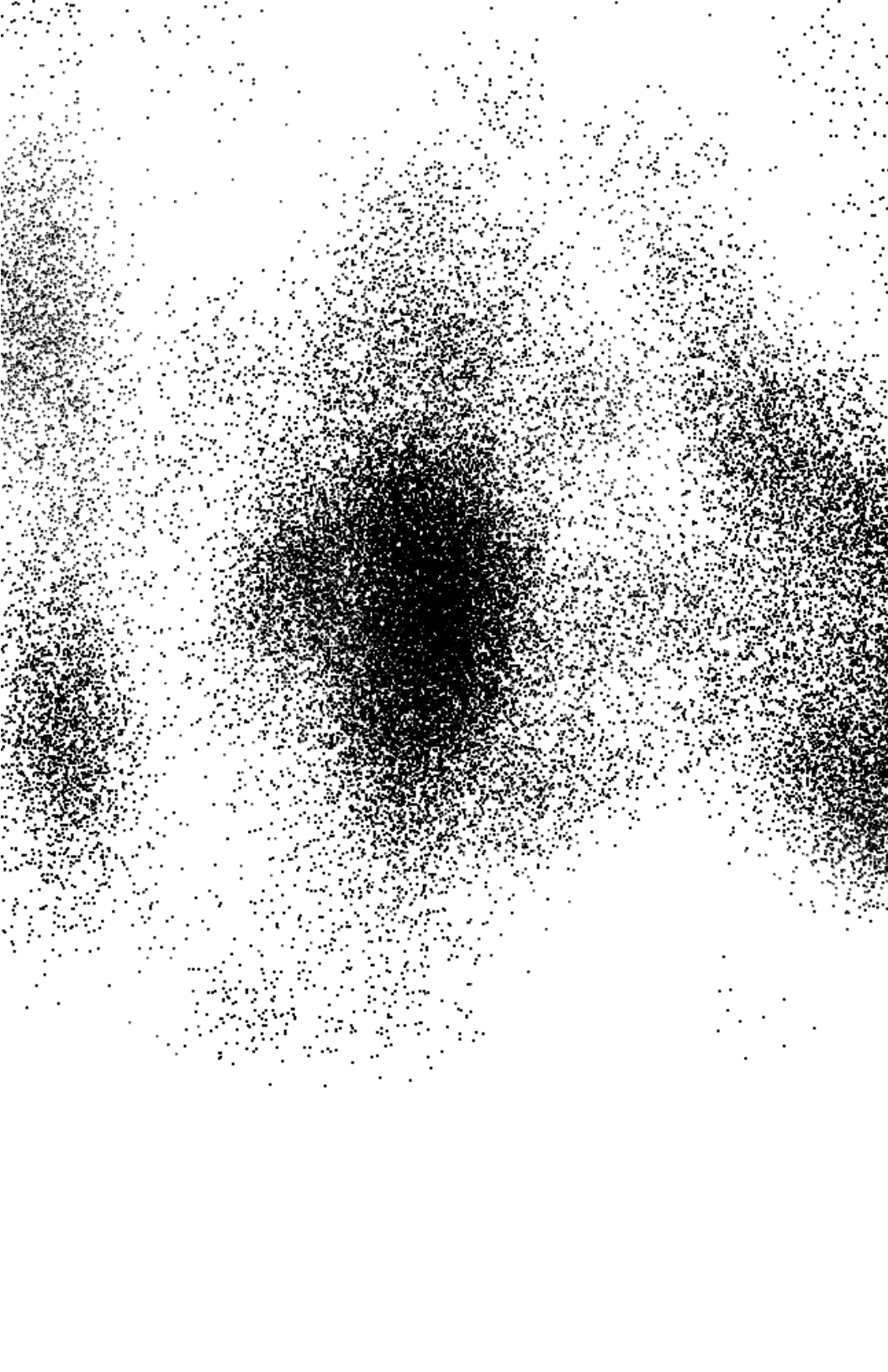


THE KITCHEN NEW YORK CITY'S *CENTER FOR EXPERIMENTAL*
ART *AND THE* **AVANT-GARDE** *SINCE 1971*

Summer 2025



The Kitchen presents

The School for Temporary Liveness Vol. 4
in process

**Wendy's Subway, Andrea Zavala Folache &
Adriano Wilfert Jensen**

July 10–12, 2025
The Kitchen at Westbeth

PROGRAM NOTES

We are coming back to school, even though we never left.

