

The Kitchen

Center for experimental art and the avant-garde since 1971

Fall 2022 Season

Upcoming Fall 2022

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

Upcoming:

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

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

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

Ongoing Collaborations:

School for Poetic Computation
Various Sites
September 2022—September 2023

Montez Press Radio
Various Sites
September 2022—September 2023

Dia Art Foundation
Various Sites
September 2022—September 2023

The Kitchen presents

Samora Pinderhughes: *GRIEF*

November 10, 2022–January 24, 2023
Westbeth, 163 Bank Street, 4th Floor Loft

Samora Pinderhughes: *GRIEF* is organized by Legacy Russell, Executive Director & Chief Curator, with Angelique Rosales Salgado, Curatorial Assistant.

Samora Pinderhughes: *GRIEF* is made possible with generous support from Arison Art Foundation, Agnes Gund, and Ford Foundation; endowment support from Mary Flagler Cary Charitable Trust; annual grants from The Amphion Foundation, Inc., The Aaron Copland Fund for Music, Howard Gilman Foundation, and The Fan Fox and Leslie R. Samuels Foundation; and in part by public funds from New York City Department of Cultural Affairs in partnership with the City Council and New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

Special thanks to Yamaha for providing the piano used in performances.

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

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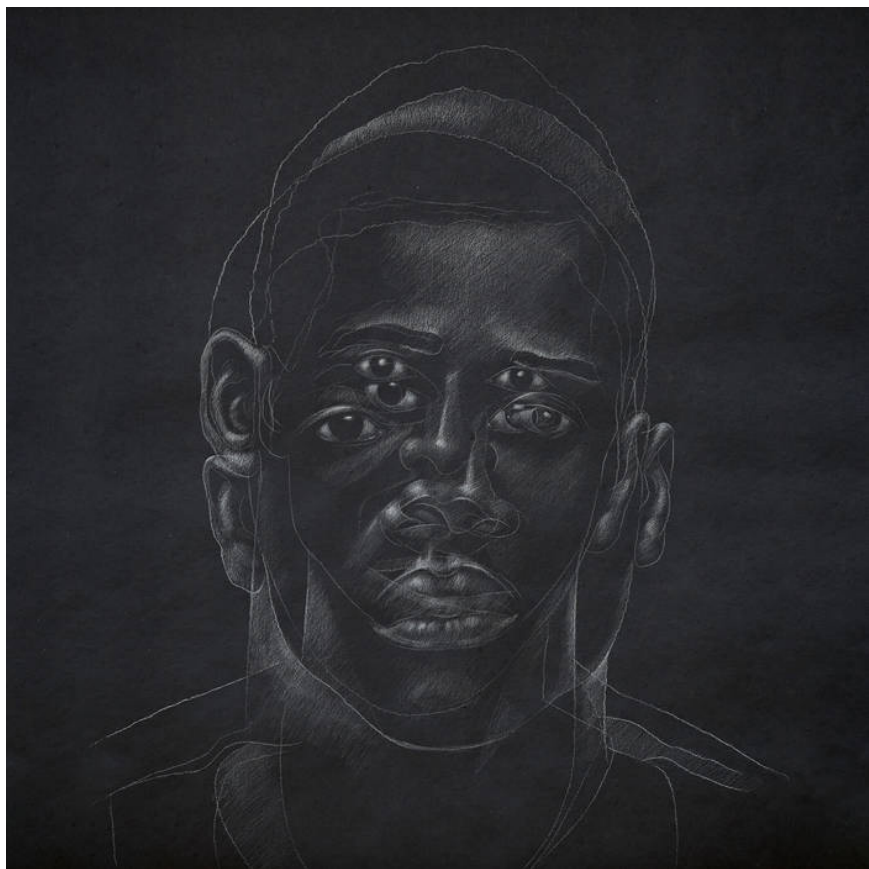
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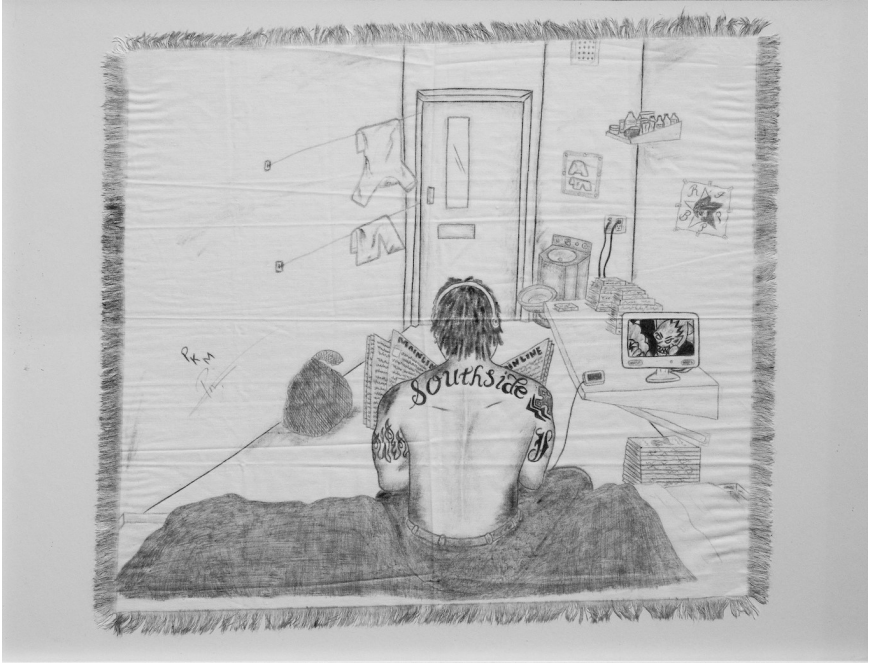


