

THE KITCHEN IN FOCUS AT 47 CANAL

Part One

Andy de Groat, Susan Rethorst, and Elizabeth Streb

September 4–14, 2024

Between 1974–1985 The Kitchen expanded its interdisciplinary program—exploring formats and presentations of music, video art, and performance—on the second floor of 484 Broome Street (on the corner of Wooster Street) in SoHo. This fall The Kitchen returns to its former location, now home to the art gallery **47 Canal**, for a curated program that highlights distinct works from the historic Wooster Street loft years. *The Kitchen in Focus* at **47 Canal** will comprise two exhibition programs across September and October 2024.

From September 4–14 the gallery will host a presentation of work from *Dancing in the Kitchen*, the institution's innovative and longest running dance series established in 1978. Initiated by then Dance Curator Eric Bogosian, *Dancing in the Kitchen*, inaugurated a program organized around a set of performances that hosted one choreographer a month who performed a new work across three or four evenings at The Kitchen. The program structure supported artists at various stages of their careers as they developed and presented new work to the public for the first time. The format of the series lent itself to a range of themes and formats such as dance festivals, artists in conversation, rehearsals, and varying durational showcases. This distinct approach to support and engagement created a space for experimentation and network for the New York dance and performance community that continues today. In 1990, The Kitchen's Dance Curator Steve Gross, restructured *Dancing in the Kitchen*, renaming it to *Working in the Kitchen*, and in 1995, the series title shifted again to *Dance in Progress* before taking the name *Dance and Process* in 2005, now known as The Kitchen's longest running dance series to date.

This first program at **47 Canal** will center around video recordings of movement-based works by artists Andy de Groat, Susan Rethorst, and Elizabeth Streb. Andy de Groat's 1981 presentation at The Kitchen included *Portraits of American Dancers*, *Dutch Circumstances (DUST)*, and *(Gravy) a medicine of spaces*. De Groat's *(Gravy)*, included in *Focus*, was accompanied by Julius Eastman's *The Holy Presence of Joan d'Arc* (1981), conducted by Eastman live. In December of 1980, Susan Rethorst brought *The Life of the Wasp*, a dance piece for sixteen women, to The Kitchen. Playing on Doris Humphrey's dance piece titled *The Life of the Bee* (1929) and on the socioeconomic label "W.A.S.P.", Rethorst created a commentary on commerce and community. Elizabeth Streb's *Ringside/Fall Line* (1982) comprised two dance works: *Fall Line*, performed with Michael Schwartz was danced on a "hill," a 35-degree inclined plane, that required them to utilize their arms and legs for support. Streb's solo work, *Ringside*, focused on the limitations of dance movements in a confined space. To demonstrate this, Streb performed a multitude of different actions on a slightly tilted disk. These videos will be on view alongside key materials from The Kitchen's archive.

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The Kitchen in Focus at **47 Canal** will feature a second program with a solo exhibition of work performed by American choreographer and performer Sheryl Sutton from September 20–October 26, 2024. *The Kitchen in Focus* at **47 Canal** continues the organization's exploration of site and cross-institutional collaboration during this “Without Walls” period as The Kitchen’s Chelsea building is under renovation and we operate from our temporary home at Westbeth Artists Housing.

The Kitchen in Focus at **47 Canal** is organized by Robyn Farrell, Senior Curator.

Production by David Riley, Production & Exhibitions Manager, and Tassja Walker, Production Supervisor, The Kitchen. Research and administration by Alex Waterman, Archivist, Fernanda Escalera Zambrano, Administrative Assistant, and Gilberto Rosa-Duran, Communications Manager.



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Exhibition checklist

West Wall (left to right)

1. Dance Point of View, The Kitchen, c. 1970s
18 x 24 inches.
2. Exterior view of entrance to The Kitchen at 484 Broome Street/59 Wooster, c. 1978
Reproduction, photograph by Patrick Hinely
9 1/2 x 6 1/4 inches.
3. The Kitchen 1975-76 Yearbook Title Page
Reproduction with etching by Richard Haas, 484 Broome Street
Courtesy of Brooke Alexander, New York
7 1/2 x 10 1/2 inches.
4. Folder, circa 1970s.
Interior view of The Kitchen at 484 Broome/59 Wooster, c. 1975
Photograph by Kathy Landman
19 x 12 inches.
5. Drawing of The Kitchen Staff Seating Chart at Wooster loft, circa 1970s
24 x 18 inches.

