

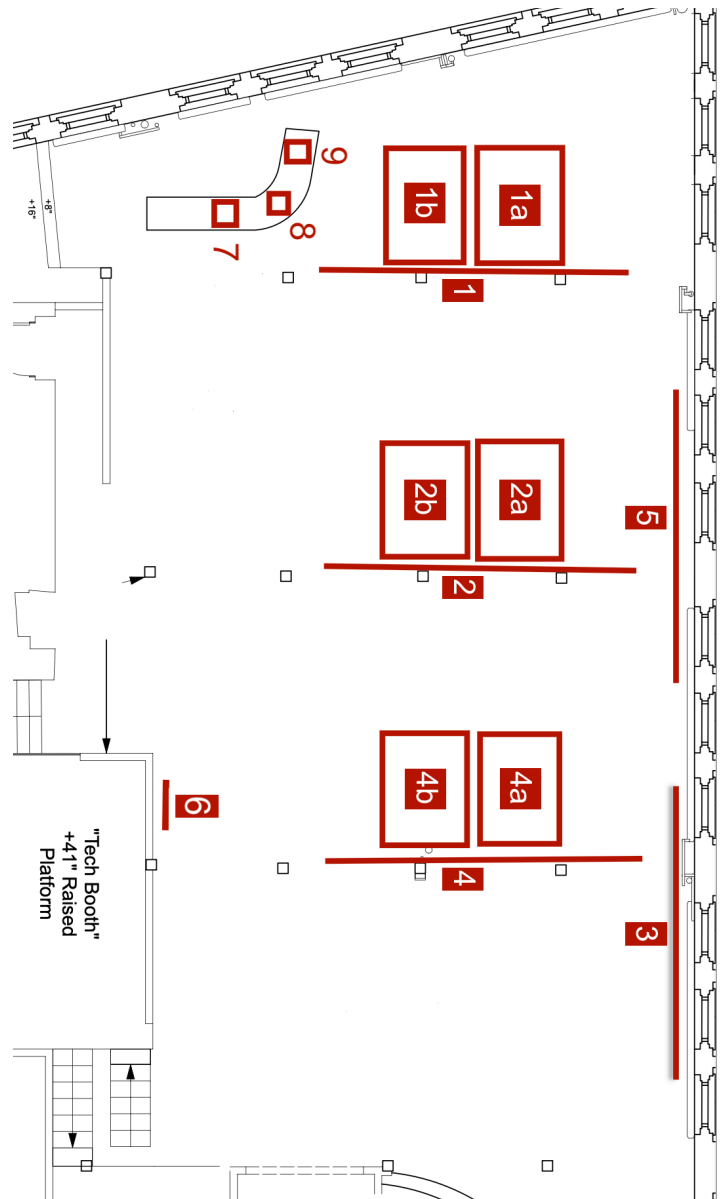
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SINCE 1971

MATTHEW LUTZ-KINOY: *FILLING STATION* SEPTEMBER 16–NOVEMBER 3, 2023

The Kitchen presents the world premiere of *Filling Station* (2023), a newly commissioned project by Paris, France-based, American multidisciplinary artist Matthew Lutz-Kinoy. *Filling Station* comprises three dance performances directed by Lutz-Kinoy and an exhibition of new paintings, archival materials, audiovisual elements, and ephemera by the artist at The Kitchen's satellite loft space at Westbeth Artist Housing.

For this project, Lutz-Kinoy reinterprets the one-act ballet *Filling Station*, originally staged by the short-lived troupe Ballet Caravan (1936–40)—which grew out of American Ballet, co-founded by Lincoln Kirstein, George Balanchine, and Edward Warburg—as part of a presentation titled *A Sunday in Town*, which debuted in Hartford, Connecticut, on January 6, 1938. The performance featured music by composer Virgil Thomson, choreography by Lew Christensen (known for his direction of the San Francisco Ballet from 1952 to 1984), a libretto by Lincoln Kirstein, and set and costumes by artist Paul Cadmus. This ballet is credited as the first to be directed by an American choreographer, danced by an American company, and based on an American theme, with music and designs by American artists.

