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For Immediate Release

The Kitchen presents the world premiere of Jay Scheib's *World of Wires*, January 6 – 21, 2012

**Adaptation of filmmaker Rainer Werner Fassbinder's *Welt am Draht*,
the 1973 sci-fi series based on Daniel F. Galouye's novel *Simulacron-3***

Final installment of the *Simulated Cities/Simulated Systems* performance trilogy

New York, NY, January 11, 2012 – From **January 6 – 21, 2012**, **The Kitchen** will present *World of Wires*, the final installment of writer and director **Jay Scheib's** performance trilogy *Simulated Cities/Simulated Systems*. This world premiere follows the success of *Bellona, Destroyer of Cities*, the second installment, which also premiered at The Kitchen in April 2010. Performances will take place **Friday to Sunday, January 6 – 8; Thursday to Saturday, January 12 – 14; and Thursday to Saturday, January 19 – 21** at The Kitchen (512 West 19th Street). All performances begin at **8:00 P.M.** Tickets are **\$20**.

Critics are welcome as of **Friday, January 6**, with the official opening on **Sunday, January 8**.

World of Wires features the unveiling of a computer simulation so real that it is capable of simulating the entire world, from the people and weather to the movement of markets and the stirring of emotions. When one of the scientists goes missing, her partner begins to investigate the disappearance and quickly discovers that he himself is part of the very simulation he thought he had been hired to design, and that his colleague had simply been deleted.

Reeling from the reality of people living their lives inside of machines, *World of Wires* is Scheib's new adaptation of *Welt am Draht*, filmmaker Rainer Werner Fassbinder's 1973 science-fiction television series based on Daniel Galouye's 1962 novel, *Simulacron-3*. The play is an all-bets-are-off homage to the startling possibility that you too might actually really be ones and zeroes in someone else's immaculately programmed world. Fassbinder made an early excursion into the world of virtual reality with *Welt am Draht*, which, along with *Simulacron-3*, is the precursor to films like Larry and Andy Wachowski's *The Matrix*.

World of Wires is also inspired by the works of Professor Nick Bostrom, Director of the Future of Humanity Institute and Professor of Philosophy at Oxford University. In his compelling paper, "*Are You Living in a Computer Simulation?*," Bostrom theorizes that there is a high probability we are *currently* living in a computer simulation. An armed robbery at a Duane Reade drugstore that Scheib himself witnessed comes into the play as well.

The team of *World of Wires* includes director/adaptor Scheib, performers **Sarita Choudhury, Mikéah Ernest Jennings, Rosalie Lowe, Jon Morris, Ayesha Ngaujah, Laine Rettmer** and **Tanya Selvaratnam**; scenic design by **Sara Brown**, costumes by **Alba Clemente**, sound design by **Anouschka Trocker**, lighting and video by Scheib and **Josh Higgason**, and stage managed by **Susan Wilson**. **Kasper Sejersen** and Rettmer are the Assistant Directors, and Selvaratnam is the Producer.

The premiere of *World of Wires* at The Kitchen follows residencies at Massachusetts Institute of Technology, LMCC on Governors Island, and the Clemente Soto Véllez Cultural and Educational Center. *World of Wires* was presented as a work-in-progress at the PRELUDE 2011 Festival.

World of Wires will cap six years of work on the trilogy *Simulated Cities/Simulated Systems*.

About *Simulated Cities/Simulated Systems*

Simulated Cities/Simulated Systems is a trilogy of multidisciplinary performance works developed and produced in residence at Massachusetts Institute of Technology. Centered on collaborations with disciplines outside of traditional performing arts idioms, each production re-imagines itself through dialogues with civil engineering and urban planning, computer science and artificial intelligence, aerospace and astronautics. Simulation practices in each of these disciplines are extremely high-pressure operations. In Astronautics and Engineering, simulation has a life or death value to the field. The number of astronauts who have “died,” for example, in simulations far exceeds those who have lost their lives due to accidents in reality. Bridges may collapse in simulation precisely because they may not collapse in reality. In the theater, we simulate every imaginable human situation—and it is entertaining in part because we are curious about what would happen if... This project proposes to set these operations in relief one against the other, using simulation as a means of contrasting reality with theater and theater with fiction.