The School for Temporary Liveness (STL) invites you to join our beautifully improper and unwieldy assembly. Following three prior iterations, Vol. 4 continues STL's proposal to reimagine performance through the poetic frame of a school. From Thursday July 10–Saturday July 12, STL Vol. 4 will inhabit The Kitchen at Westbeth, with live broadcasts on Montez Press Radio. Between air, earth, and rivers, spilling into and out of the LOFT and the BASEMENT, this impermanent campus hosts a series of situations for collective study and experiments in performance, practice, and pedagogy.

Scenes & Schemes > Let's make a school.

A curriculum for collective and incomplete study...

In process, we promiscuously accumulate, collide and (dis)arrange matters and materials in the Wendy's Subway Reading Room, *inseparable assembly*, and in the *zona de juego*, a manifestation of Andrea Zavala Folache and Adriano Wilfert Jensen's project Domestic Anarchism. *inseparable assembly* constellates a collection of texts that prompt connections and webs of thought. Through a screening program with the After Hours Film School, *inseparable assembly* attends to the many valences of rehearsal. *Domestic Anarchism: zona de juego* makes a place for ambient conviviality and cohabitation. Emerging from a series of intimate collaborations that blur living and making, the *zona de juego* and its companion session *bailes* with Malcolm-x Betts shapeshift between dancing, mark-making, ingesting, and reflecting.

STL, Vol. 4 swarms improvisationally against attempts at institutional, disciplinary, and repressive enclosure. We've already been swarming. Our movement is the dissonant counter-sway, a hesitant social dance within a para-site containing and scattering our immeasurable para-fictions. We gather cause we want to and we have to. STL is open to all — we are all students.

Come fantasize, disrupt, and unwork the school, the scene, the scheme...

— Lauren Bakst & Niall Jones

keywords: attention, collectivity, complicity, conviviality, elsewhere, dispersal, interdependence, movement, methodology, play, rehearsal, scoring, time, tempo, transmission, translation

Wendy's Subway

inseperable assembly

Ongoing, July 10–12, Loft

Wendy's Subway presents *inseperable assembly*, a reading room that invites shared study, reflection, and gathering. Envisioning the reading room as a space of social choreography, *inseperable assembly* iterates across a selection of titles centering performative, improvisational, and pedagogical practices; and citations and fragments that encourage self-guided movement and act as offerings or prompts for writing and annotation.

inseperable assembly marks time on Thursday night with *rehearsals*, an After Hours Film School screening, and on Friday afternoon, with a session of Reading and Writing in Tempo.

inseperable assembly is curated by Marian Chudnovsky and Rachel Valinsky, with support by Juwon Jun

After Hours is organized by Kirsten Gill and Rachel Valinsky

Graphic design by Claire Beini Zhang

Special thanks to Agustin Schang

After Hours Film School: rehearsals

Thursday, July 10–12, 9:00PM, Loft

After Hours Film School presents a screening program about rehearsal, improvisation, and musical and embodied interpretation as forms of collective study and assembly. Thinking with cinema as a medium that registers bodies in motion and records their sonic traces—jamming, walking, dancing, coalescing, waving an arm through the screen as the saxophone breathes out—the program asks: how can cinema choreograph its own movements and figurations of the social?

After Hours Film School is a semi-monthly workshop and screening devoted to new currents in cinematic practice. The series invites moving-image makers to share new work or work-in-progress and engage around methodology, production, and key questions animating their work. The series is curated by Kirsten Gill and Rachel Valinsky at Wendy's Subway.

Runtime: 68 minutes

- + The Otolith Group, *People to be Resembling*, 2012. HD video, color, sound, 21:42 min.
- + Phill Niblock, *The Magic Sun*, 1966. 16mm transferred to digital, b&w, sound, 16:44 min.
- + Kevin Jerome Everson, *If You Don't Watch the Way You Move*, 2023. Color, sound, 12:19 min
- + Sky Hopinka, *Subterranean Moon*, 2024. HD video, color, stereo, 29:45 min.