Lutz-Kinoy's restaging considers this 1938 work of American dance through a contemporary lens, creating a dynamic, queered space for reflection on race, class, and gender. The multi-site presentation in New York brings together a culmination of research begun in 2020 with collaborators in Paris, Vienna, and Berlin. Archival elements drawn from Lutz-Kinoy's research are on display as a document of three years of discovery, including reproductions of Paul Cadmus's drawings and photographs by photographers George Platt Lynes and Fred Melton, alongside new photography by artist Mary Manning. Central to the exhibition is a series of immersive paintings by Lutz-Kinoy, inspired by Walker Evans's photographs and Cadmus's historic sets for the original *Filling Station* ballet. The artist's canvases here utilized as set design for the rehearsal process merge into new architectures and relationships between the technical mechanics of the originating performance and its contemporary representation.



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PAINTINGS

1. MATTHEW LUTZ-KINOY

Lew's blue shadow touches a smokey toilets, 2023

Acrylic on canvas

150 x 216 in

Courtesy the artist

The first painting is loosely based on Paul Cadmus's original sketch for the backdrop of the first representation of *Filling Station*. The written word "gas" slightly different in style from the original backdrop, is a reference to a photograph by Walker Evans. In this work, Matthew Lutz-Kinoy layers detail into the concealed space of the restroom, through which one can see shadows of bodies coming in and out and appearing upside down.

2. MATTHEW LUTZ-KINOY

NBC Spectaculars Permit Me A Voyage, 2023

Acrylic on canvas

150 x 216 in

Courtesy the artist

Moving through time, this second painting recalls both the set of the TV version of the *Filling Station*—the first ballet broadcast on television from 1954—with the telephone polls, as well as the new backdrop used for the theatrical presentations of the ballet from 1960 to at least 1978, recognizable from the added indication of "Lube," which itself probably was derived from an Evans photograph from 1936.

3. MATTHEW LUTZ-KINOY

Roadside Gas Sign, 2023

Acrylic on canvas

150 x 216 in

Courtesy the artist

This third backdrop is directly lifted from the Evans photograph, *Roadside Gas Sign, 1929*, adding on its right edge Lutz-Kinoy's often used motif of a Brancusi endless column of butts.

4. MATTHEW LUTZ-KINOY

Mac's big day in The Castro, 2023

Acrylic on canvas

150 x 216 in

Courtesy the artist

Lutz-Kinoy's fourth reimagined backdrop for *Filling Station* keeps following its continuous history. This time its focus is on the second-most-used backdrop for the ballet, launched during the 1960s premiere at the San Francisco Ballet. The atmosphere is now more nocturnal, with "Mac," the Filling Station Attendant, reading the newspaper outside of the gas station, lit by electric street lamps: the beginning and end of "Mac's" day.

5. MATTHEW LUTZ-KINOY

The Red G dances under a pink roof, 2023

Acrylic on canvas

150 x 216 in

Courtesy the artist

This last backdrop is linked to none of the previous historical signs, except maybe in its depiction of a community of ballet dancers performing through time.

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WALL

6. Pages from:

CYRIL W. BEAUMONT

*Supplement to Complete Book
of Ballets*

New York: Putnam Press, 1952

Courtesy of Matthew Lutz-

Kinoy

A British dance historian and critic as well as a prolific writer, Cyril W. Beaumont also had his own publishing house, and across his career he wrote over forty books on ballet. Having edited *Dance Journal* for fifteen years and written ballet criticisms for *The Sunday Times*, he is widely considered one of the most significant historians of dance of the twentieth century.

This book featured here is a “supplement” to the author’s *Complete Book of Ballets*, a classic of ballet literature. The focus of the supplement centers on ballets first performed in the years 1937–1941; it provides a complete, detailed description of the *Filling Station*, including the list of characters, the original cast, and commentaries on its effects at the time of the premiere in 1938.

It also includes a picture of the nearly complete cast of dancers during what might be a standing ovation after the end of the presentation, or one of the last climax scenes of the ballet featuring an assembly of dancers gathered artfully on stage.

