



the kitchen

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Performance, Film and Literature

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the kitchen
fall 2003



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	pg	event	date
	3	Bill T. Jones/Arnie Zane Dance Company	
		<i>The Phantom Project</i>	Sep 9-13, 18-20
		Art Gallery: <i>From the Archive</i>	Sep 3-20
		Kitchen Benefit	Sep 16
		Bill T. Jones/Arnie Zane Dance Co. Benefit	Sep 17
		TV Dinner No. 17	Sep 18
September	5	Open Kitchen: <i>Kitchen Neighborhood Street Fair</i>	Sep 13
	6	Necessary Translations: <i>Literature from the "Axis of Evil"</i>	Sep 23
	6	Open Kitchen: <i>Lava Lab</i>	Mondays, Sep 29-Dec 8
	7	John Moran with Eva Müller	Sep 25-27
October	8	Carlotta Sagna: A	Oct 1-4
	9	C-level Digital Happy Hour	Oct 9
		00>Cockfight Arena<00	Oct 10
		XXXTekken Torture TournamentXXX	Oct 11
		Art Gallery: <i>Endgames</i>	Oct 15-25
	11	<i>Woman's Song: The Story of Roro Mendut</i>	Oct 15-18
October	12	Necessary Translations: <i>Language is the Homeland</i>	Oct 28
	13	Karen Finley <i>Seance</i>	Oct 30
		<i>Psychic Portraits</i>	Oct 31-Nov 15
November	14	RoseAnne Spradlin Dance	Nov 6-8, 13-15
	15	Kitchen House Blend Benefit	Nov 20
		Kitchen House Blend	Nov 21-22
	15	Open Kitchen: <i>Keepin' it Real</i>	Nov 22
December		Sublet: Dusan Tynek Theatre	Dec 3-6
	16	Marie Sester Art Gallery: <i>L'Architecture du Paradis</i>	Dec 6-Jan 31*
		Digital Happy Hour	Dec 11
	17	Necessary Translations: <i>Godless Sufism</i>	Dec 9
	18	Open Kitchen: <i>Dance Improv Game Show</i>	Dec 13
	18	Dance-in-Progress	Dec 18-19

*The Kitchen is closed Dec 21-Jan 1

Box Office: 212.255.5793 x11 www.thekitchen.org

The Kitchen and World Music Institute present

WOMAN'S SONG: THE STORY OF RORO MENDUT

October 15-18, 2003

Created, composed and directed by Lisa Karrer

Co-produced by Gamelan Son of Lion

Sung texts by Sitor Situmorang and Walt Whitman

Shadow puppets, collage, light and sculptural designs: Kate Yourke

Video Sequences: Jenny Lynn McNutt

Lighting Design/Stage Manager: Carol Mullins

Gamelan Son of Lion

Ensemble:

David Demnitz, Lisa Karrer, Jody Kruskal, Laura Liben, Bill Ruyle

Soloists:

Barbara Benary (erhu/violin), Richard Cohen (clarinet),
Lara Hicks (viola), and David Simons (zheng/jawharp).

Wiroguno: George Crayton

Spy/Servant/Assistant: Deena Burton

Roro Mendut: Ayu Armini

Pronocitro/vocalist/Wiroguno's voice: Lisa Karrer

Narrator's voices: Inggita Notosusanto and Kuku Sukoyono

Hands in video sequences 1 and 3: Nyoman Saptanyana

Sitor Situmorang's texts translated by John H. McGlynn & Harry Aveling

After Effects text animation: Oyun Salleh

Javanese dance coach for Wiroguno: Deena Burton

Backstage manager: Bill Schror

Intern/Assistant: Jill Hubley

Recording engineer and Narration mix: David Simons

Narrator's CD recorded at Full House Studios

Costumes: Wiroguno/Pronocitro headpieces, stilt pants,

Roro Mendut's white sarong: Tara McManus

Intro - Video Sequence 1
Balaganju
Bamboo Harem
Roro Mendut Entrance Song
Snake Charm Transition
Fan dance improvisation
Woman's Song Instrumental
Kacapi Strings, Clarinet and Voice - Video Sequence 2
Spy Dance Transition
Spy Dance
Gong Drum Battle
Woman's Song - Video Sequence 3
Balaganju reprise

This event is made possible in part with funding support from
The Greenwall Foundation and the Manhattan Community Arts Fund.

This performance is made possible with public funds from the
New York State Council on the Arts, a State agency.



