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Kitchen. One

IN MANY WAYS, WE LIKED MERCER ARTS CENTER. IT WAS CULTURALLY AND ARTISTICALLY A POLLUTED PLACE. IT IN MANY WAYS, WE LIKED CULTURALLY AND ARTISTICALLY A POLLUTED PLACE. IT COULD DO HIGH ART AND IT COULD PRODUCE AVERAGE TRASH. WE WERE INTERESTED IN CERTAIN DECADENT ASPECTS OF AMERICA, THE PHENOMENA OF THAT TIME: UNDERGROUND ROCK AND ROLL, HOMOSEXUAL THEATER, AND THE REST OF THAT ILLEGITIMATE CULTURE, THE SAME WAY AS WE WERE CURIOUS ABOUT MORE PURITANICAL CONCEPTS OF ART INSPIRED BY MCLUHAN OR BUCKMINSTER FULLER. IT SEEMED A STRANGE AND UNITED FRONT - AGAINST THE ESTABLISHMENT. THE MUSIC IN PARTICULAR CARRIED SIMILAR KIND OF SCHISM; ON ONE HAND.....

OUR PERSONAL INTEREST WAS TO PERFORM VIDEO. VERY SOON WE UNDERSTOOD THE GENERIC RELATIONSHIP OF VIDEO TO OTHER ELECTRONIC ARTS AND REDEFINED THE SCOPE OF PROGRAMMING. WE EVEN RELEASED A MANIFESTO, SO THERE WOULD NOT BE A CONFUSION ABOUT WHAT IT WAS, BUT THE CULTURE TOOK ITS COURSE. IT DID NOT MAKE SENSE TO DISCRIMINATE.

FOR THOSE, WHO ONLY KNOW THE KITCHEN IN ITS CURRENT SPACE, WE WOULD LIKE TO ADD SOME NOTES TO ITS ORIGIN, LOCATION AND OPERATION FROM SPRING 1971 TO FALL 1973. THE SYMBOLIC TERMINATION OF WHAT WE CAN CALL "OLD KITCHEN" WAS THE COLLAPSE OF "CENTRAL HOTEL" 345 BROADWAY, WHICH AT THAT TIME HOUSED AT ITS MERCER STREET ENTRANCE, "THE MERCER ARTS CENTER", A CONGLOMERATE OF THEATRES, FORMER CATERING- AND BALL-ROOMS AND OUR SPACE, A KITCHEN.

SHORTLY BEFORE THIS CATASTROPHY, THE DIRECTORSHIP HAD BEEN TRANSFERRED TO BOB STEARNS, AND THE KITCHEN MOVED TO ITS CURRENT LOCATION ON VOOSTER STREET.

THE ORIGINAL KITCHEN WAS FORMULATED BY A CONTRIBUTION OF MANY PEOPLE, NAMELY ANDY MANNIK, SIA AND MICHAEL TSCHUDIN, REYS GRATHAM, SRIDHAR BAPAT, DIMITRI DEVIATKIN, AND JIM BURTON, ALL OF WHOM HELPED RUN THE DAILY OPERATIONS, AND PROGRAMMING .

EVENTUALLY, THE FUNDING OF THE STATE CONCIL ON THE ARTS HELPED TO SECURE THE RENT, AND A FURTHER CONTINUATION.

DFGRJRTYUIEDCVGG EJKTGFD KJRGF SD

~~WAKNAP~~

Play - keep

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505050 - keep

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Bobbo?

1. S.B.O.S.O
2. Kitchen One
3. Play

THE ART GALLERY WAS SOMETHING NEITHER OF US KNEW ANYTHING ABOUT. COMING FROM MUSIC AND FILM, IT SEEMED QUITE A DISTANT POSSIBILITY, TO FEEL AT HOME THERE AND ADDITIONALLY, WE UNDERSTOOD VIDEO TO BE AN ACTIVITY, NOT ART A PRIORI. AT THAT TIME, VIDEO WAS NOT "ABOVE" GROUND SO TO SPEAK. THE ONLY SERIOUS EXHIBIT THAT I HAD SEEN UNTIL THEN, WAS THE "TELEVISION AS A CREATIVE MEDIUM" AT HOWARD WISE'S GALLERY, SO FOR ME, INSTEAD OF TRYING TO ESTABLISH MYSELF AND MY ACTIVITY WITHIN THE ART GALLERIES, IT BECAME OBVIOUS, THAT I COULD SIMPLY BYPASS THAT ART SCENE ALTOGETHER. THE CONDITION WERE CORRECT FOR THAT. EVERYONE WAS TRYING TO BYPASS WHATEVER ESTABLISHMENT CHANNELS THERE EXISTED IN ALL DIRECTIONS, FROM POLITICS TO ART. AFTER ALL, THERE WAS A MUCH MORE VALID STRUGGLE BETWEEN ME AND THE MEDIUM THAN BETWEEN ME AND ANY SOCIAL SETUP.

SINCE WE STARTED TO WORK WITH VIDEO WE KNEW, WE HAD AN AUDIENCE. PEOPLE WOULD GATHER IN OUR HOME, FRIENDS AND FRIENDS OF FRIENDS WOULD COME ALMOST DAILY. THE TRANSITION BECAME UNEVITABLE, WE HAD TO GO FROM A PRIVATE PLACE, OUR LOFT, TO A PUBLIC ONE.

BY ITS LOCATION IT WAS CULTURALLY AND ARTISTICALLY A POLLUTED PLACE. WE COULD DO HIGH ART AND WE COULD DO AVERAGE TRASH. WE WERE INTERESTED IN A CERTAIN DECADENT ASPECT OF AMERICA, THE PHENOMENON OF THAT TIME; UNDERGROUND ROCK AND ROLL, HOMOSEXUAL THEATER AND BEYOND, THINGS FORBIDDEN THE TRUE RADICALS, STRIVING FOR THE PURITY OF MEDIA QUOTING BUCKMINSTER FULLER AND MARSHALL MCLuhan.