

HISTORY AND PURPOSE

On an ordinary day at The Kitchen, a performance artist rehearses in the first floor theater space while dancers wait patiently off stage for their turn to work through the beginnings of a new piece. Musicians arrive for an evening concert. A videomaker stops by to check her work in the viewing room. A painter installs his show in the second floor space. A filmmaker drops off a film for an upcoming screening.

The painter talks to the videomaker. The musicians watch the dancers. The filmmaker talks with the performance artist.

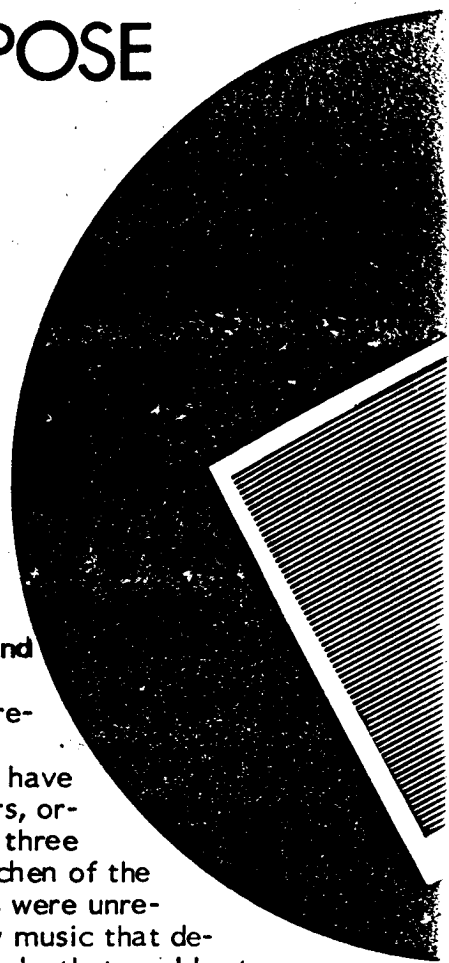
Ideas and images collide. Interaction and future collaborations develop.

Since 1971 The Kitchen Center for Video, Music, Dance, Performance, and Film has been identifying and nurturing the best of a new generation of contemporary artists. Many artists who received their first support and recognition through The Kitchen's programs (such as Laurie Anderson, Eric Bogosian, Trisha Brown, Meredith Monk and Robert Wilson among others) have gone on to create major works for the world's great opera houses, theaters, orchestras, and for broadcast television. The Kitchen was set in motion by three video and performance artists who invited some friends to the unused kitchen of the old Mercer Art Center. At that time, museums and commercial galleries were unresponsive to video art, traditional concert halls were suspicious of the new music that departed from European compositional forms, visual artists were making works that could not be captured for the museum wall, and the emerging generation of American post modern choreographers were overshadowed by large established companies. The Kitchen's programs for these artists blossomed with the 1974 move to a large Soho loftspace and created a flexible showcase for these new art forms that were creating excitement in the artistic community. The programs introduced curious and adventuresome new audiences to the challenging works of their generation.


The 1980's environment is, in many ways, a startling and complex contrast to those early Kitchen days. Major developments such as music videos, the financial accessibility of computer and video equipment, and high visibility programs such as the Olympic Arts and Next Wave Festivals have substantially changed the possibilities for contemporary artists. At the same time, The Kitchen has emerged as an internationally known center for innovative programs and artists, and now offers an array of services and support mechanisms that assist artists with the complicated task of producing, presenting, and preserving their work.

Despite these changes, the need for a supportive environment for new and innovative projects and artists remains constant. The core of The Kitchen's programs is the presentation of over 100 events each year, many by artists who have not had major exposure for their work. In 1985, The Kitchen moved to a new facility at 512 West 19th Street that offers two vastly improved performance facilities and a spacious new video viewing room. These new facilities can accommodate the highly developed and technically sophisticated work of the new "visual theater" as well as the intimately wrought solo narrative or performance work. Fifteen years later, The Kitchen is still providing vital early support and recognition to artists working in the "high risk" environment of the avant garde.