Council on
the Arts



Samora Pinderhughes, *GRIEF*, April 2022

Titus Kaphar, *The Jerome Project, Asphalt and Chalk IV*, 2014. Graphite on asphalt paper, 49 x 35.5 in. Courtesy of the artist.



Peter Mukuria also known as Pitt Panther, *Selected Works from Pitt Panther 1*, 2022. Pencil and pen on paper, 15 x 19 in. Courtesy the artist.

PROGRAM NOTES

Samora Pinderhughes: *GRIEF*

Acclaimed pianist-vocalist-composer and multidisciplinary artist Samora Pinderhughes uses music, visual arts, film, language, and creative process as abolitionist action. On the heels of his world premiere of *The Healing Project*, a multi-pronged work that springs from interviews the artist conducted with people of color in 15 states surrounding experiences of incarceration and structural violence across the United States, Pinderhughes further expands his work of creating communal space for grieving and healing. One element of *The Healing Project* is his latest album, *GRIEF*. At Westbeth, Pinderhughes and collaborators will perform newly reimagined selections from the album within the installation, creating bold new performances that meld songcraft, ritual, and conversation alongside a rotating presentation of moving image works to be screened at intervals between live performances. The films serve as companion pieces to the *GRIEF* album, and present Pinderhughes's work with his collective RSCK (alongside Christian Padron, Kassim Norris, and Ray Neutron), as well as the result of long-standing collaborations with filmmakers Christian Padron, Josh Begley, Vashni Korin, and Daniel Pfeffer.

Screening and installation hours on select dates (7-9pm):

November 17 and November 29

December 6 and December 15

January 24

PERFORMANCES

In conjunction with the exhibition **Samora Pinderhughes: *GRIEF***, The Kitchen presents a series of monthly, commissioned performances set into three "chapters." Throughout the exhibition, moving image pieces will rotate every four weeks in direct conversation with, and alongside, the premiere of three distinct live shows featuring Pinderhughes and a unique lineup of collaborators who will perform live within the installation.

Samora Pinderhughes, *On Living*

November 10, 2022, 7pm, doors at 6pm

Created by Samora Pinderhughes

Performers: Samora Pinderhughes, Elliott Skinner, Nio Levon, Jehbreal Muhammad Jackson, June McDoom, Dani Murcia, Meshell Ndegeocello
Choreographer: Amanda Krische

Visuals: Samora Pinderhughes and Christian Padron

Samora Pinderhughes, *Rituals for Abolition*

December 10, 2022, 4:30pm, doors at 4pm

Created by Samora Pinderhughes, Saudade Toxosi and Amanda Krische

Performers: Nio Levon, Jehbreal Muhammad Jackson, Dani Murcia, Saudade Toxosi, Savannah Harris, Immanuel Wilkins, Vijay Iyer, Elena Pinderhughes, Jack DeBoe, Nia Drummond, Boom Bishop, Chris Pattishall, and Vuyo Sotashe

