



For Immediate Release



Jibade-Khalil Huffman, *A Tondo For Rajon Rondo*, Crisp-Ellert Museum, St. Augustine, FL 2018. Courtesy of the artist and Anat Ebgi Gallery

C.R.E.A.M.

Featuring works by Jibade-Khalil Huffman and Simone White, Devin Kenny, and Bonita Oliver, and poetry readings by A. H. Jerriod Avant and Sable Elyse Smith

An afternoon of performance and poetry curated by Sable Elyse Smith, presented by High Line Art and The Kitchen

Saturday, January 26, 2019, 4:00 pm
The Kitchen, 512 West 19th St.

New York, NY (December 19, 2018) – Presented by Friends of the High Line in collaboration with The Kitchen, High Line Art announces **C.R.E.A.M.**, a multidisciplinary event featuring music, performances, and readings inspired by Wu-Tang Clan’s 1993 song “C.R.E.A.M” (Cash Rules Everything Around Me). Taking place at 4 pm on Saturday, January 26, 2019 at The Kitchen in New York City, the event features newly commissioned performances by Jibade-Khalil Huffman and Simone White, Devin Kenny, and Bonita Oliver, as well as poetry readings by A. H. Jerriod Avant and Sable Elyse Smith.

C.R.E.A.M., curated by artist Sable Elyse Smith, is an extension of Smith’s sculpture of the

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same name, exhibited on the High Line at 20th St. through March 2019 as part of the group exhibition *Agora*. The sculpture takes the shape of an altered replica of the Hollywood Sign. In her version, the sign reads “IRONWOODLAND”—a reference to the Ironwood State Prison and to “Hollywoodland,” the segregated real estate development advertised in the original sign. The piece draws attention to the fraught connections between institutions that develop real estate and those that fund and support prisons.

Mirroring her embrace of the varying creative and structural capacities of language, music, and sculpture, Smith invited a group of artists, poets, and musicians to present new or existing work that dismantles and reimagines “C.R.E.A.M.” as a song and as a larger cultural moment. “C.R.E.A.M.”’s lyrics describe the ways that racist economic systems in the US act upon and through Black bodies. With this starting point, the event’s contributors interrogate mass incarceration but resist the simplistic narratives of statistics, criminality, and race. Instead, they attend to the complexities of the carceral state and the specificities of its effects on our individual lives and our culture at large.

Devin Kenny opens the event with a musical performance that looks at the history of influences that led to “C.R.E.A.M.” and those that came after; Jibade-Khalil Huffman and Simone White present a new, multimedia collaborative performance; Bonita Oliver realizes a new vocal performance; A. H. Jerriod Avant reads new and existing poems that connect to the larger themes at hand; and Smith reads some of her own writing.

As with all of Smith’s work, in her interpretation and investigation of “C.R.E.A.M.” she implicates language as much as the built environment as a system of power we inhabit every day. Each contributor in C.R.E.A.M. shares Smith’s interest in destabilizing the strict authorities of language that mirror and prop up the systems of power that only exist through maintaining racialized violence. Through their work, the artists explore an embodied knowledge that goes deeper than a superficial accumulation of information. Instead, they work to shed light on the interrelationship between violence, intimacy, and trauma, and to pursue what exists through, beyond, and in spite of the broken narratives of incarceration.

ABOUT THE KITCHEN

The Kitchen is one of New York City’s oldest nonprofit spaces, showing innovative work by emerging and established artists across disciplines. Their programs range from dance, music, performance, and theater, to video, film, and art, in addition to literary events, artists’ talks, and lecture series. Since its inception, 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.

For further information on The Kitchen, please visit thekitchen.org.

ABOUT HIGH LINE ART

Presented by Friends of the High Line, High Line Art commissions and produces public art projects on and around the High Line. Founded in 2009, High Line Art presents a wide array of artwork including site-specific commissions, exhibitions, performances, video programs, and a series of billboard interventions. Led by Cecilia Alemani, the Donald R. Mullen, Jr. Director & Chief Curator of High Line Art, and produced by Friends of the High Line, High Line Art invites artists to think of creative ways to engage with the unique architecture, history, and design of



the High Line, and to foster a productive dialogue with the surrounding neighborhood and urban landscape.

Lead support for High Line Art comes from Amanda and Don Mullen. Major support for High Line Art is provided by The Brown Foundation, Inc. of Houston, and the Charina Endowment Fund. High Line Art is supported, in part, with public funds from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and from the New York City Department of Cultural Affairs in partnership with the New York City Council, under the leadership of Speaker Corey Johnson.

C.R.E.A.M. is supported by the Art for Justice Fund, a sponsored project of Rockefeller Philanthropy Advisors.

For further information on High Line Art, please visit thehighline.org/art.

ABOUT FRIENDS OF THE HIGH LINE

[Friends of the High Line](http://thehighline.org) is the nonprofit organization responsible for the High Line. We raise nearly 100% of the High Line's annual budget. Owned by the City of New York, the High Line is programmed, maintained, and operated by Friends of the High Line, in partnership with NYC Parks.

Through excellence in operations, stewardship, innovative programming, and world-class design, we seek to engage the vibrant and diverse community on and around the High Line, to raise the essential private funding to help complete the High Line's construction, and to create an endowment for its future operations.

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For more information, visit thehighline.org and follow us on [Facebook](#), [Twitter](#), [Instagram](#).