~

The Otolith Group, *People to be Resembling*, 2012

HD video, color, sound, 21:42 min.

Courtesy of the artists and Lux, London

People to be Resembling can be described as a five-sided portrait of the methodologies of the post-free jazz, pre-world music trio Codona, founded by multi-instrumentalists Collin Walcott, Don Cherry, and Nana Vasconcelos in 1978. Consisting of stills by renowned photographers Roberto Masotti and Isio Saba, newly filmed and archival footage and original music performed by musician Charles Hayward, *People to be Resembling* reimagines the poetics of permutation that informed the sonic geography of the first Codona album recorded with ECM in September 1978. It returns to this moment in order to redream the recording process at Tonstudio Bauer as a meditation upon the relations between visual anthropology, anti-colonial choreography, nuclear annihilation, and Weltmusik. In its arrangement of positive and negative with color, black and white, still and moving imagery, The Otolith Group's *People to be Resembling* stages an experiment in mnemonic cohabitation inspired by the visionary music of Codona.

The Otolith Group was founded in 2002 by Kodwo Eshun and Anjalika Sagar. Its work is research-based and spans the moving image, audio, performance, installation, and curation. It incorporates film making and post-lens-based essayistic aesthetics that explore the temporal anomalies, anthropic inversions, and synthetic alienation of the posthuman, the inhuman, the non-human, and the complexity of the environmental conditions of life we all face. Approaching curation as an artistic practice of building intergenerational and cross-cultural platforms, the collective has been influential in critically introducing particular works of artists such as Chris Marker, Harun Farocki, Anand Patwardhan, Etel Adnan, Black Audio Film Collective, Sue Clayton, Mani Kaul, Peter Watkins, and Chimurenga in the UK, US, Europe, and Lebanon

Phill Niblock, *The Magic Sun*, 1966

16mm transferred to digital, b&w, sound, 16:44 min.

Courtesy of Corbett vs. Dempsey, Chicago

Composer, photographer, and filmmaker Phill Niblock's immaculate experimental film, *The Magic Sun*, features a soundtrack by bandleader and extraterrestrial Sun Ra and the members of his Solar Arkestra, and is composed of rare moving footage of the band in this era. Shot in the mid-sixties, when the Arkestra was based in New York, this film was produced using a unique black and white negative process (with no internegative) and ultra-tight close-ups on the moving hands and mouths of the musicians that grow increasingly frenetic as the images seamlessly turn from negative to positive. The result is a virtually abstract music film, edited with pinpoint precision, that emphasizes the independence of image and sound, save a single magical moment of synchronization at the film's end.

Phill Niblock (1933–2024, USA) was an artist whose fifty-year career spanned minimalist and experimental music, film, and photography. Since 1985, he served as director of Experimental Intermedia, a foundation for avant-garde music based in New York with a branch in Ghent, Belgium, and as curator of the foundation's record label, XI. Known for his thick, loud drones of music, Niblock's signature sound is filled with microtones of instrumental timbres that generate many other tones in the performance space. In 2013, his diverse artistic career was the subject of a retrospective realized in partnership between Circuit (Contemporary Art Centre Lausanne) and Musée de l'Elysée. The following year Niblock was honored with the prestigious Foundation for Contemporary Arts John Cage Award.

Kevin Jerome Everson, *If You Don't Watch the Way You Move*, 2023

Color, sound, 12:19 min

Courtesy of the artist, trilobite-arts DAC, and Picture Palace Pictures

John Cage's renowned composition receives a compelling remix while, in the recording studio of Jermaine "Country Blakk" Brown in Columbus, Mississippi, Derek "Dripp" Whitfield Jr. and Taymond "ChoSkii" Hughes of the group BmE lay down a new track, in the studio of Interpolating the worlds of hip-hop and mid-century experimental music, Kevin Jerome Everson's *If You Don't Watch the Way You Move* both documents the labor process of the recording studio and subtly alludes to the filmmaker's own work of structural assemblage.

Featuring:

Derek "Dripp" Whitfield Jr.

Taymond "ChoSkii" Hughes

with Jermaine "Country Blakk" Brown

Director/Camera/Editor: Kevin Jerome Everson
Producers: Kevin Jerome Everson, Madeleine Molyneaux
Editor: Kevin Jerome Everson
Sound: Derek Whitfield Sr.

