

Literature programs at The Kitchen are made possible with generous support from the Axe-Houghton Foundation and with public funds from The National Endowment for the Arts, the New York City Department of Cultural Affairs and the New York State Council on the Arts, a state agency.

THE KITCHEN, New York City. Tuesday November 25 2008, 7pm.

INT. A black box, oriented to the south. Raking seats face a level stage on the floor. Various props (a PAIR OF LECTERNS, a CHROME DRUM KIT, a TRUE MIRROR, etc.) are scattered about the space. A constantly rising canon (the SHEPHARD'S TONE) is barely audible above the general murmur of small talk as an audience assembles itself.

While reading the program provided on each seat a similar thought crosses the mind of each member of the audience: THE FIRST RULE IS ALWAYS PRODUCTION NEVER DOCUMENTATION. THE SECOND RULE IS THERE IS NO FIRST RULE.

A music video, ABC AUTO INDUSTRY from the OMD LP DAZZLE SHIPS (1983) plays on a projection screen in the center of the stage area.

MICHAEL PORTNOY, wearing mirror shades, walks to the RIGHT LECTERN. An OverHead Projector is switched on. It projects a small microfiche onto the screen. The image comprises 53 chronologically-arranged icons of so-called PRESS RELEASES produced at the 7th Regiment Armory Building during March 2008. The red dot of a laser pointer appears on the first microfiche icon and attempts to track subsequent progress throughout the evening.

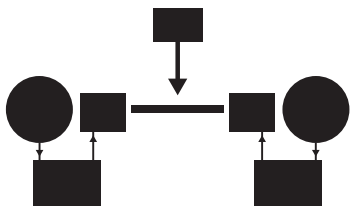
This appears to signal the BEGINNING.

M P begins to read a long poem, and continues to do so in fragments throughout the evening.

M P : THE FIRST POEM WAS THE TITLE
POEM ...

During the above, a fax machine on a desk to the LEFT ejects a message. DOMENICK AMMIRATI takes it, walks to the LEFT LECTERN and (when M P has finished speaking) reads from it. Switching on a 2nd OHP, which projects onto the back wall, LARISSA HARRIS draws an accompanying diagram of MESSAGE-SIGNAL-NOISE-CHANNEL.

D A : THE PRESS RELEASE IS A FORM
WHOSE DISTRIBUTION ASPECT IS
ALREADY INSCRIBED ...



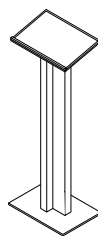
During the above, SPOTLIGHT on SARAH CROWNER in a chair at the desk. She opens a letter with a Dublin postmark and begins reading to herself. The voice of MARIA FUSCO reads along.

M F : (Audio) DUBLIN, 7 JANUARY 2008 ...

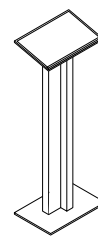
Throughout the above introductions, D & S have been reading copies of the NEW YORKER in the front row.

They now close and discard them, then walk via the TRUE MIRROR to the TWIN LECTERNS. From somewhere, a note from a MUTED TRUMPET.

When she has finished reading, S C puts the letter back in its envelope and picks up the NEW YORK TIMES. As 2 SPOTLIGHTS project towards the back wall, D & S begin to simultaneously recite the first actual press release, voices panned HARD RIGHT & LEFT.



D : FOR IMMEDIATE
RELEASE, 4TH MARCH
2008 ...



S : FOR IMMEDIATE
RELEASE, 4TH MARCH
2008 ...

Sound is panned STEREO again. DIANA KAMIN carries a small pile of newspapers to the RIGHT LECTERN and (when D & S have finished speaking) recites a series of haikus collaged by WALEAD BESHTY from reviews of the 2008 Whitney Biennial.

D K : 81 ARTISTS ...

The OHP is turned OFF. SARAH CROWNER begins typing an email on a laptop, which is projected onto the screen.

S C : (Typing) DEXTER ...

During the above, a 28 ft. long fax from JOHN RUSSELL spews from the machine. Later, members of the audience inspect it.

SPOTLIGHT on CORY ARCANGEL center stage. He begins a stand-up routine.

C A : THIS IS A SEINFELD STAND-UP
ROUTINE I WATCHED ON YOUTUBE
YESTERDAY ...

During the above, S C stops typing. The OHP is turned ON. The stand-up routine concludes with extended canned laughter.

During the above, from the RIGHT of the audience, ROB GIAMPIETRO enters, takes a copy of DOT DOT DOT 16 from the shelf and walks to the RIGHT LECTERN. When the canned laughter ends, he begins to read his own close reading of the 100th chapter of ROBERT MUSIL'S THE MAN WITHOUT QUALITIES (1930) on the nature of the PARALLEL CAMPAIGN.