Choreographer: Amanda Krische

Costumes: Ade Dehye

Visuals: Samora Pinderhughes, Saudade Toxosi, Christian Padron, Daniel Pfeffer

Samora Pinderhughes, *Grief & Process*

Double bill co-presented with Winter Jazzfest

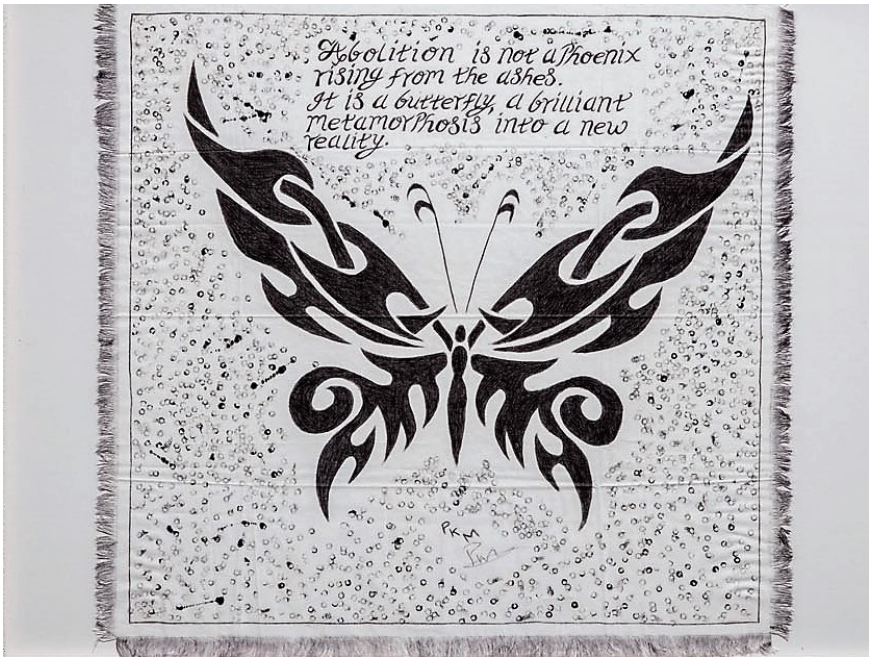
January 17, 2023, 6pm, doors 5:30pm and 9pm, doors at 8:30pm

Created by Samora Pinderhughes, Jack DeBoe and Jesse Sachs

Performers: Samora Pinderhughes, Argus Quartet, Elliott Skinner, Nio Levon, Jehbreal Jackson, Dani Murcia and Jack DeBoe

Choreographer: Amanda Krische

Visuals: Samora Pinderhughes and Christian Padron



Peter Mukuria also known as Pitt Panther, *Selected Works from Pitt Panther* 2, 2022. Pencil and pen on paper, 15 x 19 in. Courtesy the artist.

SET LIST

Samora Pinderhughes, *Rituals for Abolition* December 10, 2022, 4:30pm

“Hope Refrain” by Samora Pinderhughes

“Been in the Storm So Long” Spiritual, arranged by Wayne Sanders and Nia Drummond

“No Place” / “Holding Cell” by Samora Pinderhughes

“Kill War / Masculinity” by Samora Pinderhughes

“Children of Flint” by Vijay Iyer

“Hold That Weight” by Samora Pinderhughes

“Been in the Storm So Long” Reprise 1 arranged by Samora Pinderhughes

“Sign of the Judgement” version by The McIntosh County Shouters

“Kingly” by Samora Pinderhughes

“Grief” arranged by Samora Pinderhughes and Boom Bishop

“Fugitive Ritual, Selah” by Immanuel Wilkins

“The Cry” by Samora Pinderhughes

“Been in the Storm So Long” reprise 2 arranged by Samora Pinderhughes

“Hope” Samora Pinderhughes

CREDITS

Samora Pinderhughes, *Artist, Filmmaker, Composer, Pianist, Vocalist*

Boom Bishop, *Bass*, Jack DeBoe, *Drums*, Ade Dehye, *Costumes*, Nia Drummond, *Vocals*, Savannah Harris, *Drums*, Vijay Iyer, *Piano*, Jehbreal Muhammad Jackson, *Vocals*, Amanda Krische, *Choreography*, Nio Levon, *Vocals*, Dani Murcia, *Vocals*, Christian Padron, *Visuals*, Chris Pattishall, *Piano*, Daniel Pfeffer, *Visuals*, Elena Pinderhughes, *Flute*, Vuyo Sotashe, *Vocals*, Saudade Toxosi, *Visuals*, Immanuel Wilkins, *Alto Saxophone*