Each year The Kitchen renews its commitment to its audiences and artists by joining in their explorations and experiments. By providing steadfast support of artists who test our ideas and expectations, The Kitchen advances the painstaking and difficult process of creative experimentation.

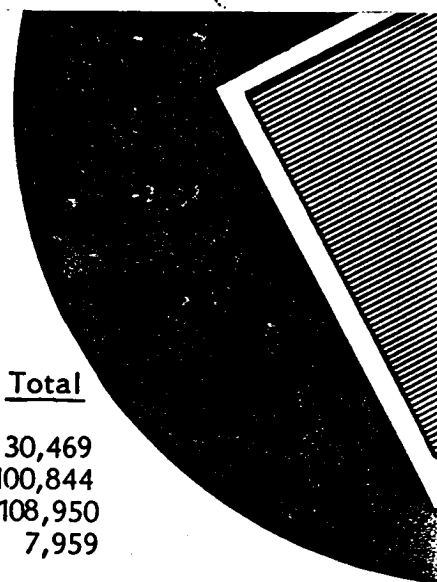


· BOARD OF DIRECTORS

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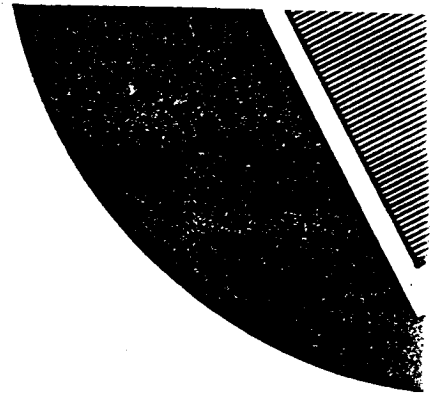
FINANCIAL INFORMATION

AUDITED BALANCE SHEET June 30, 1985



<u>Assets</u>	<u>Operating Funds</u>	<u>Plant Fund</u>	<u>Total</u>
Cash	\$ 30,469	-	30,469
Investments	100,844	-	100,844
Grants receivable, restricted	108,950	-	108,950
Accounts and Interest receivable	7,959	-	7,959
Equipment, net of accumulated depreciation of \$54,555	-	66,045	66,045
Other assets	300,030	-	300,030
Total Assets	<u>\$548,252</u>	<u>66,045</u>	<u>614,297</u>
 <u>Liabilities and Fund Balances</u>			
Loans Payable	89,754	-	89,754
Accounts Payable and Accrued Expenses	153,477	-	153,477
Deferred restricted support	190,599	-	190,599
Total Liabilities	<u>433,830</u>	<u>-</u>	<u>433,830</u>
 Fund Balances (deficit):			
Unrestricted:			
Undesignated	(320,578)	-	(320,578)
Designated	435,000	-	435,000
Total Unrestricted	114,422	-	114,422
Investment in Plant	-	66,045	66,045
Total Fund Balances	<u>114,422</u>	<u>66,045</u>	<u>180,467</u>
Total Liabilities and Fund Balances	<u>\$548,252</u>	<u>66,045</u>	<u>614,297</u>

• CONTRIBUTORS



GOVERNMENT

National Endowment for the Arts
New York State Council on the Arts
New York City Department of Cultural Affairs

FOUNDATIONS

Art Matters Inc.
Ballet Makers Foundation Inc.
Mary Flagler Cary Charitable Trust
Fromm Foundation
Jerome Foundation
Meet the Composer
Walter Foundation

CORPORATIONS

Alliance Capital
American Broadcasting Companies Inc.
Columbia Pictures
Consolidated Edison
Mobil Foundation
Pfizer, Inc.
Philip Morris Companies Inc.

