

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

Fall 2023 Season

The Kitchen announces Fall 2023 programming, amplifying the experimental and future-building possibilities of archival activations within varied modes of performance, film, and visual art. This season features the first program resulting from The Kitchen's and Dia Art Foundation's recently-announced long-term institutional partnership, and demonstrates the immeasurable possibilities cross-organizational collaboration generates. As renovations continue on The Kitchen's Chelsea building, the organization remains in its temporary home at Westbeth Artists Housing (163B Bank Street, 4th Floor Loft) while continuing to explore the notion of a Kitchen "without walls," with programming extending to other physical and virtual sites.

Upcoming:

Matthew Lutz-Kinoy: *Filling Station*
 September 14 – November 3, 2023
 Exhibition at The Kitchen at Westbeth & three
 offsite performances (Horatio Street Gas
 Station, September 14 and 15; Dia Beacon,
 September 23)

Leslie Cuyjet: *With Marion*
 November 29 and 30, December 1 and 2, 7pm
 EDT
 The Kitchen at Westbeth
 Tickets \$5-15 sliding scale, forthcoming

Amirtha Kidambi: *Angels & Demons*
 December 2, Start time TBD
 The Kitchen at Westbeth
 Tickets \$5-15 sliding scale, forthcoming

**Upcoming Kitchen L.A.B. Research
 Residency x Simons Foundation x School
 for Poetic Computation Programming:**

***Instruments of the Black Gooley Universe On
 Air* — radio series in partnership with Montez
 Press Radio**

**Lillian-Yvonne Bertram and Jessica Hagedorn
 In Conversation**
 Live Broadcast from Montez Press Radio (46
 Canal Street, New York, NY 10014)
 September 25, 7pm EDT

**American Artist, Zainab Aliyu, Taylor Levy,
 and Che-Wei Wang Explore The Black Gooley
 Universe**
 Airing on Montez Press Radio September 26,
 7pm EDT

**Roundtable Discussion and Performance: Romi
 Ron Morrison with Kumi James, Mendi + Keith
 Obadike, and Oxana Chi and Layla Zami**
 In-person Event at Collapsible Hole (155 Bank
 St, New York, NY 10014)
 September 27, 7pm EDT
 Airing on Montez Press Radio September 28,
 6pm EDT

**Roundtable Discussion with Sharmi Basu,
 Budhaditya Chattopadhyay, Amirtha Kidambi,
 Rajna Swaminathan, and Asha Tamirisa**
 Airing on Montez Press Radio September 27,
 7pm EDT

Additional Programs

**Asha Tamirisa: *Counter-Archiving the Avant-
 Garde***
 Web Project Launching in September 2023

Lillian-Yvonne Bertram: *Archival Gestures*
 Technology Prototypes Launching in September
 2023

**Romi Ron Morrison: *Songbook: The Quotient of
 Desire***
 Publication Launching September 2023

Matthew Lutz-Kinoy: *Filling Station*

**September 14 and 15, 2023, Horatio Street Gas Station
 September 23, 2023, Dia Beacon**

Matthew Lutz-Kinoy: *Filling Station* is organized by Legacy Russell, Executive Director & Chief Curator, and Angelique Rosales Salgado, Curatorial Assistant, The Kitchen. The performance at Dia Beacon is co-presented with Dia Art Foundation and organized by Legacy Russell, Angelique Rosales Salgado, and Jordan Carter, Curator, Dia Art Foundation.

Production by David Riley, Production & Exhibitions Manager, and Tassja Walker, Production Supervisor, The Kitchen. Rehearsal and performance videography by AI Foote III.

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, 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.