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Tassja Walker, *Production Supervisor*

Nneka Irobunda, *Videographer*

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Ania Washington, *Lighting Supervisor*

Aaron Robinson, Siena Sherer, *Audio Supervisors*

Andrew Freeburg, *Video Tech*

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ARTIST AND PERFORMER BIOS

SAMORA PINDERHUGHES is a composer, pianist, vocalist, filmmaker, and multidisciplinary artist known for striking intimacy and carefully crafted, radically honest lyrics alongside high-level musicianship. He is also known for using his music to examine sociopolitical issues and fight for change and works in the tradition of the black surrealists, those who bend word, sound, and image towards the causes of revolution. Pinderhughes is a prison abolitionist and an advocate for process over product. His music is renowned for its emotionality, its honesty about difficult and vulnerable topics, and its careful details in word and sound. As an artist, Pinderhughes' goal is that people will LIVE DIFFERENTLY after experiencing what he makes—that it will affect how they think, how they act, how they relate to others, how they consider their daily relationships to their country and their world. Pinderhughes has collaborated with many artists across boundaries and scenes including Herbie Hancock, Common, Glenn Ligon, Sara Bareilles, Daveed Diggs, Titus Kaphar, and Lalah Hathaway. He works frequently with Common on compositions for music and film, and is featured as a composer, lyricist, vocalist, and pianist on the new albums August Greene and Let Love with Common, Robert Glasper, and Kariem Riggins.

BOOM BISHOP is a native Texan who began his musical career at a young age as a violist. Bishop was led to his true calling as a bassist after his grade school teacher selected him to play the large upright bass, because he was the tallest in his class. It would take a couple of encounters with vibraphonist Stefon Harris throughout his journey before he considered playing on a professional level. He took some time to develop his skills by playing with a local orchestra before entering the Houston jazz scene where his career quickly flourished. An alumnus of the New School, he is now based in Brooklyn and is one of the top call bassists for many acclaimed artists including Robert Gasper, vocalist Gretchen Parlato, pianist Jacky Terrasson and trumpeter Jeremy Pelt.

JACK DEBOE is an American producer, engineer, songwriter, and musician who has spent decades crafting musical infrastructures and fostering unique creative expressions. He is called on for his ability to recognize where an artist sees limitations by funneling their vision through experience and expertise. The result is a project that exceeds expectations by helping artists break through the invisible boundaries they set for themselves. As a drummer, Jack has supported countless artists and bands, including Emily King, Lucius, Lizz Wright, Megan Hilty, and Nick Hakim, and has various creative credits on records for artists such as Tyler the Creator, Jon Batiste, Yebba, Samora Pinderhughes, Solo Woods, and Trixie Whitley. Through his work with Marcus Strickland, he was introduced to Meshell Ndegeocello, with whom he worked as studio and production manager, engineer, and collaborator. Based in Brooklyn, New York, DeBoe is currently producing music at the Late Show with Stephen Colbert, teaching production and mixing techniques at the New School, and creating music for and with distinctive artists.

NIA DRUMMOND is a Voice Performance major and Native of Brooklyn studying with Shinobu Takagi at the State University of New York at Fredonia. She has appeared as a solo performer at the Apollo Theater in New York City and the New World Center in Miami. She also appeared in Renée Fleming's "American Voices," which aired on PBS, singing gospel, jazz, and classical music. Earning positive reviews in both the *New York Times* and *Wall Street Journal*, Drummond has been described as a "moving and electrifying performer." In addition to her credits as a solo artist, Ms. Drummond has performed with award-winning ensembles such as the Grammy honored Brooklyn Youth Chorus and Young People's Chorus of New York City. She has also appeared as a background vocalist for the likes of Sir Elton John, Bette Midler, Fantasia Barrino, John Legend, and in choruses under the direction of Michael Tilson Thomas, the late Lorin Maazel, James Levine, and others.

