

The Kitchen

Center for experimental art and the avant-garde since 1971

Spring 2023 Season

Upcoming Spring 2023

The Kitchen announces Spring 2023 programming, resulting from durational engagements that give experimental artists and collectives an abundance of time and organizational support to pursue their ideas. Within and beyond The Kitchen's temporary home in the West Side Loft at Westbeth Artists Housing (163B Bank Street, 4th Floor Loft, New York), the organization features culminating presentations from two 12-month residencies in conversation with The Kitchen's archive and new media roots; an exhibition reexamining formative multimedia concerts from the early days of The Kitchen; the retrospective continuation of a bold and generative 24-year series of commissioned music; and more. The Kitchen continues this season to untether performance from the finite realm of one-evening presentations (and often from finite space), with works evolving through process, accumulation, and recontextualization.

On View:

Dance and Process: Martita Abril, Jonathan González, Anh Vo
American Academy of Arts and Letters
Tickets \$5-15 sliding scale
June 3–4, 2023

Upcoming:

Ethan Philbrick: *Re:Group Works*
June 7, 2023, 8pm
The Kitchen at Westbeth
Free with RSVP *Sold Out
*An in-person waitlist begins at Westbeth 30 minutes prior to the performance.

Esther Sibiude: *The Song of Dirt Stammers our Tongue*
June 14 and 16, 2023, 8:30pm
The Kitchen at Westbeth
Tickets \$5-15 sliding scale,
On sale now

Lamb: *Cape*
June 24, 2023, 8pm
Abrons Art Center
Tickets \$15
On sale now

Spring 2023 Video Viewing Rooms The Kitchen OnScreen

Brian Fuata: *of a house besieged (preposition tweaked)*
thekitchen.org On Screen
Premiered January 27; Online Now

Christelle Oyiri: *OBLIMEMBER*
thekitchen.org On Screen
Premiered April 27; Online Now

Ongoing Collaborations:

School for Poetic Computation
Various Sites
September 2022—September 2023
Information on public programs to be announced in forthcoming months

Montez Press Radio
Various Sites
September 2022—September 2023
The Kitchen at Westbeth, Offsite Locations
Tickets \$5-15 sliding scale, forthcoming

Dia Art Foundation
Various Sites
September 2022—September 2024

The Kitchen and American Academy of Arts and Letters present

Dance and Process:
Martita Abril
Jonathan González
Anh Vo

June 3–4, 2023, American Academy of Arts and Letters

Dance and Process is organized by Moriah Evans and Yve Laris Cohen with Matthew Lyons, Curator, and Angelique Rosales Salgado, Curatorial Assistant.

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, Lambert 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. Learn more about the Leadership Fund.

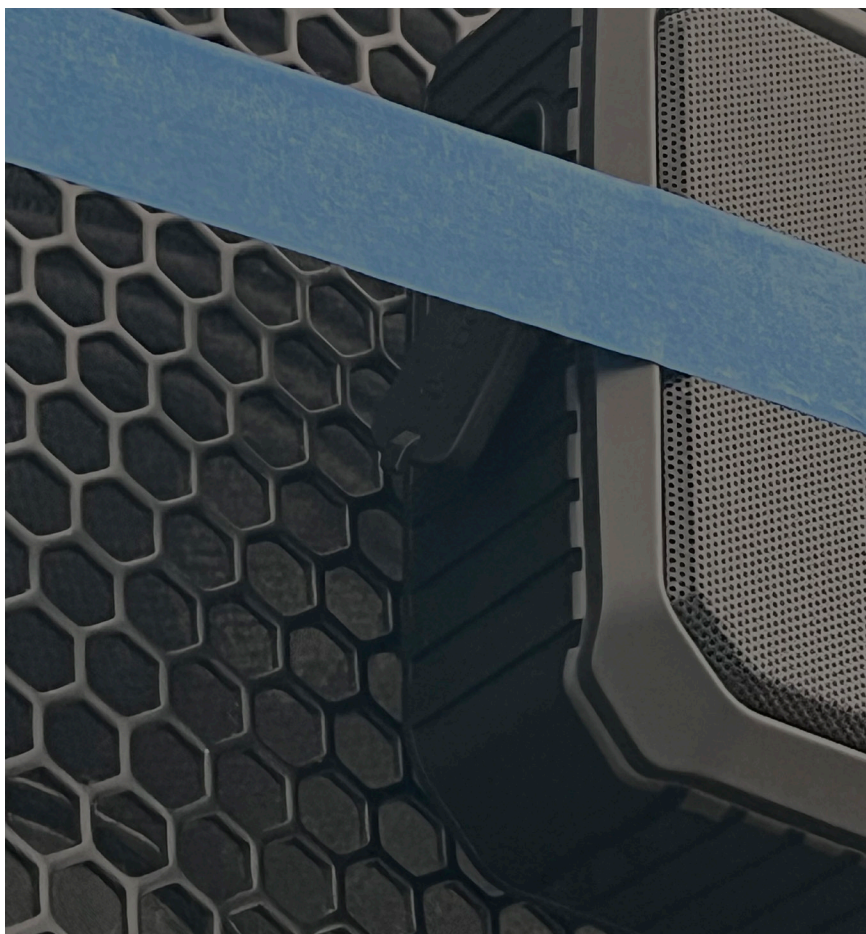
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Representative image, Dance and Process 2023. Courtesy of the artists.