MATCHING GRANTS PROGRAM OF:

Morgan Guaranty Trust Company

IN-KIND

Avon Products
CBS News
First Boston Corporation
Gatchell and Neufeld
Gulf & Western Corporation
International Tricot Corporation
JVC Company of America
Metropolitan Life
J.C. Penney

And members of The Board of Directors
and friends of The Kitchen

FACT SHEET



The Kitchen **PRESENTS OVER 100 EVENTS A YEAR** in a nine-month season of **MUSIC, DANCE, PERFORMANCE, VIDEO, AND FILM**. Founded in 1971 by three video and performance artists in the kitchen of the old Mercer Art Center, The Kitchen maintains a system of working artist/curators who are sensitive to the needs of the evolving avant garde community. In addition, The Kitchen offers an array of **PROGRAMS AND SERVICES** on a year round basis that relieve independent artists of the complex administrative and financial burdens of producing, exhibiting, and performing their work.

The Kitchen is located at **512 WEST 19th STREET** (between 10th and 11th Avenues) in the heart of New York's Chelsea district. Originally constructed as an ice house in the 1880's, The Kitchen's new fully air conditioned and renovated building offers **TWO FLOORS OF 42 x 65 FOOT CLEAR SPAN PERFORMANCE SPACE**. The first floor houses a 200 seat black box theater with a lighting grid height of 22 feet and a glassed-in technical booth equipped with a computer controlled lighting system. The second floor offers a flexible 80 seat performance/exhibition facility with a grid height of 18 feet and an overlooking mezzanine. The third floor houses the **VIDEO VIEWING ROOM, THE VIDEO ARCHIVE,** and administrative offices. In addition, the facilities include a working **DARK ROOM** and **VIDEO EDITING** system.

The Kitchen does business as **HALEAKALA, INC.** and is a not-for-profit, tax exempt organization with Internal Revenue Service 501(C)(3) status. The Kitchen is governed by a fifteen member Board of Directors composed of artists and members of the business and arts communities. **BARBARA L. TSUMAGARI** is the Executive Director of The Kitchen. Prior to coming to The Kitchen, Ms. Tsumagari coordinated several funding programs for the Inter-Arts Program of the National Endowment for the Arts.

In addition to presenting over 100 events a year, The Kitchen provides a range of programs and services that assist artists in further exhibiting, performing and producing their work. These programs relieve artists of the complex administrative and economic burdens that confront the independent artist. The Kitchen's programs and services also provide current information and networks for presenters, scholars and audiences who look to The Kitchen as a national resource and showcase for avant garde and experimental art.

The Kitchen maintains an extensive **VIDEO ARCHIVE** of over 2,000 video works and performance documents that is a major resource for broadcast networks, curators, producers and writers throughout the world. The archive forms the nucleus of The Kitchen's **VIDEO DISTRIBUTION PROGRAM** which currently represents over 100 artists and 150 independently produced works. The **VIDEO DISTRIBUTION PROGRAM** promotes and licenses independently produced video works to galleries, museums, festivals, educational institutions, and public and private broadcast networks. The distribution program has vastly expanded the audience for these works while providing an additional source of earned income for artists. This year, the distribution program has facilitated exhibitions and broadcasts in Australia, Japan, France, Great Britain, Italy, Denmark, Norway, Germany, Spain, Holland, South America, as well as across the United States. The **VIDEO DISTRIBUTION PROGRAM** has represented and provided work for the American Film Institute, The Berlin Film Festival, the Venice Biennale, and the Public Broadcasting Service.

