP, The Creative Independent and SOFAR. Kingsley's debut album "Udo" came out last September and garnered a lot of eyes on the artist who is blending mediums through the lens of his Nigerian culture. Kingsley is currently at Bennington College as visiting professor.

Born and raised in Philadelphia, on the land known as Lenapehoking, the ancestral home of the Lenni-Lenape people, **AJ Wilmore** is an artist and performer whose work explores storytelling, identity, and the complexities of Black familial relationships. Through her practice, she excavates desire while navigating questions of visibility, intimacy, and selfhood. A 2020 graduate of The University of the Arts, she refined her approach to movement investigation. Recent performances include *adaku part 1: the road opens* (2023) by Okwui Okpokwasili and Peter Born, and Joan Jonas's *Mirror Piece I and II* at MoMA. Wilmore's work embraces fear, vulnerability, and the textures of social and sexual life.

Born and raised in Uptown New York, **Alexis De La Rosa**, known as **Delabae**, is a multidisciplinary creative working across music, fashion, and film. As a DJ, Alexis weaves club, techno, house, disco, and Caribbean rhythms into high-energy sets that celebrate movement, identity, and liberation. Alexis has performed at venues such as Nowadays, Basement, Signal, Good Room, and Nocturnal Emissions, where he currently holds a residency. Most recently, he toured Sydney, Australia with HOUSE OF MINCE during their PRIDE festival, cementing his growing global reach. Beyond music, Alexis works professionally as an actor and model, represented by Innovative Artists and Kev Mgmt. His work has appeared in Vogue México, GQ, i-D, and Wonderland, and he has also worked with brands including Nike, Coach, Calvin Klein, and most notably LUAR. Alexis is also currently filming his first pilot series, set to release in 2028. Alexis has also collaborated with Jonathan as both a movement and music collaborator during his past residencies at David Zwirner and BOFFO. Across music, fashion and film, Alexis is driven by a commitment to expand and reshape queer Latin narratives.

GENG PTP is a Manhattan-born, Queens NYC-based sound practitioner, DJ, poet, educator, archivist, visual designer, organizer, and physical trainer. With 3+ decades of participatory roots in NYC's DIY communities, he has been making work through a multitude of solo and collaborative processes. Most currently, he performs as KING VISION ULTRA (est. 2017). He also makes up half of CENTENNIAL GARDENS - a duo with Dreamcrusher - and RIGHTQUICK - a duo with Yaz Lancaster. GENG's organizing work extends to the visionary collective, PTP (Protect The Peace fka Purple Tape Pedigree), which he established in 2009. PTP operates in spaces as "counter-industrial purveyors of weaponized media and information."

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thank you to geng and alexis de la rosa for their intuition and for shaping the sonic life of the work.

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to nora chellew and greta hartenstein, for the care and precision in plotting the conditions for this residency to thrive.

and to the kitchen, its staff, and its home, for holding this work and its unfolding.

— jonathan gonzález

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The Kitchen

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