DISPLAYS 1, 2 & 4

ECKHAUS LATTA

Costumes for Matthew Lutz-

Kinoy: *Filling Station*, 2023

Dimensions variable

Courtesy of Eckhaus Latta

Mike Eckhaus and Zoe Latta, from the eponymous fashion brand Eckhaus Latta, are long-time friends and collaborators of Lutz-Kinoy. The many collaborators involved in this new iteration of *Filling Station* constitute a creative network of artists, designers, dancers, and photographers, guided by the historic directions and influence of Lincoln Kirstein, Lew Christensen, Paul Cadmus, and the crew that brought the original *Filling Station* to life as it began in the 1930s.

DISPLAY 4A

Reproduction of:

PAUL CADMUS

(AMERICAN, 1904–1999)

*Set design for the ballet Filling
Station*, 1937

Cut-and-pasted paper, gouache,

watercolor, and pencil on paper

8 x 10 7/8" (20.3 x 27.6 cm)

Gift of Lincoln Kirstein

The Museum of Modern Art,

New York.

Digital Image © The Museum of

Modern Art/Licensed by SCALA /

Art Resource, NY

The original sketch for the *Filling Station* ballet scenery. The sketch was reproduced as a backdrop painting used for the premiere in 1938 and for many of the succeeding presentations until 1953. While the original backdrop is now lost to time, further presentations since that point have used a new backdrop, itself adapted from Cadmus’s first design.

This sketch was almost exactly reproduced (without the central figure of “Mac,” featured here) as the original backdrop. In its original form, it included a cut-out entrance to the “restroom,” which served as the set’s backstage. Characters would go in and out of this fictional space. The table and stool on top of it were also part of the backdrop, and a wooden stool, placed in front of the table, was used as a prop.

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DISPLAY 4A

Reproduction of:
PAUL CADMUS
(AMERICAN, 1904–1999)
Ray. Costume design for the ballet Filling Station, 1937
Gouache, pencil, and ink on card
11 x 7 7/8" in (27.9 x 20 cm)
Gift of Lincoln Kirstein
The Museum of Modern Art, New York.
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

Reproduction of:
PAUL CADMUS
(AMERICAN, 1904–1999)
Roy. Costume design for the ballet Filling Station, 1937
Gouache, pencil, and watercolor on card
12 1/4 x 7 3/4" in (31.1 x 19.7 cm)
Gift of Lincoln Kirstein
The Museum of Modern Art, New York.
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

DISPLAY 1A

Reproduction of:
PAUL CADMUS
(AMERICAN, 1904–1999)
Costume design for the ballet Filling Station, 1937
Gouache, watercolor, pencil, and pinned fabric on paper
12 1/8 x 8 1/4" in (30.8 x 21 cm)
Gift of Lincoln Kirstein
The Museum of Modern Art, New York.
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

DISPLAY 4B

Reproduction of:
PAUL CADMUS
(AMERICAN, 1904–1999)
Mac, the Filling Station Attendant. Costume design for the ballet Filling Station, 1937
Gouache, watercolor, and pencil on card
10 1/8 x 13 1/4" in (25.7 x 33.7 cm)
Gift of Lincoln Kirstein
The Museum of Modern Art, New York.
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

In these costume designs for *Filling Station*, the artist Paul Cadmus gives vivid details to stock characters: grease-stained handprints on the truck driver character Ray's uniform; a hairy chest donned in a tank top; a "slapstick" cigarette suspended from the lips of the "Rich Girl" character. The transparent coveralls Cadmus imagines for the protagonist, "Mac," introduce a queer subtext, also present through the use of the prominent arrow pointing to the gas station's "restroom," a site for queer cruising.

These essential parts of the fierce vision of collaborators Lincoln Kirstein, Lew Christensen, and Cadmus were kept until the 1953 performance. These elements appear and disappear from 1960 onward, and with it perhaps the heart of the original ballet.

DISPLAY 4B

Reproduction of:
Prospectus for "Blast at Ballet! A Corrective for the American Audience" written by Lincoln Kirstein, 1938
Offset on tan paper
Cover: 8 7/16 Å~ 5 1/2" (21.5 Å~ 13.9 cm)
8 7/16 Å~ 10 15/16" (21.5 Å~ 27.8 cm)
Archives Pamphlet Files: Lincoln Kirstein.
The Museum of Modern Art Archives, New York.
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

In Kirstein's own words, "Blast at Ballet!" is a lively pamphlet dealing with every problem in the chaotic condition of contemporary theatrical-dancing. It provides a dialectical background for an unsentimental understanding of what we are told is the best and only ballet organization today.