R G : THE JOKE HERE, OF COURSE, IS ON
GENERAL STUMM ...

R G closes book and exits to the left of the audience. From the LEFT of the audience, BRO GIAMPIETRO enters, walks to the LEFT LECTERN and begins to read from the DOT DOT DOT 16 he is carrying, quoting R G quoting GABRIEL ZAID on PLATO'S PHAEDRUS.

B G : WHILE SOCRATES'S DISCUSSION OF LANGUAGE PRIVILEGES SPEECH OVER WRITING ...

During the above, **MARK BEASLEY** enters carrying a copy of **E.C. LARGE's** novel **ASLEEP IN THE AFTERNOON** (1939). He walks to the **RIGHT LECTERN** and (when **B G** has finished speaking) begins to read as if in dialogue with the previous writer.

M B : EVERY SENTENCE HE WROTE WAS REFERRED TO HIS READERS ...



During the above, spotlight on **CAROLINE BUSTA** next to the **TRUE MIRROR** on the **LEFT** wall. When **M B** has finished speaking she reads from a press release issued by the **TRUE MIRROR COMPANY**, as republished in **HARPER'S** magazine (1984).

C B : THE TRUE MIRROR COMPANY HAS CREATED A MIRROR THAT WILL REVOLUTIONIZE THE WAY PEOPLE VIEW THEMSELVES ...

During the above, **DOMENICK AMMARATI** walks to the **LEFT LECTERN**. When **C B** has finished reading, he begins to read a March 17 review of the 2008 Whitney Biennial from the **NEW YORK OBSERVER**.

D A : SOMEWHERE THERE'S AN ART HISTORY GRADUATE STUDENT ...

During the above, **DIANA KAMIN** walks to the **RIGHT LECTERN** and (at the same time as **D A**) begins to read from **GERALD BEASLEY & STORM VAN HELSING's** release (after **WYNDHAM LEWIS**), including the gaps.

D K : RELEASE PRESS, CONTACT ...

During the above, **MIGUEL ABREU** walks to the **LEFT LECTERN** holding (inverted, republished) copies of **THE BLIND MAN** (1917) and proceeds to read a poem, **MEDUSA** by his distant cousin **FRANCIS PICABIA**.

M A : SINISTER RIGHT—DEXTER LEFT—SUPERIOR HYPOCRECY [SIC] ...

During the above, **SARAH GEPHART** walks to the **RIGHT LECTERN** and (when **M A** has finished speaking) begins to read **WILL HOLDER's** Bauhaus scenario. **D & S** enact **LASZLO & WASSILY's** movements. They eventually meet centre stage to recite the closing dialogue.

S G : A MAN WALKS INTO A SPACE ...
D : (WASSILY) WE NEED TO TALK.
S : (LASZLO) I KNOW.



During the above, the first of **JASON FULFORD's** audio guides (**ELEVATOR OPERATOR**) begins to play.

A MEMBER OF THE AUDIENCE suddenly stands.

M O A : WHY?

D & S walk towards the audience to address the question.

D : BECAUSE A LEARNED BEHAVIOUR SPREADS INSTANTANEOUSLY FROM ONE GROUP OF MONKEYS TO ALL RELATED MONKEYS ONCE A CRITICAL NUMBER IS REACHED.

The audience member continues to ask a total of 5 **WHYS**. **D & S** respond, alternately, explaining the **100TH MONKEY EFFECT**.

During the above, **SAUL ANTON** walks to the **LEFT LECTERN** and (when **D & S** have finished speaking) begins to read from his book **WARHOL'S DREAM**, a dialogue between **(A)NDY WARHOL & (B)OB SMITHSON**.

S A : THE ANNOYING THING IS THAT WHENEVER PEOPLE HEAR THE WORD ART, THEY START ACTING LIKE LAWYERS ...

JASON FULFORD's audio guides continue to play.



SPOTLIGHT on **ALEX WATERMAN** center stage, who announces his later performance of **B FOR BARTELBY**.

A W : IN JANUARY I RECEIVED THE FOLLOWING REQUEST ...

I N T E R M I S S I O N

The loud rehearsal of **GUITAR & DRUM KIT** draws the audience back into the theatre. When reassembled, **STEVE RUSHTON's** 10-minute explanation of contemporary feedback, **DEPART FROM ZERO** (with embedded excerpts from **CHARLES & RAY EAMES's** **A COMMUNICATIONS PRIMER**) plays on the screen.

S R : (Video) IN THE BROADEST ASPECTS OF COMMUNICATION, MUCH WORK HAS RECENTLY BEEN DONE TO CLARIFY THEORIES AND MAKE THEM WORKABLE ...