Kevin Jerome Everson (b. 1965 Mansfield, Ohio; lives and works in Charlottesville, VA) is the Commonwealth and Ruffin Foundation Distinguished Professor of Studio Art and Director of Studio Arts at the University of Virginia. His art practice encompasses photography, printmaking, sculpture, and film—with twelve features and over three hundred solo and collaborative short-form works to date. He has been recognized with the Guggenheim Fellowship, Rome Prize, Alpert Award, Heinz Award, and Berlin Prize, and with commissions and grants from Ford Foundation/Just Films, Knight Foundation, and Creative Capital. His work screens and exhibits internationally at festivals, cinemas, museums, and biennials, and has been the subject of retrospectives at the Whitney Museum of American Art; Cinéma du Réel/Centre Pompidou; Museum of Modern and Contemporary Art, Seoul; and the Harvard Film Archive.

Sky Hopinka, *Subterranean Moon*, 2024
HD video, color, stereo, 29:45 min.
Courtesy of the artist

A long take of scenes from a powwow outside of Seattle, organized by Hopinka for his upcoming feature film, *Powwow People*. Deftly emceed by Ruben Little Head, the film guides the viewer and the audience through a 30-minute-long take of a Northern Traditional dance special. For Hopinka, the movement of his embodied camera is a vehicle for relating to and listening to the beings and ancestors who haven't been repatriated by museums and institutions, all the while questioning different forms of confinement they must contend with.

Sky Hopinka (Ho-Chunk Nation/Pechanga Band of Luiseño Indians) was born and raised in Ferndale, Washington, and Palm Springs, California. In Portland, Oregon he studied and taught chinuk wawa, a language indigenous to the Lower Columbia River Basin. His video, photo, and text work centers around personal positions of Indigenous homeland and landscape, designs of language as containers of culture expressed through personal, documentary, and nonfiction forms of media. He was a fellow at the Radcliffe Institute for Advanced Study at Harvard University in 2018–2019, a Sundance Art of Nonfiction Fellow for 2019, an Art Matters Fellow in 2019, a recipient of a 2020 Herb Alpert Award for Film/Video, a 2020 Guggenheim Fellow, and a 2021 Forge Project Fellow. He received the 2022 Infinity Award in Art from the International Center of Photography, the 2023 Balise Art Prize at Art Basel, and is a 2022 MacArthur Fellow. Sky currently lives in Brooklyn, New York, and is an assistant professor in the department of Art, Film, and Visual Studies at Harvard University.

Reading and Writing in Tempo

Friday, July 11, 5:00–7:00PM, Loft

In this collective reading and writing session, participants are invited to engage with the publications collected in the inseparable assembly reading room. A series of prompts will guide us through experiments in translating form, time, movement, and genre to the page.

Biographies

Marian Chudnovsky is a writer and art worker from Queens, NY. They are the Research and Administrative Coordinator at Wendy's Subway and Curatorial Assistant at the Center for Art, Research and Alliances (CARA). Their curatorial, archival, and editorial practices are rooted in artists' research and memory work. They hold a degree in English and Art History from Brown University.

Kirsten Gill is a scholar, writer, and educator primarily working on moving image media, with research interests in diasporic, Black, and anti-colonial art and time-based media. She holds a PhD in art history from the Graduate Center, City University of New York. Kirsten was Mellon Curatorial Fellow at Dia Art Foundation, and has held positions at the ICA Philadelphia and the Philadelphia Museum of Art. She has presented projects at Dia (with the Hammer Museum and Electronic Arts Intermix), Wendy's Subway, Biquini Wax EPS (Mexico City), the James Gallery (New York), and numerous galleries in Philadelphia. Since 2023, she and Rachel Valinsky have run After Hours Film School, a workshop and programming series that operates out of Wendy's Subway. She has written for *Journal of Cinema and Media Studies*, *Nka: Journal of Contemporary African Art*, *Title Magazine*, *Island Island*, and others, as well as for publications by the Whitney Museum and the Museum of Modern Art.