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Song of Myself Walt Whitman

I celebrate myself, and sing myself
And what I shall assume you shall assume
For every atom belonging to me as good belongs to you

A BRIEF HISTORY OF THE PROJECT:

Playing and composing for gamelan (since 1995) was a mind-bending experience, followed by a deep appreciation of the varied forms and structures of this music. In composing the score I based several pieces on forms such as Balinese Kotekan (mirrored interlocking rhythms), Javanese Barang Miring (slendro instrumental with floating pelog soloist) and Sundanese Kacapi (looping melody for zither and string). Several years ago I opened a book to Sitor Situmorang's beautiful poem and conceived the idea for this piece. My thanks to Sitor for his permission to use it. In searching for a Javanese tale in which to set his poem, a Sumatran performance artist named Arahmaiani gave me the story of Roro Mendut. Various scholars and specialists in kris rituals offered their valuable research notes and interpretations. Everyone involved in the process of making the piece has been so generous with time and energy--thank you! In these days of insanity and global fracture, let's keep sharing our stories. For those new to Indonesian music, dance and puppetry, I can only say that the culture is so richly layered with mysterious beauty and nuance, the deeper you explore it, the more profound the reward.

Woman's Song was first shown in a June 2002 workshop as guests of the Indonesian Consulate, followed by a showing of the work-in-progress at the New School's Diversity Initiative Series in April 2003. In July 2003 our ensemble traveled to the Glasperlenspiel Festival in Estonia with the support of Arts International, where we performed sections of the work as part of a full length concert. This was the first time live gamelan had been performed in Estonia. L.K.

Woman's Song by Sitor Situmorang (translated by John H. McGlynn)

Hearing you sing
with no hope in your voice
I believe that
victory will be had
by those who mourn

Oh, faithful woman
no doubt it is your song that stirs my body
from the welter of grief
that raises a new dawn

and some day, when all this is past
that is you will accept my love
stiff and bloodied
prostrate at your feet.

BIOS

Lisa Karrer works internationally as a composer, vocalist, director and performance artist. She sings in a variety of languages, including Estonian, Serbo-Croatian, Cherokee, Indonesian and Yiddish, and is an accomplished stilt dancer. Lisa has collaborated, recorded and performed with artists and ensembles such as Tan Dun, Muna Tseng, David First, Thomas Buckner, Theodora Skipitares, Jenny Lynn McNutt, Patrick Grant, Margaret Leng Tan, Joshua Fried, Jerome Kitzke and Tony Prabowo's New Jakarta Ensemble; and with David Simons, Douglas Dunn, Denman Maroney, Gamelan Son of Lion and Music For Homemade Instruments, for whom she also composes. She produced the CD's *Pick of the Litter* (2000) by Music For Homemade Instruments and Gamelan Son of Lion's *Bending the Gending* (2002). She and co-composer David Simons received major funding to compose, develop and record their chamber opera *The Birth of George*, sponsored by Harvestworks and American Opera Projects, released in 2003 under Harvestworks' TELLUS Label. Lisa receives many funding awards to further her collaborative projects, both in the U.S. and abroad. She is currently developing *The Simurgh*, a chamber opera based on the life and writings of South African novelist Olive Schreiner, with additional text by Doris Lessing. *The Simurgh* will premier in 2004, hosted by American Opera Projects.

George Crayton has been performing in theater since 1999. He completed a US national tour of the production *Voice of the Dragon* in Spring 2003 with producer Fred Ho. Performer/choreographer/stuntman, George someday soon would like to grace the BIG screen with his presence. Keep your fingers crossed!

Jenny Lynn McNutt has exhibited and performed throughout the US and internationally, most recently in Rome, Dublin at Temple Bar Gallery, in Barcelona, Paris and in New York with Florence Lynch Gallery and the American Gallery. In 1993, on a Fulbright Fellowship, she went to Ivory Coast and Cameroon to study and document the masquerading ceremonies and was a part of a three person inaugural show at the Museum of Contemporary Art in Abidjan. An Eastman Foundation grant enabled her to continue work on the documentaries of West Africa. *33 Swoonings*, a large-scale multimedia performance, was presented at Tishman Auditorium in Spring 2003 with funding by the Hillman Foundation. Jenny Lynn also created an installation of sculptures, sound works and video at the Florence Lynch Gallery in June 2002. *Sewing Songs*, a multimedia performance and installation, was hosted by Bard College in March 2002 and was presented in Rome in January 2003 with Robert Pardo Gallery and Galleria Le Bateleur at Palazzetto del Gonfalone. This July she toured with Gamelan Son of Lion and Lisa Karrer to Estonia for the *Woman's Song* project.

Carol Mullins has recently designed lighting for Ellen Cornfield's *Velcro Road and Thread* in Poland and Russia, and at the Merce Cunningham Studio. She often designs for Douglas Dunn and joined Douglas, Lisa Karrer and David Simons in conducting workshops in dance theater arts at Polli Talu Arts Center in Estonia. She received a 2003 OBIE for the Talking Band's *Painted Snake on a Painted Chair*. She has also received three Bessies (New York Dance and Performance Awards).

Inggita Notosusanto is the co-founder of New York-based "Voice of Jakarta" internet radio. She is a New School University graduate student with a concentration on Media Studies.

Nyoman Saptanyana is a master drummer and gamelan director from Bali. He is currently teacher-in-residence for Dharma Swara, the Balinese gamelan hosted by the Indonesian Consulate in New York, and he also teaches gamelan at Bard College and Sarah Lawrence. Nyoman, his wife and two young sons are all consummate musicians and dancers, and perform at many functions and festivals in Bali, the U.S. and abroad.

