

The Kitchen

Samora Pinderhughes: *GRIEF*

November 10, 2022–January 24, 2023

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

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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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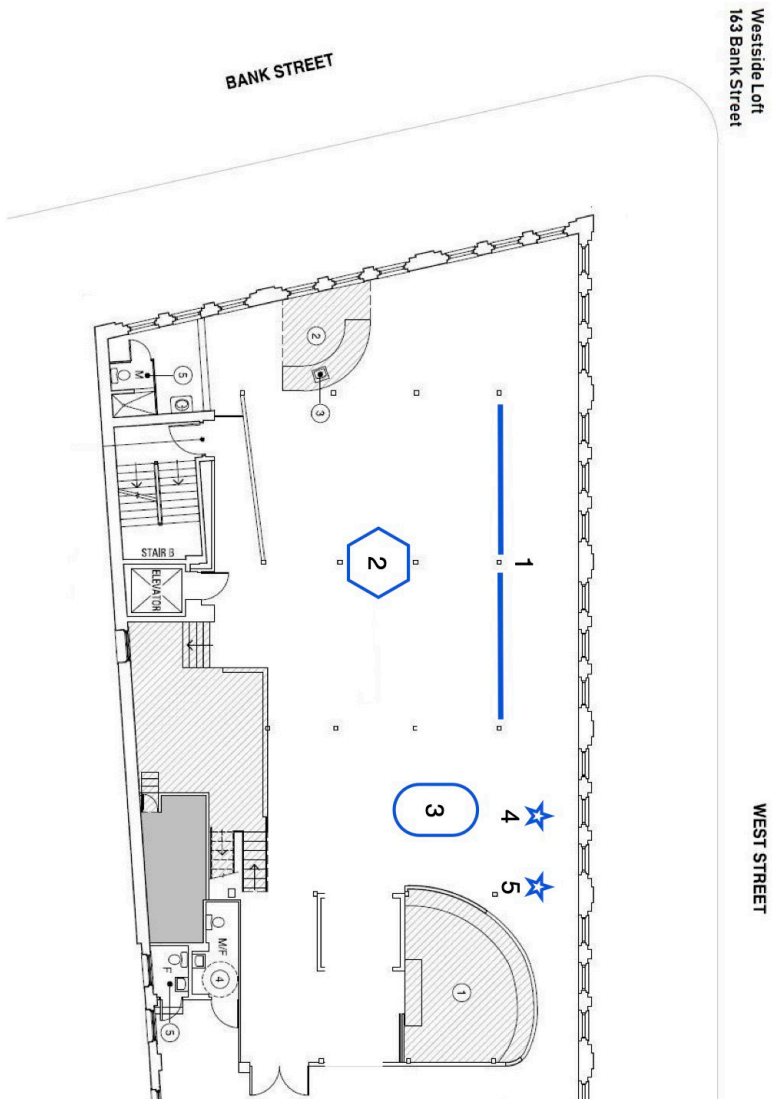
Council on the Arts

Screening and Installation Hours (7-9pm):

November 17 and November 29

December 6 and December 15

January 24



INTRODUCTION

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 song-craft, 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 results of long-standing collaborations with filmmakers Christian Padron, Josh Begley, Vashni Korin, and Daniel Pfeffer.

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.

To learn more about this exhibition, scan the QR code for access to audio recordings of the texts included here on Bloomberg Connects.



WORK ON VIEW

November 17 and November 29, 2022:

1a. Samora Pinderhughes, Christian Padron, Ray Spears and RSK Collective (Ray Neutron, Samora Pinderhughes, Christian Padron, and Kassim Norris), featuring Claude Johnson with narration by Samora Pinderhughes

Masculinity, 2022

Single channel 35 mm and 16 mm film projection; color, sound, 07:34 minutes

Music: "Masculinity," 2022 by Samora Pinderhughes featuring Immanuel Wilkins

Courtesy the artist

Masculinity (2022) depicts intergenerational vignettes of men, boys, and masculine-presenting people immersed in play, dance, and gentle witnessing with poetic voice-over and shimmering instrumentals. Narrated by Pinderhughes's attentive lyrics from his 2022 album *GRIEF*, this film features footage from the artist's childhood, collaborations, and communities through which time, vulnerability, and imagery tenderly figure memory. The audiovisual collage discloses fractures and breaks between the felt projections and lived experiences of masculinity in contemporary Black American culture.