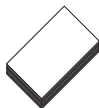
During the above, **D & S** assemble a small **MICROFICHE READER** at the back of the stage. They display a detail from a microfiche from the **NEW YORK PUBLIC LIBRARY** press archive, as found by **ALEX KLEIN**.

The film ends, followed by an automated PowerPoint presentation by **FRANCES STARK**. When this eventually concludes, the **MAIN OHP** is turned back **ON**.

F S : (PowerPoint) I MUST ANSWER YOUR REQUEST FOR A CONTRIBUTION ...

During the intermission, pocket calendars (still good for 4 months) have been distributed, with a text from **BENJAMIN FRANKLIN's** **POOR RICHARD'S ALMANACK** doctored [SIC] by **SHANNON EBNER** on the reverse.

During the above, a MEMBER OF THE AUDIENCE walks onstage and tears off a sheet from the 1st of 3 pads containing an episodic dialogue by JAN VERWOERT headed IF THIS HAD BEEN THE REVIEW OF THE PREVIEW. Other audience members follow suit.



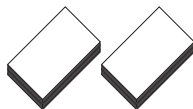
During the above, SAUL ANTON walks to the RIGHT LECTERN and begins to read from his supplementary ARMORY ADDENDUM to WARHOL'S DREAM.

S A : WE HEADED EAST OUT OF THE PARK UNTIL WE CAME TO PARK AVENUE ...

During the above, S makes a phone call. S A is interrupted (and stops reading) by a voiceover announcement from MICHAEL BRACEWELL.

M B : (Audio) IT HAS BECOME APPARENT THAT MANY BRITISH TOWNS AND CITIES ARE GRADUALLY BUT PERCEPTIBLY BECOMING IDENTICAL ...

During the above, a MEMBER OF THE AUDIENCE walks onstage and tears off a sheet from the 2nd of 3 pads containing an episodic dialogue by JAN VERWOERT headed IF THIS WAS THE REVIEW OF THE PREVIEW. Other audience members follow suit.



The announcement is interrupted (and stopped) by a ringing phone. D answers and speaks with TOM MARIONI.

T M : HELLO? I AM CALLING FROM 1978 ...

A MEMBER OF THE AUDIENCE stands up.

M O A : I HAVE A QUESTION!

S & D gesture to continue. He does.

During the above, ADAM PENDLETON walks onstage and listens intently with a STETHOSCOPE to the LEFT LECTERN. He sings, first softly, then increasing in volume.

A P : SO IN DEED ...

During the above, ROB & BRO GIAMPIETRO return from separate sides of the audience and, from the DUAL LECTERNS, read the following caption simultaneously, voices panned HARD RIGHT & LEFT.

R G : THE WORK OF DEXTER SINISTER ...

B G : THE WORK OF DEXTER SINISTER ...

During the above, LARISSA HARRIS walks to the 2nd OHP and projects a diagram of MAN-TREE-SQUIRREL. When R/B G have finished speaking, with sound panned STEREO again, she begins to ask a question from the RIGHT LECTERN.

L H : SOME YEARS AGO, BEING WITH A CAMPING PARTY IN THE MOUNTAINS ...

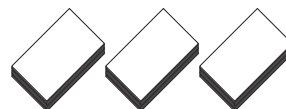


During the above, MARK BEASLEY & ROSE KALLAL walk to the GUITAR & DRUM KIT, and punctuate the question with a version of NAPALM DEATH's YOU SUFFER (1988, 1.316 secs).

L H answers her own question:

L H : (Ends) ... WHICH IS WHAT IS MEANT BY THE PRAGMATIC METHOD.

During the above, a MEMBER OF THE AUDIENCE walks onstage and tears off a sheet from the 3rd of 3 pads containing an episodic dialogue by JAN VERWOERT headed IF THIS WERE TO BE THE PREVIEW TO THE REVIEW. Other audience members follow suit.



During the above, TOBI MAIER from 38 LUDLOW walks to the LEFT LECTERN, opens a letter and (when L H has finished speaking) reads the enclosed poem by ANDREAS NEUMEISTER (2008).

T M : DER KÜNSTLER IST ABWESEND ...

Throughout the 2nd half of the evening, musical fragments from DAN FOX's REFRACTED LIGHT THROUGH ARMORY SHOW (audio liner notes to the LP FROM BRUSSELS WITH LOVE (1983)) have been playing through the RIGHT SPEAKER as recorded during a previous delivery of the notes in London on October 30.



During the above, ALEX WATERMAN begins his performance of B FOR BARTELBY, which simultaneously records itself onto plastic cups. The various speakers and performers assemble back on stage. 2 SPOTLIGHTS project their shadows onto the back wall.

As the music concludes, the screen ascends to its hidden position, the MAIN OHP is switched OFF and the house lights are turned on.

This appears to signal the END.