PROGRAM NOTES

Dance and Process stages an interrogation of methods of choreographic and dance practice, whereby artists challenge default structures in their own work and the field at large. For this iteration of *Dance and Process*, The Kitchen partners with the American Academy of Arts and Letters who hosts the program during the Spring of 2023. While in residence at the Academy beginning in February, a cohort of artists **Martita Abril, Jonathan González,** and **Anh Vo** engaged in a group process of sharing work in progress and receiving feedback facilitated by Moriah Evans and Yve Laris Cohen, culminating in public performances of new works June 3–4, 2023. Initiated first in 1990 under the name *Working in The Kitchen*, *Dance and Process* is The Kitchen's longest running series.

6:00 pm **Anh Vo: *Two Little Kids***

Outdoor intermission on Terrace

7:15 pm **Jonathan González: *sen'cer or solo hay monte y cul ebra or Skyrise for Harlem or surround***

Outdoor intermission on Terrace

8:30 pm **Martita Abril (Pichu): *IV Cuadras* with Directos de la Sierra**

Anh Vo: *Two Little Kids*

Performed by Anh Vo and Ethan Philbrick

Sound Design: Isaac Silber

Visual Design: Kyle b. co.

Text Fragments from *The Things They Carried* by Tim O'Brien

I am haunted by the rage of Vietnamese female authority figures. Their unpredictability terrified me growing up. I could not seem to figure out the calculus of their anger, having no choice but to weather their abrupt explosivity. It was constant psychological warfare. Safety was never an option, while survival was always contingent.

I distinctly remember an arbitrary act of emotional cruelty committed by my high school literature teacher. She came to class one day with the plan to teach my favorite short story, "Two Little Kids," written in the late 1930s by the Vietnamese poet Thach Lam. Some students must have made noises that inadvertently triggered the teacher. Suddenly, she exploded with anger. She stopped the class before it even began, and then dished out a surprise quiz with an impossible task: to summarize "Two Little Kids," a story infamous for its plotlessness.

All of the students looked to each other in helplessness and confusion as we spent the hour-long class trying to finish the quiz. How were we supposed to summarize a story in which nothing really happens? "Two Little Kids" depicts this dull small town withering away within the historical backdrop of the French colonial occupation. The story has no progression; people wander in and out of the picture, appear and disappear with no dramatic consequences, zombie around under utter despair and hopelessness. There is no summary to a landscape of bare life. We students were set up by the teacher to fail.

But she never actually graded the assignment. Nor did she resume teaching the story. We just forgot about it, like nothing happened. Perhaps, that was the pedagogical point all along, because how can one stand outside of the condition of bare life when that same zombie-scape is very much swallowing the present?

As terrifying as it is, I do find a lot of comfort in these rageful women who wield power over me. At least they make me feel sort of alive. At least they make me feel so fragile that I conjure up the imperative to fight for my life. I can survive their unpredictability. I can weather their rage.

On the other hand, I do not know how to relate to older Vietnamese men and their ghostlike existence. They are so far gone, so detached from reality, so

psychically shattered by the many generations of wars that there is no understanding them. Their harrowing emptiness freaks me out. The possibility of becoming one of these men petrifies me, at which point gender transition seems like the only solution. I do not care that much about becoming a woman; I just do not want to be a man.