Gamelan Son of Lion is a new music repertory ensemble and composers' collective based in downtown New York City, co-founded in 1976 by Artistic Director Barbara Benary, Daniel Goode and Philip Corner. The group specializes in contemporary pieces written for instruments of the Javanese gamelan percussion orchestra. The metallophones were built in Indonesian village style by Ms. Benary using steel keys, cans, hubcaps, etc. along with traditional drums and gongs, all tuned in the traditional and unique slendro and pelog scales. Gamelan Son of Lion's repertoire centers on new compositions by American and international composers in a variety of contemporary styles. Recent presentations have also incorporated electronics and music by experimental composers from Indonesia. The ensemble has released three CD's: *New Gamelan New York*, *Gamelan as a Second Language* and most recently *Bending The Gending*, all of which can be found at <http://www.gamelan.org/sonoflion>.

Ayu Armini began dancing at age 8 in her native village of Ubud, Bali, and became a featured soloist with the renowned Sanggha Semara Raith. Ayu has more than eleven traditional dances in her teaching and performing repertoire, including the popular Pendet, Legong, Teruna Jaya and Oleg Tambulilingan. She has performed throughout Bali and has toured Europe, Japan and the United States. Ayu is currently performing and teaching Balinese dance in New York City at venues such as the Indonesian Consulate, Islene Pinder's Balinese American Dance Theater and Peridance; she has also been a guest artist and teacher at the Connecticut Ballet and the Pomona Cultural Center.

Deena Burton studied Asian theatre at the University of Wisconsin under Professor A.C. Scott. She first studied Indonesian dance at the Center for World Music in Berkeley and later spent over six years in Indonesia studying and researching dance and dance-drama. She has received a Fulbright grant and an Asian Cultural Council grant for her studies in Indonesia. Her teachers have included S. Karjono, the late Ben Suharto, Ibu Sudji, Nugraha Sudiredja and Rama Sasmita Mardawa. She has performed with dance groups in Indonesia and in New York founded the Bali-Java Dance Theatre and Arts Indonesia, which she administers. She has choreographed for and performed in various off-off Broadway theatre productions and has toured with Asian-American Dance Theatre, Ping Chong and Company and Yin Mei Dance. She performs Indonesian dance and her own choreography around the New York area and on tour. She is a performing and teaching artist with Young Audiences. She received a Ph.D. in Performance Studies from New York University in 2000 and is on the faculty of the Theatre Program of Eugene Lang College, New School University.

Sitor Situmorang was born on October 2, 1924, in the valley of Hariamboho in the northwest of Lake Toba, North Sumatra. Raised by proud parents who still held to many of the ancient traditions of the Batak ethnic community, he nevertheless had the opportunity to study in the Dutch colonial school outside the village. His dream of becoming a lawyer was shattered by the coming of the Japanese to Indonesia in 1942 to 1945. Abandoning his study, he became a journalist and, in 1949, decided to live fully as an artist.

Kukuh Sukoyono was born in Java and moved to NYC in the 1980's. He lives in Queens and has his own contracting business.

Kate Yourke is a multimedia installation artist whose work creates optical illusions and visual effects using light from slides, film and video sources. These illusions often inhabit naturalistic environments which resonate with psychological archetypes of the natural world. Her images attempt to meet the need for a mythological connection to nature from within a purely manmade, commercialized environment. Employing polarization, refraction and reflection of light, persistence of vision, and moiré illusions, Ms. Yourke seeks to confound the eye and challenge our belief in what we see. Her work has exhibited at various galleries in NYC, at the Islip Museum and by commission at the Akademie der Kunste, Berlin.

SPECIAL THANKS

Deepest thanks and gratitude to Arahmaiani, Sitor Situmorang, Barbara Benary and Gamelan Son of Lion, Carlos Fittante, Phillip Danzig, Marika Blossfeldt, Peeter Vahi, Ken Butler, Daniel Goode and Ann Snitow, Teddy Yoshikami, Karen Haight, Phil Lee and Full House Studios, Aaron Dawley, Islene Pinder, Fred Ho, Consul General Ngurah Suweca, Daulat Pasaribu and The Consulate of the Republic of Indonesia, The New School, Arts International, Elise Bernhardt and the wonderful Kitchen staff, Robert and Helene Browning, and especially to my husband David Simons, who among many other beautiful things, ushered me into the gamelan realm.

Reference materials for kris and self-immolation history and practices in Java and Bali provided by Barbara Hatley, University of Tasmania; Professor Merle Ricklefs, Director Asian Studies Melbourne Institute of Asian Languages/ Societies; and Dr. Helen Creese, Department of Asian Languages/Studies, University of Queensland.

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We are honored to dedicate our performances to The Daniel Pearl Foundation's Daniel Pearl Music Day 2003.