

The Kitchen

From Minimalism into Algorithm Phase 2, February 4–27

Main gallery, clockwise, from left:

Tony Conrad

H, 1965

Approximately 61 scrolling pages of computer print outs

Dimensions variable

Courtesy of the Artist and Greene Naftali

Tony Conrad created this work in 1965 when he was a computer programmer at Life Magazine's accounts receivable subsidiary. This job gave him access to an IBM machine on-line printer, which he used to generate *H*, on about 61 scrolling pages of computer paper. Composed of repeated lines of the capital letter H, Conrad varied the printing process throughout by gradually adjusting the pressure applied to the print ball to darken various sections of the letter. Conrad has described this piece as a minimalist print work analogous to film, and its preoccupation with the impermanence of the image looks ahead to his celebrated installation *Yellow Movies*, which was presented at The Kitchen in 1973.

Agnieszka Kurant

Evolutions, 2014

Lenticular print

17.5 x 35.5 inches

Courtesy of the Artist and Tanya Bonakdar Gallery

This work by Agnieszka Kurant builds off of the research of Nils Barricelli, a mathematician based at Princeton University who pioneered alternative theories of evolution and artificial life. Barricelli conducted experiments with algorithmic organisms as they evolved numerically, and created printouts of the organism's development using the ENIAC computer, the first electronic general-purpose computer. Kurant discovered Barricelli's work through her ongoing research into artificial intelligence and appropriated their aesthetic qualities to create a lenticular print that visualizes the ongoing evolution of the organisms.

Jacob Kassay

Untitled, 2015

Poplar

68.83 x 15.18 x 7/8 inches

Courtesy of the Artist and 303 Gallery

This wooden stretcher comes from Jacob Kassay's ongoing *Remnant* series in which he repurposes materials from his past paintings to create new artworks. Acting as an index of his

system of production, this work was created as a stretcher for an irregularly shaped scrap of canvas. First designed as a blueprint included in his recent publication *Standards, Surnames* and ultimately displayed without the corresponding canvas, the piece functions as a deferred work, created from supposed detritus to reconsider the nature of artistic production and its denotation of value.

Hayal Pozanti

81 (Percent of CEOs with high intuition scores doubled their business in five years.), 2016

Acrylic on canvas

60 x 60 inches

Courtesy of the Artist and Jessica Silverman Gallery

55 (Percent of total impact of a message is nonverbal), 2016

Acrylic on canvas

60 x 60 inches

Courtesy of the Artist and Jessica Silverman Gallery

60 (Percent of all remembered events occur during adolescent and early adult years), 2016

Acrylic on canvas

60 x 60 inches

Courtesy of the Artist and Jessica Silverman Gallery

These paintings by Hayal Pozanti were created using a 31-character alphabet she developed called Instant Paradise, which references universal images loosely derived from ancient glyphs and offers her unique source material. Each work represents a statistic—that Pozanti sources in her daily Internet habits—about qualities specific to humans that Artificial Intelligence cannot yet replicate. The characters comprising each statistic are layered to approximate an abstracted logo, while also alluding to time’s layered—rather than linear—nature. The paintings ultimately function as analog encryption devices, preserving esoteric information that could be easily lost or altered in the digital cloud.

Liz Deschenes

Prototype for Gallery 7, 2014

Silver toned black-and-white photograms mounted to aluminum in artist's frame

60 x 36 x 7 inches

Courtesy of the Artist and Miguel Abreu Gallery

This photogram by Liz Deschenes exposes the materials, properties, and chemical reactions of photography, rather than representing an external reality. The free-standing rectangular panel is created by exposing photosensitive paper to ambient moonlight and washing it with silver toner, a process that is affected by the environment’s temperature and humidity. The resulting work offers a blurred reflection of its viewer and surrounding area, commenting on the transmutation of photographic processes. Prone to oxidation from its chemical makeup, the work will continue to slowly develop over time as it changes color and sheen.

Laurie Spiegel

Slideshow, 1974-79

Aluratek Digital Photoframe

Courtesy of the Artist

Motives, 1990

Macintosh Powerbook 5300 CE

Courtesy of the Artist

A Musical Offering, 1988

McIntosh Plus Computer with Yamaha TX7 Synthesizer

Courtesy of the Artist

Living Paintings, 1977-79

Video

Courtesy of the Artist

Spiegel, a pioneer of electronic music who first performed at The Kitchen in 1971, presents a selection of early algorithmically produced works. *Motives* and *A Musical Offering* are infinitely running compositions created on their respective computers, while the *Living Paintings* were early computer animations created at Bell Labs using her VAMPIRE (Video and Music Program for Interactive Realtime Exploration).

Charles Gaines

Shadows IX, Set 4, 1980

Two photographs, two ink works on paper

24.5 x 72 inches

Courtesy of the Artist and Paula Cooper Gallery

This piece from Gaines' *Shadow* series considers the relationship between the analog and the digital, here exemplified by the contrast between the organic form of the plant and its abstracted mapping in grids of numbered squares. Working serially from photograph to drawing Gaines questioned how exacting systems circumscribe representation, and more broadly how the reigning ideologies of society define identity.

