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## **The Kitchen presents *The Juvenal Players*, a new play by Pablo Helguera, April 23 and 24**

New York, NY, April 1, 2010—**The Kitchen** presents the New York premiere of *The Juvenal Players*, a new play by artist **Pablo Helguera**. In *The Juvenal Players*, Helguera merges performance and theater, addressing the crossing of boundaries in art and life, public and private spaces. Directed by Helguera and **Mikhael Tara Garver**, the work features **Tina Allen, Candace Thompson, Brian Linden, Eric Slater** and **Andrea Sooch**. Performances are **Friday and Saturday, April 23 and 24 at The Kitchen (512 West 19<sup>th</sup> Street)**. All performances begin at **8:00 P.M.** Tickets are \$10.

As the title suggests, *The Juvenal Players* was inspired by the sixteen surviving satires of the classic ancient Roman poet Juvenal (circa 1 A.D.) whose writings depicted social crisis in the Roman world. Similarly self-reflective, *The Juvenal Players* is a critique of the current sociological and political dimensions of the art world, examining the life and work of a recently deceased, well-known artist. In the play, Helguera interrogates the current cultural, political and social moment, and the role of art making within it.

Helguera's experiences as an art educator figure prominently in this piece, as it does in much of his performance and written work. For example, his recent book *The Pablo Helguera Manual of Contemporary Art Style* is a tongue-in-cheek etiquette guide for those in the modern day art scene. With *The Juvenal Players*, he makes his first foray into a formal stage setting. These advances in his work are aimed at bridging the visual arts world with theater – bringing traditional practices in non-traditional situations.

**Pablo Helguera** is a New York-based artist working in installation, sculpture, photography, drawing and performance. He is known for work that reflects on issues of interpretation, dialogue and the role of contemporary culture in a global reality. Helguera's work focuses in a variety of topics ranging from history, pedagogy, sociolinguistics, the sociology of art, ethnography, memory and the absurd, in a variety of formats including lecture, museum display strategies, musical performance and written fiction.

His work as an educator often intersects with his interests as an artist. His project, *The School of Panamerican Unrest*, best exemplifies that intersection. The project was a nomadic think-tank that physically crossed the continent by car from Anchorage, Alaska to Tierra del Fuego, making 40 stops in between. Covering almost 20,000 miles, it is considered one of the most extensive public art projects on record.

Helguera has long experimented with the performance-lecture format. Some such experiments include his solo performance of *Parallel Lives* at the Museum of Modern Art (MoMA) in 2003. He has also exhibited or performed at venues such as the Hirshhorn Museum, Reina Sofia in Madrid, HAU in Berlin, Museum of Modern Art in Mexico City, ICA Boston, MALBA museum in Buenos Aires, and many others, as well as in international exhibitions such as the 8<sup>th</sup> Havana Biennial, Performa 05, the Liverpool Biennial, and Philagrafika in Philadelphia. His work has been reviewed by multiple publications including the New York Times, Artforum, Art in America, Art Review and Art News, amongst many others.

Helguera has worked since 1990 in a variety of contemporary art museums. He is currently the Director of Adult and Academic programs at MoMA. From 1998 to 2005, Helguera was the head of public programs at the Education department of the Guggenheim Museum in New York, where he organized close to 500 public events and worked in the development of nearly 30 exhibitions. In 2008, he was awarded the John Simon Guggenheim Fellowship and also was the recipient of a 2005 Creative Capital Grant.

He is the author of eight books: *Endingness* (2005), an essay on the art of memory; *The Pablo Helguera Manual of Contemporary Art Style* (2005; Spanish edition; 2007, English edition); *The Witches of Tepoztlán (and other Unpublished Operas)* (2007), *The Boy Inside the Letter* (2008) *Theatrum Anatomicum (and other performance lectures)* (2008); *The Juvenal Players* (2009); *Artoons 1 and 2* (2009), a collection of cartoons about the Art World; and *What in the World: A Museum's Subjective Biography* (2010).

**Mikhael Tara Garver** is a director, choreographer and writer working in immersive theater. A Northwestern University graduate, she was the Artistic Director and Co-founder of Uma Productions in Chicago. Her directing credits there included: *Moment: Three Days of Rain & The Author's Voice*; *The Lover*; *why they invented dancing*, *The Pool of Bethesda*, *Enter Alice*, *Recent Tragic Events*, *The Violet Hour*; *Faith Healer* and the Midwest premiere of *Orange Lemon Egg Canary*. In addition to her own work, Garver has assisted Martha Clarke, Charlie Newell, Gary Griffin, Jeremy Cohen and Anne Bogart.

She will receive her MFA in directing from Columbia University where she is a Heyward Fellowship Award recipient and has developed over 40 pieces of work. Select pieces include: *Alcestis deconstructed*, *six stages of a floating life*, and *don juan/the seaside*; *Mourning* by Jason Platt and *Three Sisters* translated by Curt Columbus.

Garver is the Artistic/Producing Fellow for the 2009-2010 season at the American Repertory Theater, where she was the associate director of *Sleep No More*, a production by *punchdrunk*. She is the associate producer of the 2010 Emerging America Festival at A.R.T. In addition, Garver is the Artistic Director of The New Ensemble where she is currently in development of two original immersive events to premiere in New York in 2010—2011.

She has worked with Collaboraction Theater, American Conservatory Theater, NYU, American Theater Company, Timeline Theatre, Court Theatre, Steppenwolf Theater and SITI Company. She taught Immersive Theater at Columbia, Boston College, and in Chicago. In New York, she directed and developed the world premieres of *For Homeostasis*, *The Legislative Proces*, *Checkpoint*, *First Odd Prime* and *nonplay: shadows of a dream*, which was inspired by Strindberg's dream play and e.e. cummings' poetry. In Summer 2009, she was selected as one of the National Theater of Scotland's emerging artists at the Edinburgh International Festival.

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### **ABOUT THE KITCHEN**

The Kitchen is one of New York City's oldest nonprofit performance and exhibition spaces, showing experimental work by innovative artists, both emerging and established. Programs range from dance, music, and theatrical performances to video and media arts exhibitions to literary events, film screenings, and artists' talks. Since its inception in 1971, The Kitchen has been a powerful force in shaping the cultural landscape of this country and has helped launch the careers of many artists who have gone on to worldwide prominence.

Box Office Information:  
212.255.5793 ext. 11  
Tue-Sat, 2-6pm

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