FILLING STATION

Ballet-Document in one act

Choreography: Niall Jones

Set Design and Libretto: Matthew Lutz-Kinoy

Music: James Ferraro

Costumes: Eckhaus Latta

Consulting Choreography: Raymond Pinto

Commissioned by The Kitchen

Mac	Kris Lee
Tourist / Police Officer	Ayano Elson
Ray / Activist 2	Maxfield Haynes
Roy	Niall Jones
Activist 1	Mina Nishimura
Rich Girl	Bria Bacon
Rich Date	Niala

Some everyday happenings and objects need only be surprised out of their daily context by transformation into terms of the stage to lose their banality, suddenly to become more exotic than India and almost as strange as another planet. Nothing can be more familiar to most Americans than a Filling Station, its neon signs, its chromium-capped pumps, its uniformed attendants, its twin rest-rooms. Yet, focused in the eyes of painter and a choreographer, a Filling Station creates a mythical world of its own. The attendant's uniform is the badge of a contemporary master of ceremonies, a kind of everyday Laboring Hero to whom events now happen as they did once to the Prince in the Sleeping Wood. The simple mechanic, the truck-drivers who drop in on their nightly route, the unlucky motorist and his weary family, the couple from the country-club, the nervous gangster and the appartition of the State Trooper like a knight in armor, are typical portraits from the American highway, each clothed in their own dignity. The dances which describe them are rooted in the radio and taxi-dance hall, revivalist hymns and barber-shop ballads. What happens on this night in this Filling Station is what can and does happen in all the other Filling Stations all over this Continent. From such ordinary incident is built an extraordinary intensity, part of a nation's background becoming a national legend.¹

1. Lincoln Kirstein, Ballet Caravan company catalog, 1938. Photographs by Walker Evans.



Niala, Niall Jones, Mina Nishimura, Kris Lee, Ayano Elson, Maxfield Haynes, and Bria Bacon in Matthew Lutz-Kinoy: *Filling Station*, The Kitchen at Westbeth, New York, September 14–November 3, 2023. Photos by Rob Kulisek.



Maxfield Haynes and Kris Lee in Matthew Lutz-Kinoy: *Filling Station*, The Kitchen at Westbeth, New York, September 14–November 3, 2023. Photo by Rob Kulisek.



Kris Lee, Maxfield Haynes, Mina Nishimura, Niala, and Bria Bacon in Matthew Lutz-Kinoy: *Filling Station*, The Kitchen at Westbeth, New York, September 14–November 3, 2023. Photo by Rob Kulisek.



Maxfield Haynes, Kris Lee, and Niall Jones in Matthew Lutz-Kinoy: *Filling Station*, The Kitchen at Westbeth, New York, September 14–November 3, 2023. Photo by Mary Manning.



Mike Eckhaus and Niala in Matthew Lutz-Kinoy: *Filling Station*, The Kitchen at Westbeth, New York, September 14–November 3, 2023. Photo by Mary Manning.



Mini Nishimura, Maxfield Haynes, and Kris Lee in Matthew Lutz-Kinoy: *Filling Station*, The Kitchen at Westbeth, New York, September 14–November 3, 2023. Photo by Mary Manning.



Matthew Lutz-Kinoy: *Filling Station*, The Kitchen at Westbeth, New York, September 14–November 3, 2023. Photo by Mary Manning.

ARTIST BIOS

Matthew Lutz-Kinoy (he/him), born in New York City in 1984, lives and works in Paris, France. Embracing the spirit of collaboration as a means to expand knowledge and skills, the breadth of techniques and references used across Lutz-Kinoy's practice are the result of many collaborative ventures. Where his ceramics are influenced by working with artists in Europe and Brazil, his large-scale paintings often installed like backdrops, tapestries, wall panels or suspended ceilings assert matters of pleasure, color, intimacy, motion, as fundamental. Lutz-Kinoy's work looks through a history of representation from the rococo to orientalism to abstract expressionism; challenging what constitutes the inside and the outside of the arts, the social and the self. At the core of Lutz-Kinoy's practice is performance. Influenced by histories of queer and collaborative practice as well as his background in theatre and choreography, his live work explores the interplay of narratives that are created and constructed between individuals and social spaces.

His recent solo shows include *Plate is Bed Plate is Sun Plate is Circle Plate is Cycle*, Mennour, Paris (2022); *Link Room Project*, Cranford Collection, London (2022); *Manikin, Mendes Wood DM*, São Paulo (2022); *Window to the Clouds*, Museum Frieder Burda | Salon Berlin, Berlin (2021); *Two Hands on Earth, Mendes Wood DM*, Brussels (2019);* *Sea Spray**, Vleeshal, Middelburg (2018); *The Meadow*, Le Centre d'édition Contemporaine, Geneva (2018); *Southern Garden of the Château Bellevue*, Consortium Museum, Dijon (2018); *Fooding*, Fitzpatrick Gallery, Paris (2018).