Juwun Jun is an artist based in New York. She has shown work with Gyeonggi Museum of Modern Art, RISD Museum, Brooklyn Women's Film Festival, Les Femmes Underground Film Festival, NewFilmmakers NY, Boston Center for the Arts, National Association of Women Artists, CINEMQ, and more. She holds a BFA in Open Media from the Rhode Island School of Design and an MA in Women's and Gender Studies at the CUNY Graduate Center. Her writing has appeared in *offshoot*.

Rachel Valinsky is a writer, editor, and translator based in New York. She is co-founder and Artistic Director of Wendy's Subway, a nonprofit arts and literary reading room, writing space, and independent publisher, and Director

of Publications at the Center for Art, Research, and Alliances (CARA). Rachel has curated exhibitions, performances, and public programs at The Kitchen, The Queens Museum, the Poetry Project, the Brooklyn Academy of Music, and elsewhere. Her writing on performance, dance, and moving image work has appeared in *Artforum*, *Art in America*, *BOMB*, *frieze*, *e-flux criticism*, and elsewhere and been published by the Berlinale International Film Festival, Danspace Project, Sternberg Books, among others. Her translations have appeared from Semiotext(e), Editions Lutanie, Pluto Books, and Editions 1989. Rachel holds an MPhil in Art History from the Graduate Center, City University of New York, and also teaches courses in performance studies, art writing, and critical thinking at The New School.

Claire Beini Zhang is an interdisciplinary designer, writer, and artist based in Brooklyn, NY. Their latest design project is the book, *She Follows No Progression: A Theresa Hak Kyung Cha Reader* (2024), published by Wendy's Subway, and their latest writing project is *SOLSTICE*, (2022-) a multimedia performance created in collaboration with Scott Li, premiered at the New World Center in Miami. They hold a BFA in Communication Design and BA in Literary Studies: Non-Fiction from Parsons School of Design and The New School.

About Wendy's Subway

Wendy's Subway is a reading room, writing space, and independent publisher in Bushwick, Brooklyn. We support emerging artists and writers in making experimental, urgent work and create alternative modes for learning and thinking in community. Wendy's Subway is dedicated to encouraging creative, critical, and discursive engagement with arts and literature. We prioritize collaboration and horizontal decision-making in our work towards being a responsive and sustainable organization.

Our interdisciplinary program includes free readings, talks, performances, and reading groups, as well as sliding-scale writing workshops and intensives. We offer residencies designed to uplift artistic and scholarly research, archival and library projects, and independent publishing practices. Our multi-series publishing initiative includes artists' books, poetic texts, and hybrid-genre works by time-based artists. Our non-circulating library holds a collection of over 4,000 titles, ranging from poetry and fiction, to criticism and art books.

379 Bushwick Avenue, Brooklyn, NY 11206
Thurs—Sat, 10am—6pm
wendyssubway.com
@wendyssubway

Andrea Zavala Folache & Adriano Wilfert Jensen with Malcolm-x Betts

Domestic Anarchism: bailes & zona de juego

July 11, 5:00–7:00PM, and Ongoing, July 10–12, Loft

It's Thursday and the first day of school, cut-off time for submitting this handout is approaching. And here we are, two European non-native English speakers in the big city, foolishly searching for the right words to frame the parallel processes we are swimming in, entangled by, surrounded with and about to share with you. Niall Jones and Lauren Bakst suggest that: "In process, we promiscuously accumulate, collide and (dis)arrange matters and materials(...)".

Let's (give it a) go

It is said that it takes a village, and that blood is stickier than water. Both might be true. It is said that apples don't fall far from the tree and what goes around comes around.

Since (in a way) we already know that the care administered through "family" ("nuclear", "chosen", "national"..) is care privatized,

*what de(con)structions
accumulations
collisions
and
(dis)arrangements*

of "family" allow us to sense and make sense of other, non privatised, transversal, dissident ways for organising care?

We bring to this "school" permeable timelines and relations. Processes in continuous shaping—extended from elsewhere—six trio constellations, with each their own jargon. Two proposals, **bailes** and **zona de juego**, is how we move our studies to School for Temporary Liveness.