The text is a remarkable document on the Ballet Caravan's era, philosophy, methods, and style.

"'Blast at Ballet!' lets fresh air into the hot-house of dancing. It is at once a healthy challenge, a virulent indictment, and a constructive prophecy for the future of American dancing," Kirstein wrote.

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DISPLAY 4B

Pages from:
LINCOLN KIRSTEIN
Ballet Alphabet: A Primer for Laymen
New York: Kamin Publishers, 1939
Courtesy of Matthew Lutz-Kinoy

A second pamphlet by Lincoln Kirstein is featured here, in a series of three including *Blast at Ballet!* (1938) and 'What Ballet is All About' (1959), later regrouped in the joint publication *Three pamphlets collected* (1967), dedicated as such:

These collected pamphlets are for Virgil Thomson on his seventieth birthday, for telling me on my twentieth, that ballet in America was not a possibility but a necessity.

In the foreword for this 1939 book *Ballet Alphabet*, Kirstein writes, "This book is intended to provide a foundation for the more common terms in the vocabulary of contemporary theatrical-dancing. It is a practical reference work for laymen with few scholarly pretensions."

MATTHEW LUTZ-KINOY
Zine compilation of Reto Schmid's first photoshoot for *Filling Station*, 2020
Dimensions variable
Courtesy of the artist

A first version of Matthew Lutz-Kinoy's *Filling Station* was rehearsed in Europe in 2020 but was never premiered due to the COVID restrictions. It was rehearsed with four dancers—DaDa JV, Matheus Da Silva Sousa, Zoé-Afan Strasser, and Elizabeth Ward—as well as Lutz-Kinoy himself. The set was made by the artist Lucie Stahl. This zine compiles the first promotional photoshoot by Reto Schmid, set in a German gas station, with Roman Ole as Mac, wearing an early draft of Mac's costume designed by Lucie Stahl.

DISPLAY 2A

Reproduction of:
FRED MELTON
Filling Station, 1953
Includes dancers Janet Reed, Jacques d'Amboise, and Michael Maule
8 x 10 in.
Jerome Robbins Dance Division, The New York Public Library for the Performing Arts
© Fred Melton

Reproduction of:
FRED MELTON
Filling Station, 1953
Includes dancer Jacques d'Amboise
10 x 8 in.
Jerome Robbins Dance Division, The New York Public Library for the Performing Arts
© Fred Melton

In addition to George Platt Lynes, Fred Melton documented much of the 1953 representation of *Filling Station* at the New York City Ballet.

The contact sheet exhibited here follows a rehearsal of the ballet with the whole cast. We see the lurking silhouette of the "Gangster" with his back toward the camera, and also Jacques D'Amboise as "Mac," solo on the stage in front of the original Paul Cadmus backdrop, still in use at that time.

For the occasion, Melton photographed each member of the Ballet Caravan ensemble individually on staged, white backdrops. Here is "Mac," with his back to the camera, showing the embroidered word "gas" on his working clothes.

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DISPLAY 2A

Reproduction of:
GEORGE PLATT LYNES
Jacques D'Amboise in Filling Station, 1953
Gelatin silver print
Image/sheet: 22.8 × 8.6 cm (9 × 3 3/8 in.)
National Gallery of Art,
Washington, Gift of Christopher
Read and Chris Vein
2019.178.1

These two photographs depict Jacques D'Amboise (1934–2021), ballet dancer extraordinaire, in the role of Mac, at the occasion of the fifteenth anniversary's presentation of *Filling Station* by the New York City Ballet at the City Center theater, where D'Amboise had just been named principal dancer.

The costume seems to have been slightly modified here, following the exact same design but using a transparent mesh instead of the transparent plastic-like fabric of the original.

DISPLAY 2B

**ELAINE DE KOONING,
LINCOLN KIRSTEIN,
WALKER EVANS, AND
EDWIN DENBY**
Dance Index, Vol. V, No. 2,
Images by Walker Evans
images. Text by Edwin
Denby. Introduction by Elaine de
Kooning.
New York: Dance Index-
Ballet Caravan, Inc., 1946. First
Edition
Thin stapled quarto
Dimensions variable
Courtesy of Matthew Lutz-
Kinoy

Dance Index is a magazine focused on dance founded by Lincoln Kirstein in 1942. Kirstein co-edited it until 1948, with a total of 56 issues entirely focused on dance history and written by professionals from the field.

