

The Kitchen

For Immediate Release
January 6, 2015

THE KITCHEN PRESENTS “NO ENTRANCE, NO EXIT,” JANUARY 13–FEBRUARY 21, 2015

The Kitchen is pleased to present the exhibition *No entrance, no exit*, featuring **Anna K.E.**, **Alina Tenser**, and **Viola Yeşiltaç**.

Performance plays varying roles in the work of these three artists, and yet their contributions to *No entrance, no exit* suggest how performance frequently does not announce itself as such today—instead being ingrained and processed in artistic practices across all mediums. In the case of the work presented here, not only are the parameters of the performative act abstracted, but so are the fluid relations of performance space and the audience within—whose members are by now well-accustomed to navigating their bodies between the two-dimensional image and the three-dimensional object. The works created for *No entrance, no exit* gesture toward such an in-between space shared by art with audiences, whose parameters are released from strictures of beginning and end, and instead postulate a kind of performance (implied or inherent) suspended in time, collapsing the topographies of objects, bodies, and surfaces onto a single plane. *No entrance, no exit* is curated by Lumi Tan.

No entrance, no exit will be on view January 13–February 21 at The Kitchen (512 West 19th Street). Exhibition hours are Tuesday–Friday, 12–6pm and Saturday, 11am–6pm. An opening will take place on Tuesday, January 13, from 6pm to 8pm.

Depictions or connotations of the body are frequently rendered among the works on view. For example, **Anna K.E.**'s *Unfinished Smile* uses a model swimming pool as stage for a non-performance. The pool's tiles suggest pixels on a three-dimensional scale, while the accompanying uniforms—futuristic swimsuits which spell out each letter of K.E.'s name—are neatly folded on shelves, to suggest the shed skin of the artist. This gridded space is extended in both an accompanying projection that mirrors the pool's structure, and in a three-channel video *Multiple Keyholes*, in which the shadow of the artist's body is seen against the window frames of her studio. K.E. attempts to align herself with the rigid lines of the panels, but ultimately fails by comically slipping off the ledge, falling out of the frame of the video. As in *Unfinished Smile*, the artist's body is not fully present in the defined space of sculpture or projection.

Alina Tenser takes on questions of dimension and form in her sculptures and videos, engaging the performative potential of both industrial and hand-made objects, in tandem with the surreptitious or literally disjointed use of her own body. These strategies are apparent in Tenser's *Necklace*, which takes on a narrative arc new to her work. The actions of both objects and body parts prompt various reveals within the frame of the video, constantly shifting and displacing perceived dimensions and surfaces. Three additional works shown in the exhibition display a more self-generated image vocabulary, akin to the artist's personal choreography. In *Glider Shuffle*, *Magnet Trap* and *Magnet Matching*, furniture gliders become recurring motifs in both the sculptures and looping video on a standing screen. The perpetual movement of these everyday (yet difficult to identify) objects onscreen point towards the role of the sculptures as possible game boards, or another type of surface to which logic is assigned.

In a series of color photographs by **Viola Yeşiltaç**, totem-like sculptures created by the artist's father are

BLAKE ZIDELL & ASSOCIATES

documented against a makeshift backdrop in his home. Once an extroverted Turkish immigrant living in Germany, he has returned to a more isolated existence in his home country where he obsessively creates these assemblages, without any intention for them to be exhibited publicly. The private activity of personal expression is now on display as a performative act. This line of inquiry is also present in *The Lift Operator III*, the third iteration of an ongoing project in which Yeşiltaç compares the role of the artist as a lift operator, often caught in a hermetic, neither here-nor-there space attempting to make contact with the world-at-large. Displayed flat on the floor, a large black-and-white photograph is covered with a reflective glass surface; the subject of photograph can only truly be seen through a cut-out in the glass in the shape of Giancarlo Piretti's iconic *Plia* folding chair (itself made of a transparent plastic). This navigation of transitional space is applied to text and music in a recording of *Habite de Tabletier*, a collaborative performance with friend Oliver Input presented earlier this year. Sound samples and textual passages referencing strategy and memory are repeated and layered, employing music as a mnemonic device that is both able to retrieve and create information.

About the Artists

Anna K.E. was born in 1986 in Tbilisi, Georgia and lives and works in New York City. Selected solo shows include: Simone Subal Gallery, New York; Galerie Barbara Thumm, Berlin, Germany; Mannheimer Kunstverein, Mannheim, Germany; Gallery Figge von Rosen, Cologne; Kunstverein Leverkusen, Leverkusen, Germany. Recent group shows have included KAI10, Quadriennale Düsseldorf, Germany; Petach Tikva Museum of Art, Israel; The Renaissance Society, Chicago, IL, USA; The III Moscow International Biennale for Young Art, Moscow, Russia; Kunsthalle Recklinghausen, Germany; Gallery Barbara Thumm, Berlin, Germany; Museum K21, Düsseldorf. In 2012 Hatje Cantz published Anna K.E.'s first monograph entitled *A well-to-do man is cruising in his fancy car when a small hen runs out on the road in front.*

Alina Tenser was born in Kiev, Ukraine in 1981, and currently lives and works in Brooklyn. She received a BFA at the School of Visual Arts in New York and an MFA in Sculpture and Extended Media at Virginia Commonwealth University. Recent solo and two-person exhibitions have included those at Nurture Art, Brooklyn, The Suburban, Chicago, and Pioneer Works, Brooklyn. Group exhibitions have included those at Jancar Jones, Los Angeles, Laurel Gitlen Gallery, New York, Regina Rex, Brooklyn, and Elizabeth Foundation, New York. In 2012 she received the Dedalus Foundation MFA Fellowship and in 2013 partook in a Dedalus Foundation Industry City Studio Residency.

Viola Yeşiltaç was born in Hannover, Germany. Yeşiltaç has had recent solo shows at C L E A R I N G, Brussels; David Lewis, New York; the Cooper Gallery, University of Dundee, Scotland. She has been included in group exhibitions including the 30th Sao Paulo Biennale, and those at Dominique Lévy, New York; Rodeo Gallery, Istanbul; Thomas Duncan Gallery, Los Angeles; Catherine Bastide Gallery, Brussels; Laing Art Gallery, Newcastle; Kunstverein Langenhagen, Bundeskunsthalle, Bonn; SculptureCenter, New York, amongst many others.

Credits

No entrance, no exit is made possible with support from The Andy Warhol Foundation for the Visual Arts and David Lewis, and in part by public funds from New York City Department of Cultural Affairs in partnership with the City Council and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

About The Kitchen

The Kitchen is one of New York City's most forward-looking nonprofit spaces, showing innovative work by emerging and established artists across disciplines. Our programs range from dance, music, performance, and

BLAKE ZIDELL & ASSOCIATES

theater to video, film, and art, in addition to literary events, artists' talks, and lecture series. 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.

Facebook: facebook.com/TheKitchenNYC

Twitter: twitter.com/TheKitchen_NYC

Instagram: Instagram.com/TheKitchen_NYC

Press Contact: Emily Reilly and John Wyszniwski at Blake Zidell & Associates, 718.643.9052, emily@blakezidell.com or john@blakezidell.com.

###