The first work in the trilogy, *Untitled Mars (This Title May Change)*, simulated Mars on Earth, coupling material from the Mars Desert Research Station in Utah with the science-fiction visions of Philip K. Dick, Stanislaw Lem, and Kurd Lasewitz. The second work, *Bellona, Destroyer of Cities*, *Cities* simulates a world that has become stuck in a loop of civil upheaval through Samuel R. Delany’s monumental novel *Dhalgren*. The current and final work, *World of Wires*, models one Earth inside of another Earth by borrowing heavily from the fictional backbone of computer science and artificial intelligence. For more information about the trilogy and other works by Jay Scheib, please visit jayscheib.com or contact Tanya at tsselvar@aol.com.

Jay Scheib, a 2011 Guggenheim Fellow, is a director, designer and author of plays, operas and live art events. Internationally known for works of daring physicality, genre-defying performances and deep integration of new technologies, Scheib’s upcoming productions include *World of Wires*, the final installment of his science vs. fiction trilogy *Simulated Cities/Simulated Systems*, a collaboration with choreographer Yin Mei and the Hong Kong Dance Company on a new work titled the *Seven Sages*, opening in Hong Kong in March, and a new untitled work premieres in Oslo, Norway in May.

Recent productions include *Bellona, Destroyer of Cities*, which went to the Institute of Contemporary Art in Boston and to Maison des Arts in Creteil, France after its Kitchen run. Other recent works include Evan Ziporyn’s *A House in Bali*, presented as part of BAM’s Next Wave Festival 2010; a new staging of Beethoven’s *Fidelio* at the Saarländisches Staatstheater in Saarbrücken; Brecht’s *Puntilla und sein Knecht Matti* at Theater Augsburg; *This Place is a Desert* (ICA/Boston, Under the Radar Festival/Public Theater); and *Addicted to Bad Ideas, Peter Lorre’s 20th Century*, which played at Spoleto Festival, Urban Festival Helsinki, Luminato Festival Toronto, Peak Performances Montclair, Philadelphia Live Arts Festival and more.

Other works include the world premiere of Irene Popovic’s opera *Mozart Luster Lustik* at the Sava Center, Belgrade, Serbia; Lothar Trolle’s *Ein Vormittag in der Freiheit* at the Volksbühne am Rosa-Luxemburg-Platz, Berlin; a new staging of the Novoflot science fiction opera saga *Kommander Kobayashi* in Saarbruecken, Germany; and *Untitled Mars (This Title May Change)* at Performance Space 122 in New York and at the State Theater in Budapest, Hungary.

Named Best New York Theater Director by *Time Out New York* in 2009, and named by *American Theater Magazine* as one of the 25 theater artists who will shape the next 25 years of American theater, Scheib is a recipient of the Edgerton Award, The Richard Sherwood Award, and the NEA/TCG Program for Directors. He is a regular guest professor at the Mozarteum in Salzburg, Austria and is Professor for Music and Theater Arts at Massachusetts Institute of Technology.

About the Cast

Sarita Choudhury (Actor) began acting in film with Mira Nair's *Mississippi Masala* and *Kama Sutra*. She then joined Cheek by Jowl in the UK and toured with them for a year in *Much Ado About Nothing*. She continued with theater work at the New Group and The Play Company while continuing film work in *Gloria*, *Perfect Murder*, *War Within*, *Lady in the Water* and others and appearing in TV shows including *Kings*, *Law and Order*, *The Philanthropist*, *Damages*, and *Mercy*.

Mikéah Ernest Jennings (Actor) has been seen in *Bellona, Destroyer of Cities* (ICA Boston, EXIT Festival Paris, The Kitchen); *Green Eyes* (Hudson Hotel); *PULLMAN, WA* (Chelsea Ttre, London); *The Shipment* (Sydney Opera House, The Kitchen, Int'l Tour); *S.O.S.* (The Kitchen, REDCAT, Int'l Tour); *The House of No More* (DTW, Int'l Tour); and *A Dream Play* (St. Ann's Warehouse). Film credits include *Failing Better Now*, *Things That Go Bump In The Night* and *The Record Deal*. For more information, go to www.mikeahjennings.com.