John McCracken

Untitled, 1974

Polyester resin, fiberglass, and plywood

94.75 x 18 x 2.5 inches

Courtesy of David Zwirner

This piece leans against the wall, occupying a liminal space between painting and sculpture that forefronts the relationship between artwork and viewer. McCracken described this exchange further saying: "I see the plank as existing between two worlds, the floor representing the physical world of standing objects, trees, cars, buildings, human bodies, and everything, and the wall representing the world of the imagination, illusionistic painting space, human mental space,

and all that.” Its polished resin surface recalls the finish fetish aesthetic informed by the car-culture of Southern California. Although the plank appears industrially manufactured, its glossy sheen is created through a time-intensive, handmade technique where fiberglass is applied to plywood and layered with polyester mixed with resin and pigment, in this work notable for its variegated colors.

Zoe Leonard

Untitled, 2015

Gelatin silver prints

19 7/8 x 15 7/8 inches each

Courtesy of the Artist and Hauser & Wirth

These photographs depicting birds in flight were taken by Zoe Leonard in her Brooklyn neighborhood. Their flocking behavior references an algorithm first simulated by Craig Reynolds in 1987 that has since had diverse applications ranging from information visualization to optimization tasks. The serial nature of the grid-like arrangement of the negatives recalls Leonard’s consistent interest in systematically exploring the relationship between human and nature, particularly as found in her community of New York.

Andrea Crespo

polymist: echolalic transponder, 2015

EMDR light bar kit, stereo mixer, media player, 9m12s digital audio file, foam tiles

30 x 49 x 49 inches

Courtesy of the Artist; HESTER, New York; and Private Collection, Belgium

This interactive installation, like much of Crespo’s work, explores neurodivergence within their viewers, highlighting technology’s facility of simultaneously occurring identities. Sitting on the foam panels, the viewer is instructed to put on headphones and focus on the parallel array of flickering lights, whose repetitive motion recalls a scanner. The EDMR light bar, frequently used by cognitive therapists to treat post-traumatic stress disorder, replicates a scanner’s mobile light and lulls the viewer into a relaxed state. Meanwhile the soundtrack of low digital tones composed by the artist abstracts the diegetic tones of an office environment and the hospital with other aural stimuli.

Cheyney Thompson

88.35Tungstan- 67.45Cobalt- 45.36Tin- 28.74Nickel- 18.23Iron- 82.29Bismuth- 58.84Aluminum- 41.32-Silicon- 24.11Copper- 13.95Chromium, 2015

Metal powder in acrylic binder on canvas

107 3/8 x 81 3/8 inches

Courtesy of the Artist and Andrew Kreps Gallery

Thompson developed this painting using metal substances whose values as determined by the shifting financial market anchor the rates of all other metals. Each work in his Metallic series uses the same total amount of metal substance, but the quantity of each material varies according to Thompson's use of the random walk algorithm, a formalization of Brownian motion that is frequently used in financial theory to model market behavior. Once the values are determined

they are quickly applied to cover the canvas, in a gestural and seemingly random way that belies the specificity of each material's amount.

Laurie Spiegel

Is_BTL_xerographs-9, 1974-76

Photo-transparency

7 x 9 ¾ inches

Courtesy of the Artist

II-16_dec74, 1974

Digital C-print

7 x 9 ¾ inches

Courtesy of the Artist

II-7_dec74, 1974

Photo-transparency

7 x 9 ¾ inches

Courtesy of the Artist

These images were created at Bell Labs using a Rand Tablet and Spiegel's FORTRAN IV software. Spiegel photographed them off the cathode ray screen on which they were created, to relay the then novel experience of drawing on a luminescent display screen.

Vera Molnar

Interruptions à recouvrements, 1969

Ink on paper, Edition 2/2

14 x 32 ½ inches

Courtesy of The Anne and Michael Spalter Collection

Vera Molnar first began working with computers in 1968 and has since then produced a unique body of work that uses algorithms to create systematically composed works. These pieces often appear hand drawn, and only reveal themselves to be created with computers upon close examination. Her 1969 work *Interruptions à recouvrements* (Disturbances by overlappings) 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.

Vera Molnar

Lettres De Ma Mère, 1987

Computer Graphic on Paper

11 5/8 x 15 3/8 inches

Courtesy of the Artist and Senior & Shopmaker

Molnar's 1987 piece *Lettres De Ma Mère* comes from a series created using an algorithm that she wrote to match the deterioration of her mother's handwriting.

Paul Sietsema

Figure Ground Study (Fashion and Arts), 2015

Ink and enamel on paper in artist's frame

50 7/8 x 32 1/2 inches

Courtesy of the Artist and Matthew Marks Gallery

These works display Sietsema's virtuosic tromp l'oeil in compositions that comment on the means of making art and the ways in which it is embroiled in an economic system. Sietsema created these works by encasing objects found in his studio—a CD, a paint stick, a pen—in thick layers of paint and placing them atop a newspaper, which is photographed to capture the tableau. The resulting image is then digitally manipulated and used as a model for the final work that is painted in scrupulous detail. In both of these pieces the newspaper functions as a contextual surface for the act of art-making, and more broadly, for the transference of private situations into objects of monetary value made public through two-dimensional and linguistic representation. Sietsema further considers the various representations of these objects through diverse media in his film *Abstract Composition* that will appear in Phase 3 of this exhibition.