The Kitchen's **TOURING PROGRAM** is a supportive mechanism that facilitates emerging experimental artists' entry into the national touring marketplace. Based on The Kitchen's reputation as a leading showcase for high quality experimental work, the **TOURING PROGRAM** has served as a resource for presenting organizations outside of New York City who may be unfamiliar with these artists. Established in 1980 with initial support from the International Communications Agency, the first tour brought young composers, choreographers, and performance artists to Bucharest, Stockholm, Eindhoven, Paris and Berlin. In 1982, the first domestic tour, **THE KITCHEN: USA 1**, brought three solo artists and four music ensembles to eight cities across the United States and Canada over a three-week tour. The **TOURING PROGRAM** has often provided these artists with their first touring engagements and exposure outside New York City. The rotating touring roster has included such artists as Eric Bogosian, Tim Miller, Scott Johnson, "Blue" Gene Tyranny, Timothy Buckley, Blondell Cummings, Yves Musard, Fast Forward, and Joseph Hannan. The **TOURING PROGRAM** has nurtured adventurous sponsors in such diverse locations as Atlanta, GA; St. Louis, MO; Salt Lake City, UT; Charleston, SC; Santa Fe, NM; and Montreal, Canada.

As one of the national pioneering media art centers, The Kitchen has extended its commitment to innovative broadcast television programming. The Kitchen's **MEDIA PRODUCTIONS** emanate from a "cross-over" genre of popular culture and experimental art that can enrich the diet of American television fare. In addition, The Kitchen's **MEDIA PRODUCTIONS** provide a working ground for artists whose work probes the television medium with a singular vision. The Kitchen's **MEDIA PRODUCTIONS** provide a lively electronic liaison between the great television audiences and the great television artists of our time. The Kitchen's **MEDIA PRODUCTIONS** include: "The Kitchen Presents - TWO MOON JULY", directed by Tom Bowes; "Totally New Television (TNT)", curated by Amy Taubin; "Perfect Lives" by Robert Ashley; and "30 Second Spots: Television Commercials for Artists" by Joan Logue.



VIDEO.

The Kitchen has been described as the "premiere showcase for video art" (NEW YORK TIMES). Characterized by a high level of energy and activity, The Kitchen's video program functions as a center for production, distribution, intellectual thought, and exhibition for artists, scholars, technicians, and the general public.

Established in 1971 as a central pillar of The Kitchen's activities, the video program has featured work by such major artists as Nam June Paik, Shigeko Kubota, Woody and Steina Vasulka, Bill Viola, and Brian Eno, as well as new works by scores of younger, lesser known artists. As an interdisciplinary center, The Kitchen attracts a wide range of artists and audiences, many of whom make their initial contact with this field at The Kitchen.

The VIDEO VIEWING ROOM is the hub of The Kitchen's video program. Air conditioned and open free to the public five days a week, the viewing room is equipped with a tri-standard system that can accommodate tapes from throughout the world. The curated programs of the viewing room rotate monthly and feature a range of work including narrative, documentary, image-processed, essay, and visual abstraction. Multi-channel VIDEO INSTALLATIONS are presented on the second floor gallery and reflect the current aesthetic and technological innovations in the field.

The Kitchen's video program also includes regularly scheduled EVENING SCREENINGS of video and film to complement the consistent daily presence of the viewing room. The evening format places video in the same highly visible "prime time" (8:30 P.M.) slot as The Kitchen's performing arts programs. In the coming season, The Kitchen will continue an experimental programming format that mixes live presentations with video screenings offered before and after performances. Through programs such as these, The Kitchen will nurture a "cross-over" audience and expand the visibility and impact of the video program.

The video program is curated by Amy Taubin. Ms. Taubin makes films, performances, video tapes, and also writes criticism. She has been the Video Curator at The Kitchen since 1983 and is currently writing film criticism for the Village Voice and Details Magazine. Ms. Taubin teaches at The School of Visual Arts in New York City and has lectured extensively in museums and universities. She has curated for such diverse venues as the Berlin Film Festival and Princeton University. Her criticism has appeared in October, Millennium Film Journal, Art Forum, Alive, Film Comment, among others.



MUSIC.