SAVANNAH HARRIS is a New York City-based drummer, composer, and producer. Raised in Oakland, California by musician parents, she gravitated towards the drums at age two. Steeped in a jazz tradition, Harris's more recent work reflects her versatility. She's recorded with indie and experimental artists

Helado Negro, Kate Davis, Justin Allen, and Standing on the Corner. Her jazz recordings include releases from Peter Evans, María Grand, and Or Bareket. She's performed with Jason Moran, Ambrose Akinmusire, Kenny Barron, Terence Blanchard, Billy Childs, Christian Scott, José James, and Georgia Anne Muldrow. Currently, she's been working extensively with Nick Hakim and Roy Nathanson, Aaron Parks, Melanie Charles, Or Bareket, Peter Evans, and Joel Ross. In 2019, Savannah was awarded the Harlem Stage Emerging Artist Award, and she received her master's in jazz performance from Manhattan School of Music. She was featured twice in the January 2021 issue of *Modern Drummer* as both a featured artist and a contributing writer. In October of 2021, she debuted her solo piece "With Inner Sound, Truth" commissioned by Issue Project Room as a tribute to composer Ruth Anderson. Savannah was also featured in *Sixteen Journal's* "JAZZ" edition, with portraits shot by photographer James Brodribb.

VIJAY IYER has carved out a unique path as an influential, prolific, shape-shifting presence in twenty-first-century music. A composer and pianist active across multiple musical communities, Iyer has created a consistently innovative, emotionally resonant body of work over the last twenty-five years, earning him a place as one of the leading music-makers of his generation. He received a MacArthur Fellowship, a Doris Duke Performing Artist Award, a United States Artist Fellowship, a Grammy nomination, the Alpert Award in the Arts, and two German "Echo" awards, and was voted *DownBeat Magazine's* Jazz Artist of the Year four times in the last decade. He has been praised by *Pitchfork* as "one of the best in the world at what he does," by the *Los Angeles Weekly* as "a boundless and deeply important young star," and by Minnesota Public Radio as "an American treasure." Iyer's musical language is grounded in the rhythmic traditions of South Asia and West Africa, the African American creative music movement of the 60s and 70s, and the lineage of composer-pianists from Duke Ellington and Thelonious Monk to Alice Coltrane and Geri Allen.

JEHBREAL MUHAMMAD JACKSON is an artist and scholar who writes, choreographs, and directs story ballets for film. In his scholarship and artistic practice, Jackson interrogates the histories of ballet and early modern theatrical practices, and their debt to Africanist and Islamic art as he explores and derives inspiration from the intersections of art, science, and spirit in the cosmological compositions of William Shakespeare, the Moors of al-Andalus, and the Shabaka Stone of ancient Kush. Jackson danced professionally with Dance Theater of Harlem before freelancing in New York, Europe and Mexico and has danced the works of William Forsythe, Francesca Harper, Alvin Ailey, George Balanchine, Donald Byrd, Alex Ekman, Sidra Bell, Jerome Robbins, Jill Johnson, Tania Perez Salas, Matthew Brookoff, Seth Gerstacov, August Bournonville, and Ohad Naharin. He is also a vocalist featured on Samora Pinderhughes's *Transformations Suite* and *GRIEF* albums after hav-

ing also performed with Jon Batiste and Kris Bowers. Jackson received a BFA in dance from The Juilliard School, an MFA in dance from UC Irvine, and is currently pursuing a PhD in Theater at Columbia University.

AMANDA KRISCHE is a dancer, choreographer, teaching artist, and herbalist creating interdisciplinary movement modalities and performance practices that center the body as an archive of collaborative ecosystems, memory, and mythology. Her work expands the concept of performance practice to re-wild the sites of space and the body, troubling concepts of tradition that separate audience from performer, performance from community, and theater from public settings. Krische has performed in such venues as the John F. Kennedy Center for the Performing Arts, Place des Arts, New York Live Arts, Dan-space and the Joyce Theater. She is a graduate of LaGuardia Arts High School and graduated summa cum laude from Purchase College, SUNY with a BFA in Dance, including a semester abroad at Amsterdamse Hoogeschool voor de Kunsten. She has collaborated with choreographers such as Teresa Fellion, Loni Landon, Nicole von Arx, and Nicole Wolcott.

NIO LEVON is a 1990s baby born and raised in the DC/MD/VA area. Her influences include artists such as Luther Vandross, Michael Jackson, Prince, Lisa Fischer, Brandy, Justin Timberlake and so many more. She comes from a musical family that introduced her to all genres of music from a young age. Her first solo took place in church at the age of 4. After performing in numerous recitals, talent shows and sports functions through out elementary and middle school Norwood was accepted to the Duke Ellington School of the Arts high school in DC for Vocal Performance. Her first year she was also accepted into the Ellington Showchior where she performed with greats such as Stevie Wonder, Smokey Robinson, Earth Wind & Fire, Patti Labelle, John Legend, Sting and more. The Showchior performed for the President and First Lady on numerous occasions and has toured the East coast, California and France. Levon attended American University where she studied Musical Theater and now attends Berklee College of Music studying Professional Music and Songwriting with a minor in Drama. Goals are to perform and tour as much as possible to establish a valued reputation, save money and support her budding business REI; Real Entertainment Industries. REI will soon thereafter be developed into a business that will act as an agency and an educational institution that will cater to artists of all facets.