East Wall (left to right)

6. The Kitchen program poster, April 1981
Includes *Dust* and *Gravy* by Andy de Groat & Dancers
17 x 22 inches.
7. Press release for *Dust* and *Gravy* by Andy de Groat (with score by Julius Eastman), 1981
8 1/2 x 14 inches.
8. *Get Wreck* poster featuring Andy de Groat, part of *Dancing in The Kitchen* series, 1978
14 x 17 inches.
9. *Dust and Gravy*, 1981, photograph by Paula Court
Reproduction, 8 x 10 inches.

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10. Program notes for *Dust and Gravy*, page 1 and 2
Reproduction, 10 x 6 inches.
11. Program notes for *Dust and Gravy*, page 3, notated score by Julius Eastman
Enlarged reproduction, 15 1/2 x 21 inches.
12. Julius Eastman, *Letter to Joan*
Reproduction, 8 x 10 1/2 inches.
13. The Kitchen program poster, December 1980
Includes Susan Rethorst and dancers
12 x 22 inches.
14. Press release for *The Life of the Wasp* by Susan Rethorst, 1980
Reproduction, 8 1/2 x 11 inches.
15. Program notes for *The Life of the Wasp* by Susan Rethorst, page 1 and 2, 1980
Reproduction, 8 1/2 x 11 inches.
16. *The Life of the Wasp*, 1980, photograph by Paula Court
Reproduction, 10 x 6 1/2 inches.
17. *The Life of the Wasp*, 1980, photograph by Paula Court
Reproduction, 10 x 6 1/2 inches.
18. The Kitchen program poster, February 1982
Includes *Fall Line* and *Ringside* by Elizabeth Streb
11 x 17 inches.
19. Press release for *Fall Line* and *Ringside* by Elizabeth Streb, 1982
8 1/2 x 14 inches.
20. Postcard for *Fall Line* and *Ringside*, from *Dancing in The Kitchen* series, 1982
Front and Reverse, 4 1/2 x 7 inches.
21. Promotional poster for *Fall Line* and *Ringside*, 1982.
8 1/2 x 11 inches.

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22. *Fall Line*, 1982, photograph by Paula Court
Reproduction, 10 x 6 3/4 inches.
23. *Fall Line* contact sheet, 1982, photograph by Paula Court
Reproduction, 10 x 8 inches.
24. Program notes for *Fall Line* and *Ringside*, page 1 and 2, 1982
8 1/2 x 11 inches.

Video Program (loop)

25. Andy de Groat (American, 1947 – 2019)
(Gravy) A medicine of spaces
April 1, 1981
Running time: 46:57 mins.
26. Susan Rethorst (American, born 1951)
The Life of the Wasp
December 18, 1980
Running Time: 43:02 mins.
27. Elizabeth Streb (American, born 1950)
Ringside/Fall Line
February 18, 1982
Running time: 37:45 mins.

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Part Two

Sheryl Sutton

September 20–October 26, 2024

Between 1974–1985, The Kitchen expanded its interdisciplinary program—exploring formats and presentations of music, video art, and performance—on the second floor of 484 Broome Street (on the corner of Wooster Street) in SoHo. This fall, The Kitchen returns to its former location, now home to the art gallery **47 Canal**, for a curated program that highlights distinct works from the historic Wooster Street loft years. *The Kitchen in Focus* at **47 Canal** comprises two exhibition programs across September and October 2024.