Rosalie Lowe (Actor) is a performer and director who moved to New York City from Portland, Oregon where she earned her BA in Literature and Theatre at Reed College. During her time in New York City she has worked at La MaMa E.T.C. and has interned with The Wooster Group. Most recent projects include The Woodshed Collective's *The Tenant* as an assistant director and performer, and United Broadcasting Theater Company's *Arcane Game* as a sound Foley and video operator. She has worked as an assistant director and dramaturg for Portland-based theater company Hand2Mouth and has studied film acting at La Fémis in Paris with NYFA.

Jon Morris (Actor) has created and performed with Fuerzabruta, Cirque du Soleil, The MET, Spymonkey, Diavolo Dance Theatre, the Evidence Room, Ken Roht's Orphean Circus, Fabulous Monsters and Theatre de la Jeune Lune. His company, The Windmill Factory, creates original work from living performance installations to international dance theatre collaborations. Recent works were presented at Robert Wilson's Watermill Center, La MaMa ETC, and the Burning Man Arts Festival. For more information, go to www.thewindmillfactory.com.

Ayesha Ngaujah (Actor) was last seen in Tommy Smith's *The Wife* and directed by May Adrales at Access Theatre in NYC. She has also performed in *American Schemes* by Radha Blank for Summerstage, *Eclipsed* at Woolly Mammoth Theater in DC, *Angela's Mixtape* at the Ohio Theater, *Times 365:24:7* at the Bone Orchard Theatre, *Van Gogh Café* at Synchronicity Performance Group (ATL), *Stick Fly* at True Colors Theatre Company (ATL), *GoDogGo!* at Alliance Theater (ATL) and others. Internationally, she has performed in *Diggydotcom 2.0*, *Made in Da Shade* (Amsterdam, Netherlands), and *Spring Awakening*, Albatheaterhuis (Den Haag, Netherlands).

Laine Rettmer (Assistant Director/Actor) is an actor, model, and writer. Her modeling included work for designers such as Prada, Chanel, Fendi, and she appeared on the cover of Elle Japan at the age of fifteen. Since graduating from NYU's Tisch, she has worked with directors Dan Safer, Julia May Jonas and Jay Scheib, with whom she continues to work as an assistant director and performer. Her TV/film appearances include *Boardwalk Empire*, *Rescue Me*, *Suits*, *Fur*, *Five Minarets in New York*, and the upcoming *Love Magical*. Rettmer co-wrote and produced the short, *1901*, which recently premiered at the Lucerne International Film Festival.

Tanya Selvaratnam (Actor/Producer) is a producer, performer, writer and activist based in New York City and Cambridge, MA. She started her professional acting career as a back-up dancer for John Fleck at an ACT UP Benefit in 1993. Since then, Tanya has performed around the world in shows by The Wooster Group, The Builders Association, and Jay Scheib, among many others; and has appeared in films and video installations by artists including Gabri Christa, Andrea Geyer, Sharon Hayes, John Malpede, David Michalek, Jennifer Reeves, and Carrie Mae Weems. She has been a fellow at Yaddo and Blue Mountain Center, and a guest actor at Voice & Vision Theater, Lincoln Center Directors Lab, New Dramatists, and the Institute on Arts & Civic Dialogue.

Also an accomplished film producer, recent projects include Chiara Clemente's *Our City Dreams*, Catherine Gund's *What's On Your Plate?*, *Beginnings* (an original short film series for the Sundance Channel), and *MADE HERE* (a performing arts documentary series for HERE). Since 2008, Tanya has been the Communications and Special Projects Officer for the Rubell Family Collection. She received her graduate and undergraduate degrees from Harvard University.

Funding Credits

The Kitchen's presentation of *World of Wires* is made possible with public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts, a state agency.

Additional support is provided by the Guggenheim Fellowship; Massachusetts Institute of Technology School of Humanities, Arts and Social Sciences; New York State Council on the Arts Individual Artist Theater Commissioning Program, the Greenwall Foundation, MIT Council for the Arts, a residency at the Clemente Soto Vélaz Cultural and Educational Center, and the Südtiroler Künstlerförderung.

World of Wires was also supported by a Lower Manhattan Cultural Council residency at Building 110: LMCC's Arts Center at Governors Island.



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

The Kitchen

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