Given the options, I'd much rather navigate the landmines of surviving the women's rage than be suffocated by the weight of the men's lifelessness. However, it is not an either/or situation. War remains as the weather, exerting an atmospheric pressure whose totality I cannot escape but desperately try to run away from.

And the mist of war takes me in at the same time. Its cloud of terror is both disabling and thrilling, timidly propelling this work into the unknowability of it all. Making a dance about war is like trying to summarize a story in which nothing happens... You are just in it. You are in the jungle with the American soldiers having auditory hallucinations while trying to listen to the Vietnamese wet and wild landscape. You are in my body when it loses control of itself during an extended episode of hyperthyroidism, manically trembling to the point of temporary paralysis.

War is not something you carry on your back. It is a no-thing you just have to weather.

Anh Vo is a Vietnamese dancer and writer based in New York City. They create dances and produce texts about pornography and queer relations, about being and form, about identity and abstraction, about history and its colonial reality. They received their degrees in Performance Studies from Brown University (BA) and New York University (MA). Vo is a 2023–2025 Jerome Hill Artist Fellow.

Ethan Philbrick is a cellist, artist, and writer. His book, *Group Works: Art, Politics, and Collective Ambivalence*, was recently published by Fordham University Press. He holds a PhD in performance studies from New York University and has taught at Parsons School of Design, Pratt Institute, Muhlenberg College, and New York University.

Isaac Silber is a multi-instrumentalist recording artist and sound designer. He is currently a PhD candidate in Performance Studies at NYU Tisch School of the Arts, where he focuses on studying the aesthetics and politics of underground electronic music production and performance in relation to black radical feminist and queer of color critiques of the individual subject of racial capitalism.

Kyle b. co. is a transdisciplinary artist, performer and printmaker. Their work often investigates cultural modes of violence through the material engagement of imbued objects, imagery and surfaces. They receive their MFA in visual arts at Rutgers's Mason Gross School of the Arts.

Jonathan González: *sen'cer or solo hay monte y culebra* or *Skyrise for Harlem* or *surround*

Direction: Jonathan González

Cast: Rena Anakwe, CHAZZGIOVANNI*, Wayne Arthur

Jonathan González is an artist working towards the limits of discipline. Their practices emerge through the prisms of black study, somatics, and the choreographic. González's work unfolds as performance which has encompassed works for video and text, sonic investigations, and platforms for collaborative study. González's writings have been published by *EAR | WAVE | EVENT*, *Dance/NYC*, *Regiones: CENTRAL*, *Movement Research Performance Journal*, *Contemporary And*, *The Creative Independent*, *Contact Quarterly*, *Cultured Magazine*, *deem journal*, and *Angela's Pulse*. They have received support from the Robert Rauschenberg Foundation, Foundation for Contemporary Arts, Art Matters Foundation, and Jerome Hill Foundation, as well as residencies with Loghaven Artist Residency, Center for Afro-futurist Studies, MANCC and Trinidad Performance Institute.

Rena Anakwe is an interdisciplinary artist, performer, poet and healer working primarily with sound, visuals, and scent. Exploring intersections between traditional healing practices, spirituality and performance, she creates works focused on sensory-based, experiential interactions using creative technology. Most recently, she was awarded a 2022 Art Matters Artist2Artist Fellowship, a 2021-2022 MacDowell Fellowship for Interdisciplinary Arts, a 2022 Jack Nusbaum Artist Residency at BAM and the 2021 Canadian Women Artists' Award from NYFA & the CWC of New York. Rena has collaborated, produced, and shown work at (select list): The Guggenheim Museum, SCAD Museum of Art, Counterpublic, The Momentary, The Metropolitan Museum of Art, Basilica Hudson, TFNA (Theatre for a New Audience), Park Avenue Armory/NY Live Arts, En Garde Arts/Brookfield Place, Weeksville Heritage Center and the Dia Foundation. She is based in Brooklyn, New York, by way of Nigeria and Canada.