The Kitchen in Focus at **47 Canal** features a second program with a solo exhibition of work by American choreographer and performer **Sheryl Sutton** (born 1950), on view September 20–October 26, 2024. Sheryl Sutton began her career as a performer with theater director Robert Wilson in the 1970s, starring in a number of productions including *Deafman Glance* (1971), *A Letter For Queen Victoria* (1974), *Einstein on the Beach* (1976, 1984) and *Zinnias* (2013), among others. During this period she toured the world with Wilson's company, performing at venues like Shiraz Festival, Brooklyn Academy Museum, Festival d'Avignon, Kennedy Center, Metropolitan Opera, Opera Comique, Spoleto Festival, and Théâtre de la Musique. She danced with Andy de Groat's red notes company from 1978-1983. She recently performed with Big Dance Theater in *The Road Awaits Us* at NYU Skirball Center (2019) and Carolina Performing Arts (2023), and with Paul Lazar in *Cage Shuffle Marathon* at La MaMa (2022). She is also the subject of a play by writer and critic Hilton Als, *Lives of the Performers*.

The Kitchen in Focus centers around a rare video of Sutton's acclaimed performance *Paces* which was originally performed in The Kitchen's Wooster Loft in 1977. This two-part work featured a solo dance performance accompanied by two musicians, Shlomo Gronich and Toshi Tsuchitori, and a dramatic presentation. The work explores the basic movements, or paces, that comprise a routine. The second part demonstrates Sutton's voice and dramatic skills, in which she vocalizes vowel sounds and acts out a comedic scene. In speaking about her time at The Kitchen, Sutton recalled, "My work at the Kitchen was very important to me. It was one of the first pieces on my own with live music which allowed for my improvisational dance and the collaboration with music and others which supported my performances for many years thereafter. It was both scary and fun and unforgettable."

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Focus also includes archival materials from Richard Gallo's *A Killer's Loose But Nobody's Talking* (1980), an excerpt from his work *Suspect on Black Coal* which premiered in Munich in Fall 1980 and was presented at The Kitchen on May 15-16, 1980. The performance featured Sutton, performers Mae Alexander, Lenny Hanschman, Ada Winston, Clorisa Ainley, and Max Mueller, with Philip Haight (design), Victor Ginsburg (video), Martin Fischer and Daniel Stipe (music), Larry Busch and Michael Zwack (Lighting), and H. Lugus (Production). Gallo's work was based on experiences lived through "mechanical vision"—the recording of images with the unconscious mind—which operates when an individual faints, is dizzy, and manifests dementia and delirium, among others. Gallo was interested in an experiential investigation that rejected the rational and ordinary vision of reality to embrace oblivion.

Robert Wilson's acclaimed short film *Deafman Glance* (1982) which stars Sutton is also included in the exhibition. The experimental work was excerpted and adapted for television and featured in The Kitchen's Video Viewing Room (VVR) series between December 4-31, 1982. The plot of the film is drawn from Wilson's silent five-hour opera of the same title. In the half-hour television work, he tells a stark and stylized story of murder in which he uses sound, time, space, light and movement in place of spoken words. A somber, menacing woman (Sutton) executes daily tasks—pouring a glass of milk, washing dishes and a carving knife—in a slow and deliberate manner that builds in anticipation as she slowly walks through the house to confront one young boy and then another. Alluding to elements of Greek Tragedy and Surrealist film, Wilson's beautifully disturbing short prompts the viewer to question the events that are disturbing but not violent, and the paradoxical relationship between reality and fantasy.

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7 1/2 x 10 1/2 inches.
4. Folder, circa 1970s.
Interior view of The Kitchen at 484 Broome/59 Wooster, c. 1975
Photograph by Kathy Landman
19 x 12 inches.
5. Drawing of The Kitchen Staff Seating Chart at Wooster loft, c. 1983-85
24 x 18 inches.
6. Program Notes, Sheryl Sutton: *Paces*, 1977
Reproduction
12 x 18 inches.
7. Archival photograph of Sheryl Sutton at The Kitchen, ca. 1977
Reproduction, photographer unknown
6 x 8 1/4 inches.
Courtesy of Sheryl Sutton
8. Archival photograph of Sheryl Sutton at The Kitchen, ca. 1977
Reproduction, photographer unknown
7 3/4 x 5 1/4 inches.
Courtesy of Sheryl Sutton