Domestic Anarchism: bailes is an experiment in transmission and opening up a dance performance to let a new constellation find its rhythm. We worked with New York based artist Malcolm-x Betts transmitting conversations, practices and materials that have emerged from a series of intimate collaborations, each articulating concerns of "the family." Living within *Domestic Anarchism*:

zona de juego and co-habiting with Wendy's Subways "Reading and Writing in Tempo" all "students" are invited along for this process of lingering, rephrasing and situating anew these problematic horizons.

A place for drift and contact, ***Domestic Anarchism: zona de juego*** is open before, during and after *Domestic Anarchism: bailes*. An invitation for children and adults to cohabit in the material and immaterial architectures of a performance. Large scale window paintings as reversed coloring books, aluminium clits as toys and tools, (mother) tongues carved in soap, erotic booklets and passing scores.

Both 'studies' are loosely organised along five archetypes emerging from within each of the collaborations; each archetype figures family problems from a different perspective:

Let's say The Child has been abused but insists on humor and dignity; while The Babysitter is essential but disposable, juggling the ambivalence of freedom and childlessness. The Fighter plays with limitation and breath in the aftermath of domestic violence. Meanwhile, The Artist carves a new mother tongue, and the Lover retains opacity by keeping their cultural assimilation ridiculously theatrical.

CREDITS

Created by Andrea Zavala Folache and Adriano Wilfert Jensen in cohabitation and collaboration with: HaYoung, Alissa Šnaider, Paolo Gile, Emma Daniel, Lisa Schâman and Lauren Bakst.

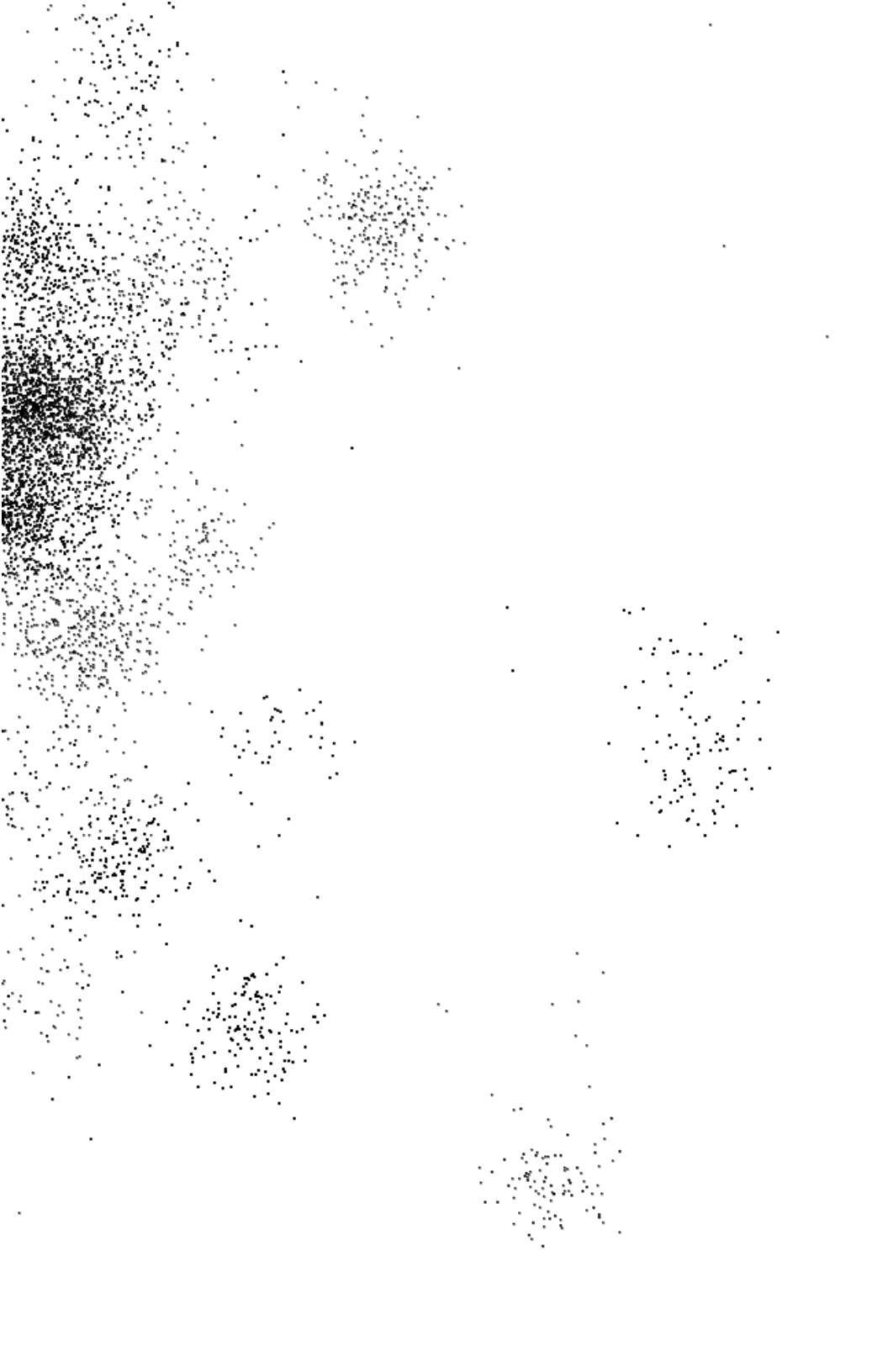
Re-staged, disrupted, performed for School for Temporary Liveness with Malcolm-x Betts.