His recent performance work includes *Soap Bubbles* with Jan Vorisek, Art Basel Parcours, Basel (2022); *Scalable Skeletal Escalator* by Isabel Lewis, Kunsthalle Zurich (2020); *Screaming Compost* with Jan Vorisek, Galerie Francesca Pia, Zürich (2019); *Sharjah Biennial 14: Leaving the Echo Chamber* by Isabel Lewis, Sharjah (2019); *Rotting Wood, the Dripping Word: Shūji Terayama's Kegawa no Marui*, MoMA PS1, New York (2016).

Niall Jones (he/him) is an artist working and living in New York City. Jones constructs, inhabits, and explores the theater as a mode and location of instabilities. Working through an ongoing fascination with labor, temporality, and fantasy, Jones creates immersive, liminal sites for practicing incompleteness and refusal. Jones received a Bessie Award nomination for Outstanding Emerging Choreographer in 2017 and, more recently, a 2021 Grants-To-Artists Award from the Foundation for Contemporary Art. Recent works include: *A Work for Others*, The Kitchen (2021); *Fantasies in Low Fade*, Chocolate Factory Theater, NYC (2019); *Sis Minor: The Preliminary Studies*, Hebbel am Ufer, Berlin (2018); *Sis Minor, in Fall*, Abrons Arts Center, NYC (2018); and *Splendor #3*, Gibney Dance: Agnes Varis Performing Arts Center, NYC (2017). Jones received a BFA from the Virginia Commonwealth University and an MFA from the University of Illinois at Urbana-Champaign. He teaches at the University of the Arts, School of Dance in Philadelphia, where he is also producer and

co-curator of The School for Temporary Liveness (Vol. 1 & 2).

James Ferraro (he/him) is an American experimental musician, producer, composer, and artist. He has been credited as a pioneer of the 21st-century genres hypnagogic pop and vaporwave, with his work exploring themes related to hyperreality and consumer culture. His music has drawn on diverse styles such as 1980s electronic music, easy listening, drone, lo-fi, sound collage, and R&B. Ferraro began his career in the early 2000s as a member of the Californian noise duo The Skaters, after which he began recording solo work under his name and a wide variety of aliases. He released projects on labels such as Hippos in Tanks and New Age Tapes. Ferraro received wider recognition when his polarizing 2011 album *Far Side Virtual* was chosen as Album of the Year by *The Wire*.

Raymond Pinto (he/they) is a multidisciplinary artist whose practice moves in and through performance. A graduate of the Juilliard School with a BFA in Dance and an MA from NYU-Performance Studies, their process of constructing performances often leans into the reconciliation of time as medium to situate experimental performance. Their works have been presented at the Amsterdam Fringe Festival, CUE Art Foundation, Participant, inc., the Venice Biennale, Art Cake, Chez Bushwick. Pinto is inspired by the recovery of the arts, and is looking forward to future opportunities to continue to create experimental performances.

Mike Eckhaus (he/him) and **Zoe Latta** (she/her) are the founders of **Eckhaus Latta**, a New York– and Los Angeles–based label that distinguishes itself from its peers with gender-neutral designs and has built a reputation for casting models of all genders, ages, shapes, and sizes in its runway shows and campaigns. Eckhaus and Latta met at Rhode Island School of Design, where Latta studied textile design and Eckhaus studied sculpture. After graduating in 2010, the duo cut their teeth working for a number of brands and institutions: Eckhaus worked as an accessories designer at Marc by Marc Jacobs, while Latta was a knitwear designer at Opening Ceremony and also ran a textile company that supplied fabric to Calvin Klein and Proenza Schouler. In 2011, the two came together to launch Eckhaus Latta and showed their first collection in New York for Spring/Summer 2013. The designers are also known for using unconventional fabrics like plastics and fishing lines. Eckhaus and Latta started working with European fabric mills for the first time in 2017, although the designers still use deadstock materials—a key element of their early collections. In 2016, the label opened its first store in front of its studio space in Los Angeles. The brand is stocked in 55 locations around the world, including Nordstrom, Ssense, and Opening Ceremony, and was one of the finalists for the LVMH Prize in 2018.

