

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

Winter/Spring 2024

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The Kitchen's Winter/Spring 2024 programming collides disciplines, setting ephemeral performance within durational and intricately conceived environments and embracing the vast possibility of the structure and immediate surroundings of The Kitchen's temporary home at Westbeth Artists Housing. The season features several programs that use installations to allow for prolonged reflections on environments' transformations in the presence and absence of bodies.

On View:

Martha Friedman and Susan Marshall: *Two Person Operating System Type 2*

February 3 & 4, 5:30pm. Free with RSVP.

The Kitchen at Westbeth

Upcoming:

Sacha Yanow: *Uncle!*

February 22–24 & February 29–March 2, 7:30pm. Tickets forthcoming.

The Kitchen at Westbeth

Neal Medlyn: *HOLY SATURDAY*

March 30, 2–9pm. Free with RSVP. Tickets forthcoming for 7pm performance.

General Theological Seminary (440 W 21st St, New York, NY 10011)

Harmony Holiday: *BLACK BACKSTAGE*

March 21–May 25, Tuesday–Saturday, 11–6pm. Free.

The Kitchen at Westbeth

The Kitchen presents

Martha Friedman and Susan Marshall: *Two Person Operating System Type 2*

February 3 and 4, 2024
The Kitchen at Westbeth

The creation of *Two Person Operating System Type 2* (2021) was made possible with support from the National Endowment for the Arts, Princeton University's Lewis Center for the Arts, and generous individuals.

This presentation of *Two Person Operating System Type 2* is made possible by a grant to Studio Susan Marshall from the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

The Kitchen's programs are made possible in part with support from The Kitchen's Board of Directors, The Kitchen Leadership Fund, and the Director's Council, as well as through generous support from The Amphion Foundation, Inc., Bloomberg Philanthropies, The Aaron Copland Fund for Music, The Cowles Charitable Trust, Joseph and Joan Cullman Foundation for the Arts, Inc., Ford Foundation, Howard Gilman Foundation, The Harkness Foundation for Dance, Marta Heflin Foundation, Lambent Foundation Fund, a fund of Tides Foundation, The Andrew W. Mellon Foundation, Mertz Gilmore Foundation, Open Society Foundation, The Jerome Robbins Foundation, Ruth Foundation For The Arts, The Fan Fox and Leslie R. Samuels Foundation, Simons Foundation, Teiger Foundation, and The Andy Warhol Foundation for the Visual Arts; 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.

TWO PERSON OPERATING SYSTEM TYPE 2

This performance-installation is intended to be seen from all sides and angles. We invite you to walk around it and change your vantage point.

Two Person Operating System Type 2 continues a performance-installation series examining the intimate relationships between people and objects. Artist Martha Friedman and choreographer Susan Marshall seek to engage viewers to think about the sensory experience of inhabiting a body, and touching or navigating inanimate and animate bodies outside their own. Working with industrial objects and materials such as rubber and metal, dancers activate sculptures in complex patterns, probing preconceptions of physical boundaries.

The evolving patterns of action and design explore the tensions between work and product, danger and intimacy, absurdity and purpose, soft and hard, in and out. This serves to complicate expectations of clear, binary contrasts often raised in gendered conversations about physical bodies.

Two Person Operating System Type 2 premiered to Covid-limited audiences at Princeton University's Hurley Gallery in 2021; this is its NYC premiere. The first iteration of this project, *Two Person Operating System* (2016), premiered at NYU's Institute of Fine Arts, was shown at Andrea Rosen Gallery (NYC), Jessica Silverman Gallery (San Francisco), and a found warehouse in Brooklyn, and was written up in *Artforum* and *The New Yorker*, among others. Subsequent iterations of this evolving series of works will be performed at venues across the country.

ARTIST BIOS

Sculptor **Martha Friedman** (b. Detroit, MI) earned her BFA from the School of the Art Institute of Chicago and her MFA from Yale University School of Art. Solo exhibitions of her work have been held at The Moody Center for the Arts, Rice University, Houston, TX; Art@Bainbridge, Princeton University Art Museum, NJ; Henry Art Museum, Seattle, WA; Institute of Fine Arts New York University, NY; Locust Projects, Miami, FL; Museum of Contemporary Art Detroit, MI; DeCordova Museum and Sculpture Park, Lincoln, MA among others. Her work has been included in numerous group exhibitions, nationally and internationally. Select examples include The Yale Peabody Museum of Natural History / Artspace, New Haven, CT; Tang Museum, Saratoga Springs, NY; Barnard University, NY; Frieze New York Sculpture Park, NY; Museum of Contemporary Art Rome, IT; Public Art Fund, New York, NY. She frequently collaborates with choreographers Susan Marshall and Silas Riener, reflecting her interest in the intersection of sculpture and dance. Friedman is currently a senior lecturer in visual art at Princeton University, and lives and works in Brooklyn, NY. Friedman is represented by Broadway, New York and Jessica Silverman Gallery, San Francisco. Upcoming exhibits include a solo show of sculpture at Broadway gallery opening in May of 2024. marthafriedmanwork.com; @hairballs

