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For Immediate Release

**The Kitchen presents the premiere of *Medium (M)* and *Extra Small (XS)*,
the newest additions to Trajal Harrell's dance work,
*Twenty Looks or Paris is Burning at The Judson Church***

New York, NY, January 6, 2011—From **Wednesday** through **Sunday, February 9—13**, **The Kitchen** presents two new chapters in choreographer **Trajal Harrell's** dance series ***Twenty Looks or Paris is Burning at The Judson Church***, a decade-long inquiry into the parallel histories of post-modern dance and the *voguing* dance form. Receiving their world premiere will be *Medium (M)*, aka ***(M)imosa***, an evening-length ensemble piece; and *Extra Small (XS)*, a solo made for a limited audience.

Performances of *(M)* will take place at The Kitchen (512 West 19th Street) on Wednesday through Saturday, February 9—12 at **8:00 P.M.** Performances of *(XS)* will be held Thursday and Friday, February 10 and 11 at **10:00 P.M.** A special one-time performance of *(S)*—the inaugural installment of the series, initially presented at the New Museum in 2009—will be offered Sunday, February 13 at **5:00 P.M.** Tickets to each performance are \$15.

Central to ***Twenty Looks or Paris is Burning at The Judson Church*** is the *voguing* dance tradition, which refers to the competitive balls staged in Harlem dance halls beginning in the 1960s. A form of social performance practiced primarily by African-American and Latino gays, transvestites and transsexuals, *voguing* imitates archetypal social and gender identities through fashion, movement and behavior. At the same historical moment, in the 1960s, the pioneers of the post-modern dance form broke with the traditional representations of classical and modern dance. They sought to make dance based in authenticity, without artifice.

In each part of the series, Harrell asks the question, "What would have happened in 1963 if someone from the voguing ball scene in Harlem had come downtown to perform alongside the early post-moderns at Judson Church?" So, rather than presenting a historical fiction, each work transports this imagined scenario into a contemporary context to address the shifting relationship of movement to site, class, identity, history and the public imagination. In addition, the project is a commentary on how contemporary dance is created, scaled, distributed and consumed.

Harrell created *(M)imosa* in collaboration with the choreographers **Cécilia Bengolea, François Chaignaud** and **Marlene Monteiro Freitas**. The artists reconfigured the above proposition together. Inspired by *Paris is Burning*, the seminal documentary film by Jennie Livingston about *voguing*, the collaborators also drew on their personal research about the form and their collective experience as artists.

(XS) is a twenty-five minute solo danced by Harrell and made for a maximum audience of 25 viewers.

About Trajal Harrell

Trajal Harrell is a dancer-choreographer based in New York City. His choreographic works have been seen at The New Museum, Danspace Project, Crossing the Line Festival 2009, Dance Theater Workshop, The Kitchen, and PS122 in NYC as well as The Margulies Art Warehouse in Miami and Art Basel-Miami Beach. Internationally, his work has been seen in the Netherlands, France, Germany, Croatia and Mexico. He has been an artist-in-residence at The White Oak Residency and Dance Center, CCN Montpellier Languedoc-Rousillon, CCN Franche-Comté à Belfort, CNDC Angers, Bennington College, Movement Research, Tanzwerkstatt-Berlin, Workspace Brussels, Tanzhaus Dusseldorf, and in 2010, he will be in residency at WpZimmer (Antwerp, Belgium), Le Quartz (Brest, France), and Institute of Contemporary Arts (Boston, MA).

He has received grant support from The Jerome Foundation, The MAP Fund, NYC Department of Cultural Affairs, The Trust for Mutual Understanding, The Mary Duke Biddle Foundation, Foundation for Contemporary Arts, The James E. Robison Foundation, Harkness/Purchase College, The Zacks Family Foundation, The Alfred Meyer Foundation, National Foundation for Advancement in the Arts, People PC Inc, and JP Morgan Chase Foundation.