1b. Samora Pinderhughes, Daniel Pfeffer, Carlos Cardona, Lucas Monroe, Michael Barrett, Sophia De Baun with narration by Lucas Monroe and Michael Barrett

Ithaca (Hold That Weight), 2020

Single channel 35 mm and 16 mm film projection; black and white, sound, 04:25 minutes

Music: "Hold That Weight," 2020 by Samora Pinderhughes

Courtesy the artist

What do support and love look like amidst confronting and refusing systems of trauma and abuse? A film about the underlying work behind reacclimating to home and society when released from prison, *Ithaca (Hold That Weight)* (2022)

shares intimate snapshots of two formerly incarcerated main characters loosely based upon and played by Lucas Monroe and Michael Barrett. Filmed in Ithaca, NY—where they both live—quickly rolling scenes of family, community, home, celebration, work, and reflection foreground the shared, complex weight of grief. Pinderhughes’s composition subtends the labor that goes into giving and receiving support in the presence and aftermath of trauma.

December 6 and December 15, 2022:

1c. Samora Pinderhughes, Josh Begley, Saudade Toxosi, Shantina Washington

SAME GANG, 2021

Two-channel digital video projection; color, sound, 13:52 minutes

Courtesy the artist

With a dynamic and precise visual vocabulary, the two-channel film, *SAME GANG* (2021) examines state violence, militarization, affiliation, ecology, catastrophe, corporate finance, racial capitalism, supremacist cults, street gangs, and the conditions of American culture that shape all of their definitions. Flickering sequences, refracted streams, mirrored feeds, archival footage, news clips, sampled audio, and film excerpts deconstruct and rearrange the narratives and representations of gangs and the contexts from which they develop.

1d. Samora Pinderhughes and Josh Begley

Concussion Protocol, 2018

Single channel digital video projection; color, sound, 05:45 minutes

Courtesy of Josh Begley and Field of Vision

What is the impact of the force of trauma in public? In *Concussion Protocol* (2018), an atmospheric composition of controlled breath, lilting rhythms, and layered textures scores “a violent ballet made from footage of every concussion during the NFL’s 2017-2018 season.”

“Concussion Protocol” is the term for the care procedure as mandated by the National Football League’s Head, Neck, and Spine committee in the case of a player sustaining a concussion or related injury. Reconfiguring time, physical violence, and spectatorship through slow motion and rewind sequences of impact and after-care, this film casts the limits of embodied trauma and public display into question and disorder.

1e. Samora Pinderhughes and Josh Begley

Officer Involved (For Those Lost, For Those Taken), 2022

Dedicated to Sandra Bland and all those murdered by the violences of police, prisons, and state forces

Single channel digital video projection; color, sound, 04:36 minutes

The song which scores this film, “For Those Lost, For Those Taken,” (2022) was created as part of a practice of memorial and response, written in dedication to Sandra Bland. The film *Officer Involved (For Those Lost, For Those Taken)* (2022) reemphasizes the urgency and weight of the original recording with multiple voices singing lyrics that narrate the harm, mourning, and trauma precipitated by white supremacy, police brutality, and state violence. Moving images on screen quickly flicker through surveillance-style aerial views of roadways and intersections cropped within views of the skies from the ground up. Contrasting geographies of brutality and capture are highlighted here, extending past the song’s completion into an elongated moment of silence.

January 24, 2023:

1f. Samora Pinderhughes, Christian Padron, RSCK Collective

(Ray Neutron, Samora Pinderhughes, Christian Padron, and Kassim Norris), Jesse Sachs, Jojo Nwoko, Nicolette Omoile,

Chinai Withani, and Wil Buckery with narration by Dante Clark, Ginale Garcia, Donte Johnson, Sam Norris, Sharen Hewitt

Process, 2020

Single channel 35 mm and 16 mm film projection; color, sound, 10:16 minutes

Music: “Process,” 2020 by Samora Pinderhughes
Courtesy the artist

A portrait of a family’s loss and love, *Process* (2020) narrates grief with interview audio, soft instrumentals, delicate vocals. Scenes spanning from the kitchen table to the bathroom mirror attend to the complicated processing of grief—how it looks, feels, and sounds—in our homes, minds, and memories. Showing water-filled eyes and tightly clasped hands as well as angry nights alone and gentle moments in loved ones’ arms, this film explores multiple perspectives of how layered, personal, and relational the grieving process is. Rather than demand we attempt to confront and overcome what we evade in loss, *Process* invites us to spend time with it, and with each other.