This issue compiles rehearsal documentation by Walker Evans, together with criticism by renowned American writer and dance critic Edwin Delby from his column in the *NY Herald Tribune*, of several ballets from 1936 to 1946.

The discovery of this issue prompted the artist Lutz-Kinoy to invite the artist and photographer Mary Manning to document the rehearsals and fittings with Eckhaus Latta at The Kitchen, a reprising of the collective spirit of making and collaborating that has buoyed forward this project across its many varied generations.

MATTHEW LUTZ-KINOY
Artist sketchbooks for *Filling Station*, 2023
Dimensions variable
Courtesy the artist

Produced in the midst of Lutz-Kinoy's preparation for this project, these artist sketchbooks compile in no specific order different historical resources, notices, and images from the history of the originating ballet *Filling Station*; references to the Ballet Caravan; and a chronicle to the whole group of companions who have traversed their history.

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DISPLAY 2B

MATTHEW LUTZ-KINOY

Artist sketchbook for *Filling Station*, 2023

Dimensions variable

Courtesy the artist

Presented here are souvenir books in the form of short pamphlets, circulated by the Ballet Caravan as part of their tour material.

Compiling essays, programs, descriptions of ballets, lists of collaborators, drawings, and photographs, these function as their own landmark documents of the company's era and work, as well as good examples of Lincoln Kirstein's editorial work.

The artist's two sketchbooks exhibited here contains a section of the originating *Filling Station*, with a drawing of the full cast of characters and a powerful prescient synopsis by Kirstein: "What happens on this night in this *Filling Station* is what can and does happen in all the Filling Stations all over this Continent."

DISPLAY 2B

Reproduction of:

GEORGE PLATT LYNES

Jacques D'Amboise solo shot, 1953

8 x 10 in

Jerome Robbins Dance Division, The New York Public Library for the Performing Arts

© George Platt Lynes

Reproduction of:

GEORGE PLATT LYNES

Lew Christensen in Filling Station, 1938

8 x 10 in

Jerome Robbins Dance Division, The New York Public Library for the Performing Arts

© George Platt Lynes

Reproduction of:

GEORGE PLATT LYNES

Ballet Caravan in Filling Station, 1938

8 x 10 in

Jerome Robbins Dance Division, The New York Public Library for the Performing Arts

© George Platt Lynes

Reproduction of:

GEORGE PLATT LYNES

Filling Station duet shot, 1938

8 x 10 in

Jerome Robbins Dance Division, The New York Public Library for the Performing Arts

© George Platt Lynes

As part of Kirstein and Lew Christensen's entourage, George Platt Lynes together with Paul Cadmus, is considered to have played a major role in creating the institutions of the American art world from the late 1920s to the early 1950s by developing a remarkable world of gay aesthetics and desire in arts with the help of their overlapping circle of friends, lovers, and collaborators.

These three photographs depict "Mac" (Gas Station Attendant), "Ray" (Truck Driver), "Roy" (Truck Driver), and the "Rich Girl" in their original costumes at the time of the 1938 *Filling Station* premiere.

Platt Lynes continued documenting the Ballet Caravan endeavor, as well as future iterations of *Filling Station* by the New York City Ballet in the 1950s.

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DISPLAY 1A

HESHY KAY, GEORGE
BALANCHINE, VIRGIL
THOMSON, LEW
CHRISTENSEN, NEW YORK
CITY BALLET ORCHESTRA,
LEON BARZIN WESTERN
SYMPHONY / FILLING STATION
1954 EP Vinyl
VOX (6) Label – PL 9050
Dimensions variable
Courtesy of Matthew Lutz-
Kinoy

Featured here is a split record with original scores from two ballets performed by the New York City Ballet Orchestra in the early 1950s, including Virgil Thomson's splendid original score for Lew Christensen's *Filling Station*.

Thomson described the witty score as evoking "the absolutely middle-class America of its time." It includes a panoply of American music from hymns to "honky tonk" syncopations, movie chase music, and delightfully irreverent quotes from popular songs of the day, all intended to evoke roadside America as foundational to Pop Art.