DANI MURCIA was raised by Colombian parents in the eccentric, warm, and care-free city of Miami. She is now expanding her artistry in the more cold and sped up city of New York, all which has helped shape her distinctive soundscape. After losing her father to alcoholism and suicide, Murcia made it her goal to share her stories and innermost dialogues to offer an achingly honest perspective into the journey through grief and loss. With each song, Murcia creates unique worlds through lush harmonies and haunting melodies, in an

attempt to stimulate curiosity and open conversation about topics often stigmatized. Murcia covers these subjects in her last project “Breaking Light,” which was recorded and released in March 2019 while attending Berklee College of Music. She co-produced all five songs with Koa Ho of Shenzi. She is also part of a women-run collective, Her Songs, that she co-created alongside four other artists from around the world: Marie Dahlstrom, Emily C. Browning, The Naked Eye and Emmavie. Their projects *Los Angeles* and *Toronto Vol 1* and *2* are available on all streaming platforms. She is currently a teaching artist with Beats By Girlz NYC. Murcia’s debut album was released in February 2022, where she continues to explore these themes in an ethereal, orchestral ocean of sounds and stories.

CHRISTIAN PADRON is a filmmaker and photographer based in Harlem. A Parsons photographic scholar and MFA graduate, Christian’s work is known for its complex, gorgeous, and intimate portrayals of people of color, and for its brilliant uses of movement and music. Christian’s film *Process*, with artist and composer Samora Pinderhughes, is about grieving and loss in our tumultuous times, amidst the pandemic and premature death caused by systems of white supremacy. It won Best Experimental Film at the Blackstar Film Fest. Christian directed the short film *Grief*, commissioned by Carnegie Hall for their “Voices of Hope” festival, and wrote and directed *The Veil* for the Magnum Foundation and *Music Is Black History*. In 2017, Christian won the Redefining the Image of Black Masculinity Aperture competition organized with the Campaign for Black Male Achievement. In music, Christian has made clips for Alicia Keys, The Lox, Cousin Neighbour’s JGivens, and John Givez.

CHRIS PATTISHALL is known as a pianist with a “forthright relationship to the jazz tradition” (New York Times) and a hard-earned endorsement from the music’s traditional establishment—Wynton Marsalis once shortlisted Pattishall among his favorite young improvisers, and he’s also worked with Jimmy Heath, Jon Hendricks, and Wycliffe Gordon. Though he makes his living moonlighting as a besuited scholar of Earl Hines and Erroll Garner, you’re more likely to find Pattishall in a wolf sweatshirt when he’s off the clock, passing through the Gladstone Gallery to experience the latest from Wangechi Mutu or heading to the Armory to check out Oneohtrix Point Never. Pattishall traces his fascination with the surreal to his childhood in Durham, North Carolina. His father, who once wrote a Masters’ thesis on the magical realism of Gabriel García Márquez, kept a keenly-curated collections of LPs, films, and books that served as an important early influence. But it was at a friend’s house that Pattishall first encountered Buñuel’s *The Exterminating Angel*, a watershed moment that was matched only by his first exposure to Thelonious Monk’s pianism. “There’s something about the way that Monk plays—part of it you recognize, but the other part of you can’t tell if he broke the piano; you can’t tell how the sound is created. I felt that in this particular film, and that opened me up to experiencing other things.”

DANIEL PFEFFER is an award winning Mexican-American filmmaker. He earned a BFA from NYU's Tisch School and an MFA for Screenwriting and Directing from Columbia University. His short film, *While I Was Gone* screened at various festivals and won the Denver Film Festival Domestic Student Award. His first feature, *I'll See You Around*, premiered in 2019 at the Los Angeles Latino International Film Festival. *I'll See You Around* has since been picked up for distribution by Breaking Glass Pictures. His first minisodic directorial effort, *Chosen*, premiered at the Catalyst Story Institute/Content Festival winning several awards and at the Austin Film Festival. His latest feature script, *Brujería*, combines social justice with psychological horror. It is about migrant farm workers who face violence and discrimination in upstate New York. *Brujería* is an official selection for Columbia University's annual *Blue List* (2020). In May of 2020, Daniel's commissioned music video, "Hold That Weight" received a Vimeo Staff Pick and is considered the third installment to his ongoing film work with childhood friend, Lucas Monroe.