He has created four evening length works *Notes on Less Than Zero*, *Showpony*, *Quartet for the End of Time*, and *Twenty Looks or Paris is Burning at The Judson Church (S)*. *Quartet for the End of Time* premiered October 2008 at Dance Theater Workshop and was chosen by TimeOut-NY Magazine as one of the best dances of 2008. His latest work, *Twenty Looks or Paris is Burning at The Judson Church (S)* was also chosen by TimeOut-NY Magazine as one of the best dances of 2009 and recently toured to Working Title Festival (Brussels, Belgium), Festival Artdanthé in (Vanves, France), and ICA Boston.

About The Collaborators

Cécilia Bengolea was born in Argentina, and studied at the University of History of Art in Buenos Aires from 1998—2001. She moved to Paris in 2001 and since then, has produced her work in European venues and festivals. In 2004, she followed E.x.e.r.ce, Mathilde Monnier's research program in Montpellier. Bengolea has collaborated with Joao Fiadeiro, Claudia Triozzi, Edouard Leve, Marc Tompkins, Yves-Nöel Genod, Joris Lacoste, Alice Chauchat, Alain Buffard and Mathilde Monnier. She has collaborated closely with François Chaignaud since 2005. Together, they have created *Pâquerette*, *Sylphides*, *Castor & Pollux* and *Free Dance* from François Malcovski. In 2009, they received the Critic's Prize in Paris for *Pâquerette* and *Sylphides*.

François Chaignaud, a choreographer, graduated from the Conservatoire National Supérieur de Musique et de Danse in Paris in 2002. He has collaborated as a dancer with various choreographers such as Boris Chamartz, Emmanuelle Huynh, Gilles Jobin, Tiago Guedes, Alain Buffard and others. Since 2004, he has shown several performances and concerts throughout Europe: *Pompè – procession urbaine* (2004), *He's one that goes To sea for nothing but to make him sick* (2005), *La Culture des Individu.e.s* (2006) and *Aussi bien que ton coeur, ouvre-moi les genoux* (2008). He is a frequent collaborator, working with Swiss artist Marie-Caroline Hominal on *Duchesses* (2009), minimal hulla hoop performance; French model Benjamin Dukhan; or with legendary American drag queen Rumi Missabu from the Cockettes.

Since 2005, he has collaborated with Cécilia Bengolea. They created together three pieces: *Pâquerette* (2008), *Sylphides* (2009) and *Castor & Pollux* (2010), which is currently touring in many festivals and venues. They are also reprising *Free Dances* from the 1920s repertory of François

Malkovsky. In addition, Chaignaud is a historian and has recently published a book about Early French Feminism, *L’Affaire Berger-Levrault – les féminismes à l’épreuve*.

Marlene Monteiro Freitas was born in Cape Verde, where she was a member and co-founder of the dance group Compass and collaborated with the musician Vasco Martins. After her studies in Escola Superior de Dança in Lisbon and P.A.R.T.S. in Brussels, she joined a choreography project at Fundação Calouste Gulbenkian, where she initiated a dance project in Cova da Moura, a neighborhood of Lisbon. She worked with a community of immigrants from Cabo Verde, under the idea “we will not have dance classes, we will rehearse.”

Monteiro Freitas has been working with: Tânia Carvalho, Emmanuelle Huynn, Loic Touzé, Boris Charmatz, among others. Her own work includes the following pieces: *Guintche* (2010), *A Seriedade do Animal* (2009/2010), *Uns e Outros* (2008), *A Improbabilidade da Certeza* (2006), *Larvar* (2006), *Primeira Impressão* (2005). She is a member of Bomba Suicida collective, based in Lisbon.

Funding Credits

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This program is made possible with support from the Jerome Foundation. Dance programs at The Kitchen are made possible with generous support from The Harkness Foundation for Dance, the Jerome Robbins Foundation, the Mertz Gilmore Foundation, and with public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts, a state agency.



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:

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Tue-Sat, 2-6pm

The Kitchen

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