Bria Bacon (she/her) is a 20-something, queer, performing artist. Although she is predominantly trained in movement art (dance), she holds passions and gifts in writing, sound-making, and theater. Bacon is currently occupying

Munsee-Lenape lands in Brooklyn, as well as growing relationships abroad. She has worked with Sally Silvers Dance, Donna Uchizono Company, Kyle Marshall Choreography, Stephen Petronio Company, as well as Beth Gill and Rachel Comey in NYFW. Her current collaborations include Company Christoph Winkler, Stacy Spence, Johnnie Cruise Mercer, and Reggie Wilson/Fist and Heel Performance Group. Bacon is originally from Munsee-Lenape lands in central New Jersey.

Kris Lee (she/they) is a New York based dancer, performer, and DJ. She received her BFA in Dance from University of the Arts in 2019. Lee was a member of the Stephen Petronio Company (2021-22) and has toured with nora chipaumire (2019–20). She was one of the creators and performers for *high noon* (2022), the interdisciplinary performance work produced by Ninth Planet. Most recently they have performed in *Remains Persist* (2022) & *Out of and Into: Plot* (2023) By Moriah Evans; Variations on Themes from Lost and Found: Scenes from a Life and other works by John Bernd (reprisal) by Ishmael Houston-Jones & Miguel Gutierrez (2023); and *duel c* by Andros Zins-Browne (2023).

Ayano Elson (she/her) is an Okinawan-American choreographer and dancer based in New York. She was born in Okinawa, a small island colonized by Japan in 1879 and occupied by the United States from 1945–1972. Elson's choreography investigates roles of labor and power in contemporary American artmaking. Her choreography has been presented by AUNTS, the Chocolate Factory, Center for Performance Research, Gibney Dance, ISSUE Project Room, Knockdown Center, Movement Research, and Roulette, among others. She has received funding support from Dance/NYC, Foundation for Contemporary Arts and Mertz Gilmore Foundation. She has been an artist in residence at Abrons Arts Center, ArtCake, Center for Performance Research, Gibney Dance, Lower Manhattan Cultural Center, and Movement Research's Van Lier Emerging Artist of Color Fellowship. She has performed in works by Laurie Berg, Kim Brandt, Jesi Cook, Milka Djordjevich, Simone Forti, Kyli Kleven, Abigail Levine, and Haegue Yang at Danspace, the Guggenheim, MoMA, MoMA PS1, MCA Chicago, New Museum, New York Live Arts, Pioneer Works, REDCAT, Roulette, SculptureCenter, and the Shed. Elson is currently working on a record with music collaborator Matt Evans and will be presenting new choreography at PAGEANT in October 2023.

Maxfield Haynes (they/he/she) is a multidisciplinary artist, dancer, and teacher living in NYC. They started their training at age 12 at the University of Louisville Dance Academy under Chuck Bronson and Cynthia Bronner, and continued their dance education with the Louisville Ballet, San Francisco Ballet School, Houston Ballet Academy, Dance Theatre of Harlem School, and HAMU Performing Arts University in Prague. They received a B.F.A. in Dance from NYU Tisch in 2018. Haynes has toured extensively as a soloist with both Complexions Contemporary Ballet and Les Ballets Trockadero de Monte Carlo. They are a frequent collaborator with Ballez, as well as Dance

Heginbotham and Isaac Mizrahi for their yearly productions of Peter and the Wolf and Third Bird presented through the Guggenheim Works and Process. Most recently they started working for the Metropolitan Opera House as their first nonbinary soloist ballerina portraying the White Bird in Julie Taymor's the Magic Flute. Their rep includes works by Marius Petipa, Peter Anastos, Paul Taylor, Bill T. Jones, Raja Featherkelly, Crystal Pite, Dwight Rhoden, Katy Pyle, John Heginbotham, Mark Dendy, Abdurrahim Jackson, Tislarm Bouie, and Durante Verzola.

Niala (she/they) is a Harlem-based black trans artist whose practice is centered around exploring the realms of music, movement, and acting. As a voguer in New York City's ballroom scene, she implements her style of dancing into performances spaces throughout the city. Her recent collaborations include dancing for Honey Dijon at Ladyland Fest, and being a commissioned performer for The Shed's second edition of Open Call and for The Studio Museum's artist in residence program. Her artistry aims to contextualize and expound upon the black trans experience, while carrying on the legacy of the many iconic, legendary trans pioneers that have come before her.

