

# The Kitchen

## *From Minimalism into Algorithm*

**Phase 1, January 7–30; Phase 2, February 4–27; Phase 3, March 3–April 2**

Taking place in The Kitchen theater and gallery spaces, “From Minimalism into Algorithm” sets contemporary and historical painting, sculpture, performance, and musical composition in counterpoint, seeking to propose a new through-line for art-making during the past half century. The series coincides with The Kitchen’s 45<sup>th</sup> anniversary and fosters intergenerational and interdisciplinary dialogues akin to our beginnings in a SoHo loft.

The gallery exhibition takes up the legacy of Minimalist sculpture and composition during the 1960s and 1970s—whose seriality was taken at once by artists and critics to correlate with the era’s industrial production and increased weight placed on the individual—as a precedent for reconsidering work by a younger generation for whom such serial repetition corresponds more directly with digital technology. The terms for minimalism—whether articulated in notions of presence, materiality, or theatricality—shift as our encounters with physical space and material are similarly reconfigured through networked communication.

The gallery exhibition takes place in three phases, and begins with historical works by artists who appeared at The Kitchen and others who helped create its legacy of minimalism in tandem with experiments with nascent technologies. Artist and composer **Tony Conrad**, for example, contributes what he terms a “minimalist print work”: scrolling computer pages generated by an IBM machine Conrad accessed as a programmer at *Life Magazine* in 1965. **Laurie Spiegel**, a pioneer of electronic music (who first performed at The Kitchen in 1971), presents algorithm-generated compositions on computers from the late 1980s and early ’90s, in addition to early animations she created at Bell Labs using her VAMPIRE (Video and Music Program for Interactive and Realtime Exploration) coding. Artists like **Vera Molnar** represent the concurrent investigations beyond New York; working in Paris, Molnar was one of the earliest computer artists whose 1969 work *Interruptions à recouvrements* (*Disturbances by overlappings*), for example, was based on her own hand-drawing, but was ultimately created using a computer plotter to highlight the variations of scale, shape, and line thickness of her initial composition.

Appearing in counterpoint with these works is a selection of new pieces by contemporary artists such as **Cheyney Thompson**, whose large-scale untitled painting is made using a random walk algorithm, a formalization of Brownian motion that is frequently used in financial theory to model market behavior. **Paul Sietsema**’s ink on paper works suggest the already-mediated status of contemporary materials—and of art-making tools, which are by now often logos for digital processes, such as a paintbrush for Photoshop. At the same time, **Zoe Leonard**’s analog photographs of birds in flight above Brooklyn rooftops display flocking behavior that provided the basis for a 1987 algorithm designed by Craig Reynolds for information visualization and optimization tasks.

Several works by artists considering the role of digital technology and artificial intelligence in the contemporary era are also included. **Hayal Pozanti** pulls statistics from the web about qualities specific to humans that Artificial Intelligence cannot yet replicate, which she details in her paintings using her 31-character alphabet Instant Paradise. The research of Nils Barricelli, a mathematician who pioneered alternative theories of evolution and artificial life through experiments with algorithmic organisms using the ENIAC computer, is referenced in **Agnieszka Kurant**’s lenticular print that visualizes printout of the organism’s development. Meanwhile **Trevor Paglen**’s photograph depicting an undersea cable tapped by the National Security Agency is an apt reminder of the material networks that shape our world, and how these systems of communication are increasingly used in surveillance.

Newly included in Phase 3 are works layering analog and digital media, with the effect of setting new work in historical perspective while prompting viewers to project pictorial qualities on physical material. (Conversely, other works underscore how the former is always embedded in the latter, suggesting how the impact of digitization on audiences is not so far removed from the mechanicity of previous eras.) Among the new works on view, **Jennie C. Jones**'s acoustic painting is constructed from an industrial sound absorption panel, recasting historical minimalism to accommodate acoustic and atmospheric infrastructure. Two triptychs by **Charles Gaines**—part of his *Sound Text* series seen at the most recent Venice Biennale—make clear the social underpinnings of the artist's longtime engagement with conceptual art. And **Christine Sun Kim** and **Thomas Mader** compiled a playlist of 24 one-hour records from artists of a "busy time" along with descriptions for hearing impaired audiences to consider the space between the aural document and the imagined sound.

The exhibition is presented in conjunction with select programs in The Kitchen's downstairs theater throughout the 2015-2016 including new work by **Sam Falls, Sergei Tcherepnin, Tere O'Connor, Robert Ashley + Steve Paxton, Liz Santoro + Pierre Godard, and Glenn Branca.**

Other upcoming performances as part of "From Minimalism into Algorithm" include:

**Charles Curtis performs Eliane Radigue**—March 16

**DD Dorvillier / human future dance corps: Extra Shapes**—March 25–29

**Maria Hassabi**—April 2

**ACME with Charlemagne Palestine**—April 9 and 10

"From Minimalism into Algorithm" has been created collectively by The Kitchen's curatorial team (Katy Dammers, Alessandra Gomez, Tim Griffin, Matthew Lyons, and Lumi Tan) in partnership with the participating artists, who have invited others in turn.

Please see The Kitchen website for more information on performances and public programs associated with "From Minimalism into Algorithm."

Phase 1 artists: **Lucinda Childs, Tony Conrad, Charles Gaines, Donald Judd, Jacob Kassay, Agnieszka Kurant, Zoe Leonard, Mary Lucier, Vera Molnar, Paul Sietsema, Richard Serra and Carlota Schoolman, Laurie Spiegel, Cheyney Thompson**

Phase 2 artists: **Tony Conrad, Andrea Crespo, Liz Deschenes, Charles Gaines, Jacob Kassay, Agnieszka Kurant, Zoe Leonard, Mary Lucier, John McCracken, Vera Molnar, Hayal Pozanti, Seth Price, Richard Serra and Carlota Schoolman, Paul Sietsema, Laurie Spiegel, Cheyney Thompson**

Phase 3 artists: **Taub Auerbach, Tony Conrad, Andrea Crespo, Liz Deschenes, Charles Gaines, James Hoff, Jennie C. Jones, Jacob Kassay, Christine Sun Kim and Thomas Mader, Agnieszka Kurant, Zoe Leonard, John McCracken, Helen Marten, Vera Molnar, Hayal Pozanti, Seth Price, Richard Serra and Carlota Schoolman, Paul Sietsema, Laurie Spiegel, Cheyney Thompson**

## **Funding Credits**

This exhibition is made possible with support from the National Endowment for the Arts, 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.



## **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 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](https://facebook.com/TheKitchenNYC)

Twitter: [twitter.com/TheKitchen\\_NYC](https://twitter.com/TheKitchen_NYC)

Instagram: [Instagram.com/TheKitchen\\_NYC](https://Instagram.com/TheKitchen_NYC)

**Press Contact: John Wyszniwski at Blake Zidell & Associates, 718.643.9052, [john@blakezidell.com](mailto:john@blakezidell.com).**