ELENA PINDERHUGHES started playing music extremely early in her life around age 7, was playing with professional musicians on the scene when she was 9, and when she was 11, she came out with her first album *Catch 22*. It was also around this age that she made an appearance in HBO's "The Music in Me." She came to a wide prominence in 2013 when she was selected as one of a few musicians to be a part of the Grammy Jazz High School Combo. Shortly after this selection, she was playing with the likes of Ambrose Akinmusire, Christian Scott, Christian McBride, Hubert Laws, and many others. Pinderhughes's playing is amazingly versatile and deep; she is never constrained to a single genre, as her body of recorded work will reflect. One of the most unique and exciting voices on the flute alive today, some of her other collaborations are Carlos Santana, Taylor McFerrin, Josh Groban, Esperanza Spalding, Herbie Hancock, and Vijay Iyer.

VUYO SOTASHE is a young South African jazz vocalist gradually making his mark in the New York jazz scene. Sotashe moved to NYC in 2013 after being awarded the prestigious Fulbright Scholarship to pursue Master of Music (Spring 2015) at William Paterson University. Since then, he has gone to win first prize at the very first Mid-Atlantic Jazz Festival Vocal Competition in 2014, and performed on the festival's main stage in February of 2015. More recently, he won the Audience prize award and placed second over-all at the Shure Montreux Jazz Voice Competition in 2015, held at the annual Montreux Jazz Festival in Switzerland. In the same he placed third in the prestigious Thelonious Monk Institute International Jazz Vocal competition, where he was the very first male vocalist ever to place in the competition's finals. Sotashe has also performed on international stages which include singing at the Arcevia Jazz Fest and the Fermo Jazz Festival in Italy 2012; the Stockholm Jazz Festival with South African National Youth Jazz Band in Sweden 2012; at the Cape Town International Festival with George Benson and the Cape Town

International Festival with George Benson and the Cape Town Symphony Orchestra 2010; the Johannesburg Joy of Jazz Festival 2012; and he has toured with the SAMA Award (GRAMMY equivalent) winning band Proxy in the UK and Ireland 2009-2011. He has also performed with Multi-Grammy Award winning gospel artist, Israel Houghton as part of New Breed (Africa) Ensemble.

SAUDADE TOXOSI is a psycho-spiritual artist and image curator working in painting, charcoal drawings, photography, mixed media, sound design, and assemblage. For more than two decades, Toxosi has engaged in a meditative curatorial process of selecting and organizing found images that explore and articulate her thoughts about the “New Indigenous African” experience in the United States as well as all people of color around the world. These image pairings through her prevailing curatorial project Equinox 1600 have garnered attention from artists, filmmakers and cinematographers and have informed some of the most important visual and narrative statements of our time notably *Bradford Young Black History Written By* (2021), Kahlil Joseph’s *Lemonade* (2016), *Fly Paper* (2017), and Arthur Jafa’s *Love Is The Message, The Message Is Death* (2016) where Toxosi worked directly with the filmmakers.

IMMANUEL WILKINS is a saxophonist and composer whose music is filled with empathy and conviction, bonding arcs of melody and lamentation to pluming gestures of space and breath. Listeners were introduced to this riveting sound with his acclaimed debut album *Omega*, which was named the #1 Jazz Album of 2020 by *The New York Times*. The album also introduced his remarkable quartet with Micah Thomas on piano, Daryl Johns on bass, and Kweku Sumbry on drums, a tight-knit unit that Wilkins features once again on his stunning sophomore album *The 7th Hand*. *The 7th Hand* explores relationships between presence and nothingness across an hour-long suite comprised of seven movements. “I wanted to write a preparatory piece for my quartet to become vessels by the end of the piece, fully,” says the Brooklyn-based, Philadelphia-raised artist who *Pitchfork* said “composes ocean-deep jazz epics.” Wilkins often draws inspiration from critical thought. Even the striking album artwork challenges convention: “I wanted to remix the Southern Black baptism, and also provide critique on what is considered sanctified and who can be baptized.”

The Kitchen

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