Seth Price

Untitled, 2015

Dye-sublimation print on Plexi, aluminum, LED Matrix

29 x 60 x 2.25 inches

Courtesy of the Artist and Petzel

This light box by Seth Price shows a series of high-resolution photographs of a small, defined area of human skin. Using a grid system, a robot-operated camera took thousands of photographs at various focal lengths and positions to ultimately create a stack of images that a panorama algorithm later assembled together. The depth of this process is belied by the inherent surface nature of the subject matter, which Price describes as “fascinating and repulsive but also boring and banal.”

Cheyney Thompson

Broken Volume, 2014

Concrete

15 1/2 x 26 1/2 x 24 inches

Courtesy of the Artist and Andrew Kreps Gallery

As in Thompson's painting, a similar procedure is used to create this Broken Volume sculpture using one-inch concrete cubes whose placement is prescribed by the same random walk algorithm. The compositional constraints of both of these works comment on the rise of parametric ideology and its increasing applications ranging from architecture to global political decisions.

Vera Molnar

du Cycle: Carrés Non-Concintriques, 1974

Ink on paper

21 ½ x 14 inches

Courtesy of The Anne and Michael Spalter Collection

Vera Molnar

Untitled, 1985

Ink on paper

10 x 32 inches

Courtesy of The Anne and Michael Spalter Collection

In these compositions, Molnar has employed what she terms a series of stepwise modifications to subtly alter repeated geometric elements by shifting the dimensions, proportions, density, and form using a computer.

Paul Sietsema

Business Education Drawing (pink on pink), 2015

Ink and enamel on paper in artist's frame

54 ½ x 61 inches

Courtesy of the Artist and Matthew Marks Gallery

Jacob Kassay

Narrowcast, 2016

Immiscible acrylic

Dimensions variable

Courtesy of the Artist and 303 Gallery

Narrowcast is composed of an amalgam of extremely fine, Immiscible paint applied evenly across the wall. This brand of home interior paint is composed of micro-flecked combinations of various colors that are atomized to ensure the separation of each distinct shade, but when viewed a few feet away appears to congeal into a single hue. The work's complex, nearly inscrutable nature urges the viewer to reconsider the wall itself and one's proximity to it, further heightening the experience of the gallery's shape and depth.

Front room:

Mary Lucier

Color Phantoms with Automatic Writing, 2015

Installation including artworks by Max Ernst, William Farley, and Mary Ashley

Sound: Robert Ashley, *Automatic Writing* (1979), 44 minutes and 26 seconds

Courtesy of the Artist and Mimi Johnson. Special thanks to Jeremy and Katherine Nahum, and Judah Cattalan and Diane Townsend

This special project is presented in conjunction with Robert Ashley and Steve Paxton's production of *Quicksand*, premiering January 28 in The Kitchen's theater. A revived version of Lucier's *Color Phantoms* installation which first appeared in 1971, the recumbent viewer is confronted with almost imperceptibly shifting slide projections of landscapes captured in motion

layered with figures that Lucier photographed off the television, limiting the viewer's depth of vision and evoking feelings of claustrophobia and anxiety. Robert Ashley's 1979 composition *Automatic Writing* provides an intimate soundscape for the viewer, lulling them into a state of subconsciousness. Lucier's mise-en-scene evokes the office of a psychoanalyst through the incorporation of Ashley's belongings including his books, artwork, and scores. The abstracted images on the monitor are echoed in the pixilated projection of Ashley in his music studio, surrounding the viewer with fleeting, indeterminate images that Lucier considers her "phantoms."

Lobby:

Mary Lucier

The Trial, 1974-2016

Video (black and white), 52 minutes

4 Monitors

This installation combining footage from a 1974 performance of Robert Ashley's theater piece *The Trial of Anne Opie Whrer and Unknown Accomplices for Crimes Against Humanity* in the Merce Cunningham Westbeth studio is presented in conjunction with Robert Ashley and Steve Paxton's production of *Quicksand*, premiering January 28, 2016. Lucier's work includes four segments of the original tape, each altered in various way and played back simultaneously as a new non-chronological whole.

Elevator:

Richard Serra and Carlota Schoolman

Television Delivers People, 1973

Video (color, sound); 6 minutes

Courtesy of the Artist and the Museum of Modern Art

Richard Serra and Carlota Schoolman broadcast this work to the public in 1973 as a wry critique of mass media. In a series scrolling texts set to nondescript elevator music this piece deconstructs the corporate strategy of television, arguing that popular media is wielded by those in power as a subtle instrument of social control. Its simple text and minimal video technology clearly distance this work from the commercial television Serra and Schoolman describe as "entertainments," instead aligning itself with the growing video art movement. By employing the very medium they deride, Serra and Schoolman undermine its supposed power, using it to dismantle media's political and ideological hold.