

Matter Out of Place

Paul Branca, Frank Heath, David Horvitz, Sara Jordenö (in collaborations with Amber Horning and Twiggy Pucci Garcón), Fawn Krieger, and Anna Lundh

June 27-August 17, 2012

Curated by Lumi Tan

Checklist of Exhibited Works



Sara Jordenö (in collaboration with Twiggy Pucci Garcón)

The Reincarnation of Rockland Palace, 2012
Documentation of public art project and Kiki ball performance, July 15, 2012
Looped video
Courtesy of the artists

Paul Branca

20% Chance of Show was an intervention that Branca staged in the lobby of the Museum of Modern Art in which he asked six artists to make works on umbrellas to be placed in the museum's umbrella rack as a temporary exhibition, situating his work in an interstitial space between the public arena and the institution. At The Kitchen, Branca restages this exhibition with two additional umbrellas, accompanied by a drawing of Rodin's *Monument to Balzac*, a sculpture also installed in MoMA's lobby, created by borrowing pens, pencils, and markers from museum visitors.



Paul Branca

Borrowed Balzac, 2012
Mixed media on paper
19.5 x 14.5 inches
Courtesy of the artist



20% Chance of Show, 2012
Wood, gesso, and umbrellas
Dimensions variable
Courtesy of the artist

Umbrellas by Ryan Harding Brown, Ana Cardoso, Gregory Edwards, Dustin Hodges, Timothy Hull, Charles Mayton, Tim Pierson, and Viola Yeşiltaç. Please see gallery binder for map and checklist of umbrellas.

Fawn Krieger

Krieger retells the history of The Kitchen's building as "acts" through its time as an ice factory, a motion picture studio, the studio of artist Robert Whitman, and a performance space; the building also once housed a calamitous fire. These sculptures serve as their own props, carrying video projections of their physical making, at once displacing and reconstructing a mythology surrounding their creation. Krieger had previously investigated the physical space of The Kitchen while working on *ROOM*, a 2005 performance and installation with Wynne Greenwood.



Fawn Krieger

Property Acts, 2012

Wood, fabric, felt, metal, clay, paper, concrete, paint, plexiglass, and video

8 x 12 x 4.5 feet

Courtesy of the artist

Sara Jordenö (in collaboration with Amber Horning)

Jordenö's ongoing *Time and Motion Studies* series focuses on the study of informal economies, and is titled after Frank and Lilian Gilbreth's landmark research on workers and their interactions with objects during physical labor. For this work, Jordenö and criminologist Amber Horning interviewed 75 former and currently working pimps in an East Harlem housing project. As part of these interviews, the subjects were asked to visualize their daily routines and working territories by drawing maps; Jordenö then visited the sites in these maps, translating her own experience with them through the animation technique rotoscoping.



Sara Jordenö (in collaboration with Amber Horning)

Time and Motion Studies: NYC Maps, 2012

Pen on paper, looped animation

Dimensions variable

Courtesy of the artists

David Horvitz

Horvitz's *Life.Drawing.* series was initiated during Occupy Wall Street's encampment at Zuccotti Park; Horvitz and Adam Katz organized a figure drawing class in which the police were the models, reversing the typical mode of surveillance. After the evacuation of the park, Horvitz continued the classes by leading walks throughout lower Manhattan at night, searching for police to act as artistic subjects.

Let Us Keep Our Own Noon refers to the time standardization resistance movement of the 19th century, when "noon" officially became a time on the clock, rather than when the sun was at its zenith in the sky. Throughout the exhibition, visitors can follow Horvitz on Twitter (@TheKitchen_NYC and @davidhorvitz) as he begins walking at high noon and continues until sunset, tweeting photos of the sun along the way.



David Horvitz

Let Us Keep Our Own Noon, 2012

4"x 6" take away photographs of the sun taken at high noon in New York City on June 27, 2012 (12:58 PM [UTC-4:00](#)). Digital photos on Twitter.

Dimensions variable
Courtesy of the artist



Life. Drawing. 2011-12

Mixed media on paper
Dimensions variable
Courtesy of the artist

Drawings include those by Fia Backström, Camoon Blaylock, Katrinowa Caldararu, Daniel Chew, Alex Damianos, Jess Dussling, Jordan Freeman, Marley Freeman, Clara Halpern, Guy Halpern, Teresa Himmer, David Horvitz, Adam Katz, Michael Mandiberg, Sean McElwain, Nadia Moss, Sophie Naess, Liz Park, Forest Purnell, Carmelle Safdie, and STO, among others.

Frank Heath

Invasive Species pairs audio of a telephone call with footage of an idyllic day at Greenwood Cemetery. While what one sees in the video footage is initially disconnected from the conversation between the caller and a customer service representative, a fictionalized narrative is slowly revealed as reasoning to why the caller would be using an antiquated mode of communication to publicly address a piece of incomprehensible, seemingly random, information in a public space.



Frank Heath

Invasive Species, 2012

HD video

12 min.

Courtesy of the artist and Simone Subal Gallery

Anna Lundh

In the 1960s, Swedish artists Öyvind Fahlström and Barbro Östlihn had a studio on 128 Front Street in Lower Manhattan. Östlihn would walk around this neighborhood to photograph buildings and other sites, using the photographs as reference for her abstract paintings. Lundh located these sites while working in the same area during a residency at LMCC, and then placed posters of Östlihn's original photos at their present day iterations. Coupled with archival footage of Fahlström and Östlihn, this research and action is documented in *Front-Time Reworkings 1*; *Scenes from Front-Time Reworkings 2*, a work in progress, investigates those same spaces in Lower Manhattan two years later, mirrored with footage from Fahlström's documentary *Revolution Now* (1968), made for Swedish television.



Anna Lundh

Front-time Reworkings 1, 2009

Three-channel video

13:53 min.

Courtesy of the artist



Scenes from Front-time Reworkings 2, 2012

Two-channel video

8:58 min.

Courtesy of the artist