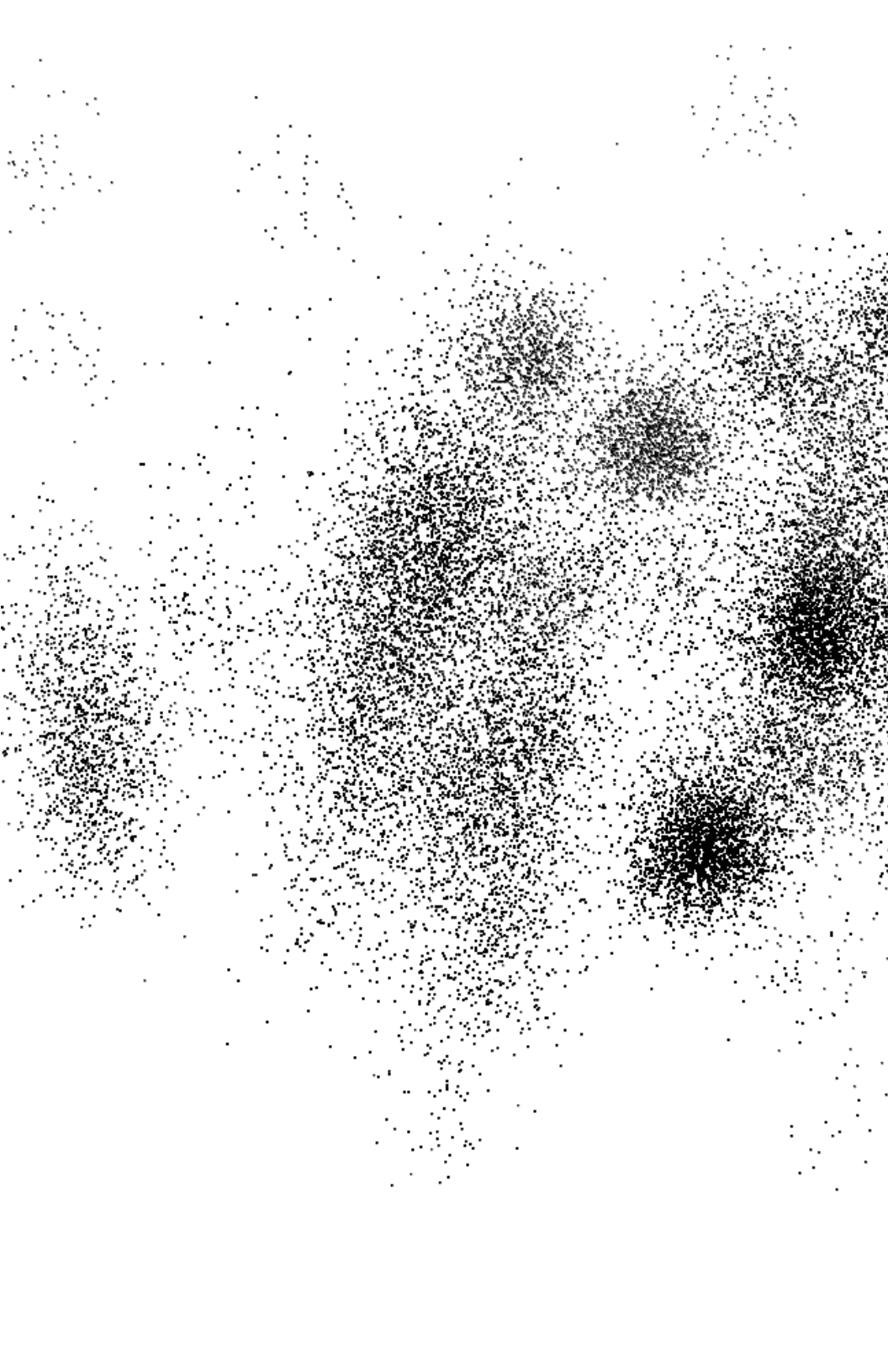
Clothes by Malcolm-x Betts in collaboration with Andrea Zavala Folache and Adriano Wilfert Jensen