It served as the basis for musician James Ferraro's newly commissioned score for Lutz-Kinoy's new iteration of the ballet now. Ferraro's recent music, once dubbed as "Neo-Classical, GPS-Obsessed Americana," has been inspired by the great American composers of the early twentieth century such as Aaron Copland and Thomson himself.

In the spirit of this project now reimaged by Lutz-Kinoy, Ferraro balances the original score into a modern, technologically obsessed version, oscillating between a brutally cold vision and a doe-eyed optimism.

DISPLAY 1B

Images from:
WALKER EVANS
American Photographs
New York: The Museum of
Modern Art, 1938
Courtesy of Matthew Lutz-
Kinoy

First published in 1938 by The Museum of Modern Art, Walker Evans's landmark book *American Photographs* creates a pictorial record of America in the thirties in a stark and prototypical form that has since long been accepted as fact. By that point, Evans and Lincoln Kirstein had a decade of creative friendship behind them. Among other collaborations, Evans took the famous portrait of Kirstein from 1930, and Kirstein wrote an essay accompanying this book. The creative impulses they shared and the influence they had on one another is undeniable.

The stage, costume, and writing of the reimaged *Filling Station* as presented here itself lift off some elemental characteristics from some of the pictures in this book. Lutz-Kinoy, in his reimagined version of the ballet and its accompanying exhibition at The Kitchen, inserts himself in turn in this game of influences by extracting these old signs and pushing them in the 21st century.

DISPLAYS 1A & 1B

MARY MANNING
Photographs for Matthew
Lutz-Kinoy: *Filling Station*, 2023
35mm film photographs
Dimensions variable
Courtesy of Mary Manning

These intimate photographs by artist Mary Manning depict the world of the rehearsal studio. The invitation to document the dancers inside The Kitchen at Westbeth across the summer of 2023 was prompted by the discovery of a series of images by Evans documenting several ballet rehearsals in New York. These photographs are included in the critical reviews of poet and dance critic Edwin Denby in an issue of *Dance Index* from 1946.

The rehearsal space at The Kitchen was thought of as a parallel of the forthcoming exhibition. The five "backdrops"—paintings rendered by the artist Lutz-Kinoy—were all leaning in line against the windows, next to costume racks, props and speakers, creating a rhizomatic, historic arc of the ballet *Filling Station* and its ephemera as it is now resurrected and reformulated.

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VIDEO MONITORS

7-9. MATTHEW LUTZ-KINOY

Monitor 1: Dancer portraits

Monitor 2: Niall Jones

Monitor 3: Dancer details

Digital color videos on three

Sony Trinitron monitors

TRT in order of appearance:

15:44 minutes, 17:31 minutes,

05:48 minutes

Production and videography by

Al Foote III

Courtesy of the artist

Al Foote III is a long time collaborator of The Kitchen as a videographer and documentarian of live work and performance. His particular perspective marks a frame of seeing which has been utilized by the institution and in collaboration with its artists across many years.

Exhibiting the video documentation of the rehearsals—which took place inside the same space of the exhibition across the summer of 2023—is both a way to expand and dimensionalize the timeline of *Filling Station* while at the same time engaging the site of The Kitchen as a space that has dedicated more than fifty years of its life to experimental interdisciplinary art and its dense documentation of creative practice such as that which is shared within this project now.

ALL DISPLAYS

ROB KULISEK

Zine for Matthew Lutz-Kinoy:

Filling Station

64 pages

Black and white zine on paper

Courtesy of Rob Kulisek and

Matthew Lutz-Kinoy

This new zine compiles Rob Kulisek's new series of pictures from the production of Lutz-Kinoy's *Filling Station*. It is mixing portraits and group portraits of all the dancers, of artist Lutz-Kinoy, and choreographer Niall Jones, shot inside The Kitchen at Westbeth while rehearsing or in staged situations reminiscent of photoshoots from previous iterations of the Ballet, together with archival materials.

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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 Châteaueau 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 Marii*, 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 Founda-

tion 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

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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 dead-stock 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 art-making. 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

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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 mementos 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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www.thekitchen.org
163B Bank Street, 4th Fl. Loft
New York, NY 10014