Mina Nishimura (she/they), originally from Tokyo, was introduced to butoh and improvisational dance practice through Kota Yamazaki and studied at Merce Cunningham Studio in NYC. Carrying Buddhism-influenced philosophies across her somatic, performance, choreographic, and art practices, Nishimura attempts to access and converse with invisible, marginalized, forgotten, abandoned or unknown beings, senses and realms. She has been performing and collaborating with a number of groundbreaking artists such as John Jasperse, Dean Moss, Kota Yamazaki, Neil Greenburg, Vicky Shick, Rashaun Mitchell + Silas Riener, Yasuko Yokoshi, Yoshiko Chuma, Nami Yamamoto, DD Dorvillier, Ursula Eagly, Moriah Evans, Cori Olinghouse, and SIA for her Saturday Night Live performances. Commissioners of her recent works include NYU Skirball Center, Jacob's Pillow Dance Festival, Danspace Project, Gibney, Mount Tremper Arts Center, Whitman College, and Sarah Lawrence College. Nishimura is a recipient of Foundation for Contemporary Arts Grants to Artists Award 2019, and was a cover and featured artist in the May 2021 issue of *Dance Magazine*. Nishimura was the Renewal Residency Artist of 2021-22 at Danspace Project where her new work, *Mapping a Forest while Searching for an Opposite Term of Exorcist*, premiered in November 2022. She completed the MF Fellowship at Bennington College in 2021, where she currently teaches.

Mary Manning (they/them) models a method of close looking in carefully arranged juxtapositions of 35mm analog prints. Taking familiar objects and scenes as their subject matter, Manning's photos picture people, nature, the street, and everything in between. Conceptualizing "paying attention as a practice of being alive," the artist insists on the importance and meaning of quiet moments and humdrum things. For Manning, photography is an exercise in recording and collecting—often prints are paired with saved me-

mentos such as insect parts, a restaurant napkin, or a plastic bag. The works exemplify both photography and looking as acts of care, tenderly drawing our attention to modest but remarkable moments. Manning has exhibited in solo exhibitions at Canada, New York; Sibling (née Little Sister), Toronto; and Cleopatra's, Brooklyn. In 2022, they curated *Looking Back: The 12th White Columns Annual* at White Columns, New York. A book compiling recent work, *Grace Is Like New Music*, was published by Canada in 2023. Manning received their BA in 1994 from Southern Illinois University in Carbondale, IL.

Rob Kulisek (he/him) is an artist and photographer based in Paris. His work is marked by sensual, suggestive, and largely physical imagery. Capturing the high frequencies of bodies and interferences happening in group dynamics, his style is profoundly vibrant and contemplative. Whether in the form of exhibitions, collaborative works, experimental magazines, music labels or installations, he plays with rigid categories to espouse soft, flexible forms, sometimes deeply sincere and spontaneous, sometimes more analytical. Part of a generation of artists who are questioning porosities between art photography and Fashion photography and shifting their commercial and aesthetic stakes, his pictures are nurtured by subcultures that have emerged mostly in the 90's and the 00's in the indie-fashion photographic field. A large part of his practice is infused with anti-fashion, grunge, queer and porn-chic. Commissioned by The Kitchen for the documentation of *Filling Station*, Kulisek drew inspiration from the iconic photographs of Walker Evans and George Platt Lynes from the original 1938 Ballet Caravan performance. This collaboration culminated in a publication that interweaves this new suite of images together with the historic Ballet Caravan imagery.

Al Foote III (he/him) is a photographer and videographer specializing in the performing arts. He has been one of the Kitchen's in-house videographers for a decade. As a freelancer he's worked with dozens of off-off-Broadway companies and dance companies, as well as portraiture and headshots. Clients include Nicole Mannarino Dance, Boundless Theatre Co., Resident Acting Co., Nylon Fusion, Hunger & Thirst and more. www.alfoote3photography.com.

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Special thanks to New Balance and Tommy Hondros from Mobil Gas Station on 8th Avenue and Horatio Street.

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