Supported by: Jan van Eyck Academie, Statens Kunstfond / The Danish Arts Council, Knud Højgaards Fonden, Wilhelm Hansen Fonden, Augustinus Fonden.

Co-produced and presented by: Jan van Eyck Academie, School for Temporary Liveness / The Kitchen, LAC, Dansehallerne, MDT and Kanuti Gildi Saal

Special Thanks: Laura Ramírez Ashbaugh, Performing Arts Forum, Toni Steffens, Arjun Das, Céline Matthieu, Olena Newkryta, Ginevra Petrozzi, Sophie Lewis, Simon Asencio, Britta Wilfert, Catherine Malabou, Joy Mariama Smith, Sophie Lewis, Lauren Bakst.





The Kitchen

STAFF

Legacy Russell, *Executive Director & Chief Curator*
Robyn Farrell, *Senior Curator & Director of Curatorial Affairs*
Fatima Zaidi, *Director of Development*

Julia Amsterdam, *Assistant Archivist*
Daniel Brown, *Development & Curatorial Intern*
Raquel Du Toit, *Senior Manager of Institutional Giving*
Fernanda Escalera Zambrano, *Operations Manager*
Bridget Johnson, *Manager of Education & Interpretative Media*
Matthew Lyons, *Curator*
Philip Morgan, *Media & Technology Manager*
David Riley, *Production & Exhibitions Manager*
Gilberto Rosa-Duran, *Communications Manager*
Angelique Rosales Salgado, *Assistant Curator*
Taylor Schmuellen, *Institutional Advancement Coordinator*
Tassja Walker, *Production Supervisor*
Jamai Williams, *Education & Curatorial Intern*

CONSULTANTS

ArtsFMS, *Financial Management Services*

BOARD OF DIRECTORS

Robert Soros, *Chairperson*
Sarah Jones, *President*
Jacqueline Humphries, *Vice Chairperson*
Wade Guyton, *Vice President*
Rafael John Alan Hines, *Treasurer*
Nora Clancy, *Secretary*

Princess Alia Al-Senussi, PhD
Laurie Anderson
Sarah Arison
Olivier Berggruen
Suzy Coue-Wilson
Molly Davies
Elisa Durette
Charlotte Feng Ford
Hilary Goldsmith

Simone Leigh
Marla Mayer
Oliver Newton
Debra Singer
Courtney Willis Blair

CHAIRPERSON EMERITUS

Paula Cooper
Philip Glass

ADVISORY BOARD

Kevin Beasley
Garrett Bradley
Bryce Dessner
Melissa Feldman
Dr. Nicole Fleetwood
Hal Foster
Alfred Gillio
Kenneth Goldsmith
Nick Hallett
Nicolas Jaar
Michael Kestenbaum
Scott M. Lawin
Ralph Lemon
Joseph Logan
Sarah Michelson
Meredith Monk
Fred Moten
Nico Muhly
James Murphy
Annie Ohayon
Benjamin Palmer
Matthew Ritchie
Marina Rosenfeld
Jay Scheib
Ryan Schreiber
Tyshawn Sorey
Lynne Tillman
Stephen Vitiello
Yasuko Yokoshi