1g. Samora Pinderhughes, Vashni Korin, Christian Padron, Calvin Blue, Kai Bussant with narration by Shannon Paxton, Janese Brooks-Galathe, Alecia Prather, Queen Andaiye Alimayu (Jacquelyn T Richards)

Hum (A Prayer), 2022

Single channel 35 mm film and digital video projection; color, sound, 05:33 minutes

Music: “Intro to Hope,” 2022 and “Hum | A Prayer,” 2022 by Samora Pinderhughes

Courtesy the artist

A hymn for life’s small intimacies, the short film *Hum (A Prayer)* (2022) elegantly combines interview excerpts, loving prayer, and Pinderhughes’s melodious instrumental composition with vivid glimpses into the rituals and healing practices of three women in New Orleans, Louisiana. Scored with the intimacy of a soaring orchestral love song, the film blends documentary footage and vibrant, sun-bathed frames with sequences of movement as these women contemplate belief, truth, beauty and their personal roles in life and faith.

Permanent installation through January 24, 2023:

2. Samora Pinderhughes and Raquel Pinderhughes with Danny Darress, Howard Pinderhughes, Saudade Toxosi

Altar, 2022

Multimedia mural altar and shrine installation surrounding Yamaha piano, sayings by Ruthie La Gitana, grief cloths quilted sewn and sculpted by “Jisie Ike” Nnaemeka Ekwelum, hand-drawn pieces by Peter Mukuria also known as Pitt Panther

Dimensions variable

Courtesy the artist

3. Samora Pinderhughes

The Living Room / Bibliography, 2022

Multimedia video installation, book selection by Haymarket Books as part of “The Struggle Continues” collaboration, words by Peter Mukuria also known as Pitt Panther, Roosevelt “Bliss Arrington, and Keith Lamar

Film and music credits (in order of appearance): Christian Padron, Samora Pinderhughes, *The Cry* (2022); Angela Davis in Göran Olsson, *Black Power Mixtape* (2011); speech by James Baldwin, Excerpt from Charles Burnett, *Killer of Sheep* (1978); “The Bitter Earth” (1960) by Dinah Washington; June Jordan reciting “Song of the Law Abiding Citizen” (2011); speech by Fred Hampton; speech by Ella Baker; “Innocent Criminal” (2009); interview of Tupac Amaru Shakur; rendition of “Berta Berta” from August Wilson, *The Piano Lesson* (2013); speech by Ruth Wilson Gilmore, speech by James Baldwin; skit from The Richard Pryor Show; interview of Nina Simone The Richard Pryor Show; interview of Nina Simone

Dimensions variable

Courtesy the artist

4. Peter Mukuria also known as Pitt Panther

Revolution: Selected Works from Pitt Panther 1, 2022

Pencil and pen on paper

15 x 19 in

Courtesy the artist

5. Peter Mukuria also known as Pitt Panther

Revolution: Selected Works from Pitt Panther 2, 2022

Pencil and pen on paper

15 x 19 in

Courtesy the artist

ARTIST & COLLABORATOR BIOS

SAMORA PINDERHUGHES (b. 1991, New York, NY; lives and works between Harlem, NY and Los Angeles, CA) 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 Karriem Riggins.

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* (2020) with composer and artist 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.

RAY NEUTRON is an image-maker based in New York City who is devoted to showing stories rather than telling them. Through motion and still imagery he captures authentic and ephemeral scenes, oft-described as “cinematic documentary.”

KASSIM NORRIS is a cinematographer and director, known for *It Eats You Up* (2016), *Nora* (2017), and *Clayfist* (2015). Norris is renowned for his unique approaches to natural light, his brilliance in shooting on film, his spiritual improvisational approach, and his ability to draw emotion from every image. He is also the director of photography for the projects created by the collective of Samora Pinderhughes, Christian Padron, Kassim, and Ray Neutron, including *Process* (2020) and *Masculinity* (2022).