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9. Archival photograph of Sheryl Sutton at The Kitchen, ca. 1977
Reproduction, photographer unknown
8 1/2 x 5 3/4 inches.
Courtesy of Sheryl Sutton

10. Archival photograph of Sheryl Sutton at The Kitchen, ca. 1977
Reproduction, photographer unknown.
5 1/2 x 7 1/2 inches.
Courtesy of Sheryl Sutton

11. Archival contact sheet of Sheryl Sutton at The Kitchen, ca. 1977
Reproduction, photographer unknown.
10 1/4 x 8 inches.
Courtesy of Sheryl Sutton

12. Archival Poster, Richard Gallo's *Suspect On Black Coal (A Killer's Loose But Nobody's Talking)*, 1980
Photo credit: Victor Ginsburg
11 x 16.5 inches.

13. Press release of Richard Gallo's *Suspect On Black Coal (A Killer's Loose But Nobody's Talking)*, 1980
Reproduction
8 1/2 x 11 inches.

14. Program Notes for Richard Gallo's *Suspect On Black Coal (A Killer's Loose But Nobody's Talking)*, 1980
Reproduction
8 1/2 x 11 inches.

15. Performance view of Sheryl Sutton in Richard Gallo's *Suspect On Black Coal (A Killer's Loose But Nobody's Talking)*, 1977
Black and white photograph, photographer unknown
10 x 8 inches.
Courtesy of Robert Wilson Arts Foundation, New York

16. Performance view of Sheryl Sutton and Mae Alexander in Richard Gallo's *Suspect On Black Coal (A Killer's Loose But Nobody's Talking)*, 1977
Black and white photograph, photographer unknown
10 x 8 inches.
Courtesy of Robert Wilson Arts Foundation, New York

17. Performance view of Richard Gallo, Max Mueller, Sheryl Sutton and Mae Alexander in Richard Gallo's *Suspect On Black Coal (A Killer's Loose But Nobody's Talking)*, 1977
Black and white photograph, photographer unknown
9 1/2 x 7 1/2 inches.
Courtesy of Robert Wilson Arts Foundation, New York

18. Archival Contact Sheet, photos of Sheryl Sutton in Richard Gallo's *Suspect On Black Coal (A Killer's Loose But Nobody's Talking)*, 1977
Black and white photograph, photographer unknown
8 x 8 inches.
Courtesy of Robert Wilson Arts Foundation, New York

19. Program text for Richard Gallo's *Suspect On Black Coal (A Killer's Loose But Nobody's Talking)*, 1980
8 1/2 x 11 inches.
Courtesy of Robert Wilson Arts Foundation, New York

20. Village Voice review by Guy Trebay, Richard Gallo's *Suspect On Black Coal (A Killer's Loose But Nobody's Talking)*, 1980
8 1/2 x 11 inches.
Courtesy of Robert Wilson Arts Foundation, New York

21. Richard Gallo on the roof of 927 Madison Avenue NYC, 1979
Promotional photo for Richard Gallo's *Suspect On Black Coal (A Killer's Loose But Nobody's Talking)*
Black and white, photograph by Victor Ginsburg
8 x 10 inches.
Courtesy of Robert Wilson Arts Foundation, New York

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22. Archival Postcard

Richard Gallo's *Suspect On Black Coal (A Killer's Loose But Nobody's Talking)*, 1980

Photo by Victor Ginsburg

6 x 4 inches.

Courtesy of Robert Wilson Arts Foundation, New York

23. Sheryl Sutton, 1977

Photograph by Peter Hujar

Reproduction

7 1/2 x 7 1/2 inches.

24. Press release, The Kitchen's Video Viewing Room, December 1982 including Robert Wilson's *Deafman Glance* featuring Sheryl Sutton (1981)

8 1/2 x 11 inches.

Video Program

25. Sheryl Sutton

Paces, 1977

Black and white, sound

Running time: 45:00 min.

26. Robert Wilson

Deafman Glance, 1981

Color, sound

Running time: 26:53 min.

Courtesy of Electronic Arts Intermix and Robert Wilson