CHAZZGIOVANNI* is a polymathic generator, taster & tool hailing from Harlem & Queens, New York. He pines to better understand & strengthen the connective tissues between music, direction, acting, movement, physics and personhood vs. personage. Primarily creating through live/recorded music, nightlife events, theatre/film-direction and garb design. In 2016 he co-founded the production and community-building firm- NGRcreative; dedicated to activating and reveling in the gamut of Black Creation, joy and the "reclaiming Black land." As an actor, you can recently catch him on HBO's 'Random Acts of Flyness', as an assortment of characters on 'Left3TV' and in Moliere's classic 'Tartuffe' playing the role of Tartuffe. His life's work is primarily centered

around community, science, education, justice, creation and love; blooming from both interpersonal & cosmic radicalism. You can check out his latest single, 'RACT', written and produced by *CHAZZGIOVANNI**, available on all streaming platforms, as well as the second year of *THE GARDEN FESTIVAL*, which he is a founder and co-organizer.

Wayne Arthur is an artist with a heart-felt intelligence concerned with telling new stories and re-imagining older ones. Recent engagements include Baritone 1 in Anthony Davis' *X: The Life and Times of Malcolm X* (Detroit Opera, Odyssey Opera) and Tyshawn Sorey's *Monochromatic Light: Afterlife* at the Park Avenue Armory directed by Peter Sellars. Wayne was in the Ensemble of Terence Blanchard's *Fire Shut up in my Bones* (Metropolitan Opera, Lyric Opera of Chicago) which won a 2023 Grammy Award for Best Opera Record. Past credits include Jonathan González' *Lucifer Landing II* (Abrons' Art Center), Errollyn Wallen's *Liverpool Crossing (the cell)*, Courtney Bryan's *Yet Unheard* (National Sawdust), *Ragtime* with Boston Pops and Baritone 1 in *X: The Life and Times of Malcolm X* at Seattle Opera in 2024.

Martita Abril (Pichu): *IV Cuadras*

Collaborators and friends, involved in various ways

Dylan James Ellis

Multidisciplinary visual artist from Brooklyn, with a focus on photography, film, and our relationship with color.

Anthony Harp

Has lived in the Harlem area for 40 years this year

Joshua Kobak

Has lived in the Harlem area for 27 years, and has an amazing companion named Everyday

Carlos Montalban

Moved from Ecuador to the Harlem area 40 years ago and owns a store near Arts and Letters, on Broadway street

Felix Morel

Dominicano de una provincia hermosísima, con una muy bella familia donde todos nos protegemos y nos llevamos súper bien

Andros Zins-Browne

Friend, creator, performer and choreographer from NYC whose work extends choreographic notions to interact with dancers, non-dancers, singers, objects, and texts.

Directos de la Sierra

Música de acordeón y bajo quinto con rancheras, norteñas y corridos. Contrataciones en NY!

Videos:

Canción Mixteca and La LLorona, Claudia Mancilla Quiñones, Martha Quiñones Saucedo, Aide Quiñones Saucedo

Claudia, mi prima, Martha, mi mama and Aide, mi tia, who reside in Tijuana México. These videos were filmed in the homes I grew up in, which are also the homes where they grew up.

Muchas gracias to The Kitchen production team, staff, Moriah, Yve, Jonathan and Anh for your amazing support in this program! This project was supported, in part, by a Foundation for Contemporary Arts Emergency Grant.

Martita Abril (Pichu) is a performer, choreographer, and teaching artist from the border city of Tijuana, México. Her work digs at the raw feelings and distortions generated by the intersecting physical and conceptual boundaries of race, culture, and laws. She's active in the NYFA Immigrant Artist Mentoring Program and has been a volunteer interpreter aiding families seeking asylum at Dilley, Texas detention facility. Martita is interested in working with other artists and being in different processes; she has collaborated with Lux Boreal, Kim Brandt, Yanira Castro, Yoshiko Chuma, Milka Djordjevich, Daria Fain & Robert Kocik, Allyson Green, Mina Nishimura, Cori Olinghouse, okwui okpokwasili, David Thompson, and Will Rawls, among others. She performed in Simone Forti's *Dance Constructions* and the *Handles* exhibition by Haegue Yang at The Museum of Modern Art. Martita is the Coordinator of Movement Research at the Judson Memorial Church and teaches workshops in Bushwick for Spanish-speaking families through the iLAND (Interdisciplinary Laboratory for Art Nature and Dance) program by Jennifer Monson.

PRODUCTION CREDITS & CREW

Moriah Evans, Artist, Co-Curator, *Dance and Process* 2023

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Howard Silver, *Videographer*

Julieta Cervantes, *Photographer*

Special thanks to artist Alan Ruiz for initiating connection between The Kitchen & *Dance and Process* and American Academy of Arts and Letters.

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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