JOSH BEGLEY is an American digital artist known for his data visualizations and films. He is the creator of Metadata+, an iPhone app that tracks every reported United States drone strike. Begley is the director of two short films, *Best of Luck with the Wall* (2016) and *Concussion Protocol* (2018), both produced by Academy Award-winning director Laura Poitras and released via *The Intercept*. He is based in Brooklyn, New York, and is originally from the Bay Area. He will serve as the editor of The Healing Project’s film piece *SAME GANG* (2021). He is currently an Artist-in-Residence with Field of Vision.

RAQUEL AND HOWARD PINDERHUGHES are the co-creators of the altar for *GRIEF* alongside Samora Pinderhughes. As an altar-maker and visual artist working with found physical materials, Raquel was the initial inspiration behind Samora’s altar practices that run throughout all of his installations. In addition to being Samora’s parents, they are both community organizers and teachers. Raquel Pinderhughes is Professor of Urban Studies and Planning at San Francisco State University and founder and Executive Director of the Roots of Success Environmental Literacy and Job Training Program. Howard Pinderhughes is a professor of Sociology at the University of California, San Francisco. He writes and does policy work on violence, violence prevention and trauma and health inequality.

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. Amanda has performed in such venues as the John F. Kennedy Center for the Performing Arts, Place des Arts, New York Live Arts, Danspace 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 Hogeschool voor de Kunsten. She has collaborated with choreographers such as Teresa Fellion, Loni Landon, Nicole von Arx, and Nicole Wolcott.

VASHNI KORIN is a Caribbean-American director from New York, and the Director for *Hum (A Prayer)* (2022) film piece. Korin is best known for her dream-like music video direction and documentary work on various aspects of womanhood, tradition, and spirit of the diaspora. Her directorial debut on the Baby Dolls of New Orleans explores themes of identity, sexual liberation, and freedom. She's worked alongside Lizzo as a cinematographer for her upcoming documentary.

PETER MUKURIA ALSO KNOWN AS PITT PANTHER is currently incarcerated at Red Onion State Prison. While imprisoned, he vocalizes the blatant racism that takes place in his correctional facility: he has been threatened, not given the haircut service offered to white prisoners, and denied proper facilities such as access to water. He has also been placed in solitary confinement as retaliation against his self-advocacy. Mukuria was born in Nairobi, Kenya, and is currently the Minister of Labor for the Revolutionary Intercommunal Black Panther Party (RIBPP). He is also on the steering committee with the Industrial Workers of the World Incarcerated Workers Organizing Committee (IWW IWOC). Mukuria writes on a variety of topics, from abolition to the COVID-19 pandemic and more. Mukuria is also a brilliant artist whose work will be heavily featured in the exhibition, *GRIEF*. He draws and collages with paper, pencils, and materials he can find given his incarceration. is featured in the exhibition, *GRIEF*. He draws and collages with paper, pencils, and materials he can find given his incarceration. Follow Mukuria's art on Instagram at @pittpanther_art and support his organization the Revolutionary Intercommunal Black Panther Party at @revolutionaryintercommunalbpp.

DANIEL PFEFFER is an award-winning Mexican-American screenwriter, director, and producer from Ithaca, New York and Director for *Ithaca (Hold That Weight)* (2020) film piece. Pfeffer attended Brooklyn College and NYU Tisch School of the Arts for Film and TV production. After earning his BFA, he went on to work in the film industry in various capacities. He strives to use captivating narrative by creating socially conscious films, which speak to the human condition and to audiences worldwide. Pfeffer has an MFA in Screenwriting and Directing from the prestigious film program at Columbia University's School of the Arts.

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.

CREDITS

Legacy Russell, *Executive Director & Chief Curator*

Angelique Rosales Salgado, *Curatorial Assistant*

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Tassja Walker, *Production Supervisor*

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Jonah Rosenberg, *Audio Supervisor*

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Al Foote, *Videographer*

Walter Wlodarczyk, *Photographer*

Artwork descriptions written by David Sierra, Curatorial Fellow