The Kitchen's **CONTEMPORARY MUSIC SERIES** is one of the most important debut programs in the country. The music series highlights the full range of contemporary American music by making apparent the connections between different musical genres and styles of composition. A year's program might include computer music, virtuoso performance, extended vocal technique, new approaches to folk styles, electric and improvisatory music and "found sound" experiments. Under the guidance of artist/curators, the **CONTEMPORARY MUSIC SERIES** has examined major issues affecting the evolution of New Music in this country, ranging from the merging of the composer/performer to the incorporation of non-western musical concepts into American compositional structures. In the fifteen years since its inception, many outstanding young composers have received their first critical recognition from Kitchen concerts, made contacts with record and concert producers, and met other artists who subsequently became their collaborators. Among this group are a remarkable number of composers and ensembles who have made significant contributions to the development of the American musical landscape including Steve Reich, Anthony Davis, Diamanda Galas, Meredith Monk, the Talking Heads, Philip Glass, and Anthony Braxton.

The **CONTEMPORARY MUSIC SERIES** is an evolving forum for the newest in musical thinking and has earned The Kitchen the distinction as "New York's leading showcase for experimental avant garde music" (*NEW YORK TIMES*). The Kitchen's innovative strategies for developing new audiences for experimental music include sponsoring "NEW MUSIC/NEW YORK" in 1979, a concentrated and electric gathering of the most exciting work then on the musical horizon. "NEW MUSIC/NEW YORK" provided the momentum and model for "NEW MUSIC AMERICA", now an annual travelling festival dedicated to the field of new music which has since journeyed across the United States with stops in Minneapolis, MN; San Francisco, CA; Chicago, IL; Washington, DC; Hartford, CT; Los Angeles, CA; Houston, TX; and will be presented this year in Philadelphia, PA.

The **CONTEMPORARY MUSIC SERIES** is curated by Arto Lindsay. Mr. Lindsay, a composer and performer, has been a prominent figure on the New York music scene for many years. An original member of the bands "DNA" and the "Lounge Lizards", Mr. Lindsay is currently lead guitarist and vocalist for "Ambitious Lovers", a band which explores a unique blend of Latin rhythms, atonal guitar riffs, and disjointed poetic lyrics. Mr. Lindsay has performed extensively with such artists as John Zorn, John Lurie, and Nana Vasconcelos, and he has recently released a new album entitled "Envy".



DANCE.

Established in 1978, **DANCING IN THE KITCHEN** began as a showcase for new and interesting work which otherwise lacked a public forum. Young American artists were making major contributions to the dance vocabulary and they were usually doing so in New York City. Ironically, the city suffered from a dearth of good dance facilities (a chronic shortage that still confronts the New York dance community) and there were very few consistent programs of experimental work. Consequently in January 1978 The Kitchen initiated a program which has since been described as "the best in experimental dance" (**NEW YORK TIMES**). The Kitchen's central mission -- to identify and provide a forum for emerging contemporary artists in a variety of art forms -- has been clearly reflected throughout **DANCING IN THE KITCHEN**'s eight year history. While a senior generation of exploratory choreographers -- including Trisha Brown, Lucinda Childs, and Douglas Dunn -- have performed at The Kitchen, the main programmatic emphasis is on emerging artists whose work stretches the established boundaries of choreographic expression and explores new movement vocabularies. For example in 1984, The Kitchen sponsored a festival of new dance/movement performance works by choreographers and non-choreographers entitled "Almost Dance" which explored the cross fertilization between dance, music and performance art. Participating artists included Barbara Allen, Eric Bogosian, Julia Heyward, Ishmael Houston-Jones, Pooh Kaye, Kinematic, Arto Lindsay, Wendy Perron, and Peter Rose, among others. Since 1978, over 100 choreographers have been presented under the banner of **DANCING IN THE KITCHEN**. For many of these artists The Kitchen presentation is their first major concert and is a stepping stone to other support. Of the artists presented in the past few years, many have received emerging choreographer grants from the National Endowment for the Arts and commissions from the American Dance Festival; many have subsequently been presented by other major dance institutions nationally and internationally.