Choreographer **Susan Marshall** has collaborated with visual artists, scientists and composers on theater productions and gallery installations. Employing modest means to resonant effect, her movement vocabularies often include everyday gestures distilled to near abstraction. Interdependency, freedom within constraints and humor are constants in her work and process. Her collaboration with set designer Mimi Lien—grounded in conversations with members of the neurodiverse community—led to the recent performance-installation, *Rhythm Bath*. She has received MacArthur and Guggenheim Fellowships and three "Bessie" Awards. Her company has performed worldwide and at Brooklyn Academy of Music, The Kitchen, New York Live Arts, Baryshnikov Arts Center, Andrea Rosen Gallery, Kennedy Center, UCLA, Krannert Center, Walker Art Center and Montclair State University among many others. Her work is in the repertoires of Nederlands Dans Theatre, Hubbard Street Dance Chicago, Pacific Northwest Ballet and others. Marshall is a professor and the Director of Dance at Princeton University. studiosusanmarshall.org; @studiosusanmarshall

Ching-I Chang was made in Taiwan. She has a deep love for dance and nurturing harmony. She has worked with Punchdrunk, Susan Marshall, Gesel Mason, Michel Kouakou, Wendy Jehlen and many brilliant artists. She received her MFA from University of Utah in 2017. She is a Certified Laban/Bartenieff Movement Analyst, Yoga and Yoga Nidra Meditation Facilitator. And she loves bananas. chingichangbigelow.com; @tax1050

Miriam Gabriel creates, produces and performs in dances and films. She has co-choreographed dance works with Carlo Antonio Villanueva since 2014 and co-created film work with Sophia de Baun and Zora Schiltz Rouse since 2017. She has danced professionally for many choreographers including Kyle Marshall, Stephanie Acosta, Susan Marshall, Maya Lee-Parritz, Kayla Farrish, GREYZONE, Stephen Petronio Company, the Merce Cunningham Trust, Zultari Gomez and Isaac Pool. She is pursuing her MA in Dance Education at Hunter College and is a full-time dance teacher at PS199Q. [miriamgabriel.com](#); [@mimilgab](#); [@mizoso_productions](#)

Paul Hamilton is a “Bessie” Award-nominated dancer/choreographer. He has collaborated with a wide range of choreographers, including Reggie Wilson, Ralph Lemon, Keely Garfield, Melinda Ring, David Thomson, Neil Greenberg, and Jane Comfort. He has performed in works by Bruce Nauman, David Gordon, and Deborah Hay at MoMA, and presented his own choreography at Judson Memorial Church and Performa 2021. He is a Movement Research Artist-in-Residence.

Luke Miller (Assistant Choreographer) studied dance at NYU’s Tisch School of the Arts, joined Susan Marshall & Company in 2003, and received a “Bessie” Award in 2009. He has performed with a canary torsi (Yanira Castro & Co.), Martha Clarke, David Dorfman, Jane Comfort, David Neuman, Antonio Ramos & The Gangbangers, Molissa Fenley, Keely Garfield, Neil Greenberg, Taylor Mac, Fiona Marcotty, Julie Atlas Muz, Neta Pulvermacher, Stephen Petronio, Christopher Williams, Stanley Love Performance Group, Robert Melee, Sally Silvers, and Bill Young/Colleen Thomas. Luke has taught Movement for Actors at Playwrights Horizons Theater School and currently teaches Dance Composition at Marymount Manhattan College where he recently choreographed a new work on 15 students in collaboration with composer Jascha Narveson. He is a certified Horticulturist through the Brooklyn Botanic Garden and is working toward a Landscape Design Certificate at the New York Botanical Garden. In 2023, Luke opened Miller Garden Design, a Brooklyn-based white-glove horticultural service specializing in garden maintenance/design, and is currently accepting new clients. [@lukalyptus](#) [@millergardendesign](#)

Dan Trueman is a musician: a fiddler, a collaborator, a teacher, a developer of new instruments, a composer of music for ensembles of all shapes and sizes. He has worked with ensembles such as So Percussion, the PRISM Quartet, Eighth Blackbird, Gallicantus, the JACK Quartet, as well as individuals like scientist Naomi Leonard, choreographer Rebecca Lazier, poet Paul Muldoon, director Mark DeChiazza, fiddler Caoimhín Ó Raghallaigh, vocalist Iarla Ó Lionáird, guitarist/songwriter Monica Muga, pianists Adam Sliwinski and Cristina Altamura, and many others. Dan’s work has been recognized by fellowships, grants, commissions, and awards from Guggenheim Foundation, Barlow Endowment, “Bessie” Awards, Fulbright Commission, American Com-

posers Forum, MacArthur Foundation, American Council of Learned Societies, Meet the Composer, among others. He is Professor and Chair, Department of Music at Princeton University. [manyarrowsmusic.com](#); [facebook.com/dtrueman](#); [@troomtheshroomtion](#), Barlow Endowment, “Bessie” Awards, Fulbright Commission, American Composers Forum, MacArthur Foundation, American Council of Learned Societies, Meet the Composer, among others. He is Professor and Chair, Department of Music at Princeton University. [manyarrowsmusic.com](#); [facebook.com/dtrueman](#); [@troomtheshroom](#)

PRODUCTION CREDITS & CREW

A collaboration between artist Martha Friedman and choreographer Susan Marshall.

With collaborating dancers Ching-I Chang, Miriam Gabriel, Paul Hamilton and Luke Miller (Assistant Choreographer). Sound design by Dan Trueman.

Organized by Matthew Lyons, *Curator*, with Angelique Rosales Salgado, *Curatorial Assistant*

Production by David Riley, *Production & Exhibitions Manager*, and Tassja Walker, *Production Supervisor*

Max Ludlow, *Audio Tech*

Special thanks to everyone at The Kitchen; Friedman studio assistants Kyra Gregory and Anders Rydstedt; originating dancer Oluwadamilare Ayorinde; and Studio Susan Marshall Managing Director Lila Hurwitz.

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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