Cynthia Hedstrom is the curator for **DANCING IN THE KITCHEN**. Ms. Hedstrom, who was formerly a member of the Lucinda Childs Dance Company, has been actively involved in the New York dance community as a teacher at NYU School of Drama, a Board Member of P.S. 122 and the Wendy Perron Dance Company, and as Director of the Danspace Project from 1980 through 1983. Most recently, Ms. Hedstrom has been associated with the experimental theater company Mabou Mines. Ms. Hedstrom is a member of the selection committee for the New York Dance & Performance Awards (The Bessies) and brings to The Kitchen a long-standing commitment to experimental expression and dance.



PERFORMANCE.

The Kitchen's **PERFORMANCE SERIES** is a flexible program for a rich body of work that fuses and crosses traditional arts disciplines. Drawing from the post-modern techniques of dance, music, film/video, theater and conceptual art, these artists are forging new forms and challenging the standing hierarchies of the creative process. Out of this setting, performers such as Laurie Anderson have synthesized a clear personal medium of expression with a uniquely contemporary profile. Since 1971, The Kitchen's **PERFORMANCE SERIES** has offered artists a supportive environment for the development of works that are responsive to ideas rather than art forms and provided audiences with a direct look into the evolution of contemporary art's newest genres.

The Kitchen's Wooster Street loft space provided a platform for early seminal performances by such artists as Robert Wilson, Meredith Monk, Eric Bogosian, Joan Jonas, and Laurie Anderson among many others. The Kitchen's new facility at 512 West 19th Street offers two flexible performance spaces that can accommodate new performance works on an intimate scale as well as fully staged visual theater productions. For example in 1986, The Kitchen presented a SRO three-week run of "Dreamland Burns" by the experimental performance troupe Squat Theater. The production, which employed a proscenium stage, and sophisticated multi-media elements was seen by an enthusiastic audience of over 3,000. The 1986/87 season will feature a two-week run of David Cale, a solo performer whose intimately scaled work and ideosyncratic performance technique create an intense and moving commentary on current culture.

The **PERFORMANCE SERIES** is curated by Scott Macaulay. Mr. Macaulay is a practicing musician and performer who has been with The Kitchen's staff since 1984. As a curator and producer, Mr. Macaulay brought Squat Theater's "Dreamland Burns", in its full length American premiere, to The Kitchen and produced, among other events, "New Ice Nights", The Kitchen's opening program/celebration at 512 West 19th Street. Mr. Macaulay has played synthesizer and tapes with a number of ensembles, including Borbetomagus and a new group entitled Athanor. He is featured as a player on several releases on the EJAZ label and has been, for the past five years, host of a radio program devoted to New Music on WKCR-FM, New York.



FILM.

The Kitchen's **FILM SERIES** presents an alternative perspective and explores radical approaches to the art of filmmaking while establishing an historical framework for new film. Since 1982, a major component of The Kitchen's **FILM SERIES** has been "FilmWorks", a festival dedicated to the presentation of recent works by independent artists working in the medium of film. The series is programmed by Amy Taubin and presents upwards of twenty hours of film representing an eclectic range of productions, styles, themes and directions. Artists who have been a part of the series include Paul Arther, Power Booth, Marjorie Keller, Chris Choy, Jonas Meks, Sheila McLaughlin, among others.

As a major media center, The Kitchen's programming examines the evolving dynamics between film and video in terms of techniques, styles, and thematic material. This year, "FilmWorks" will be expanded and re-named "Film/Video Works" and is specifically designed to evoke comparisons between the two mediums. The series will juxtapose video works with film in a reconsideration of the importance of the recorded moving image to 20th century art.

The Kitchen's **FILM SERIES** is also concerned with providing an historical context for the current experiments in filmmaking. For example, the past season featured "Maya Deren in Context", a retrospective which included films by Deren as well as works in a similar context by Cocteau, Orson Welles, and Yvonne Rainer among others.