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For Immediate Release

## **The Kitchen presents Leslie Hewitt solo exhibition, *On Beauty, Objects, and Dissonance*, March 27—May 10**

New York, NY, March 10, 2010—**The Kitchen** presents *On Beauty, Objects, and Dissonance*, an exhibition of New York-based artist **Leslie Hewitt's** most recent investigations in photography, sculpture and film installation. Hewitt is known for work that riffs on political, social and personal material in order to expand confining narratives. This exhibition features a selection from three photographic bodies of work: *A Series of Projections* (2010), *Midday* (2009), and *Riffs on Real Time* (2008), alongside a new film installation created in collaboration with experimental cinematographer Bradford Young. Curated by **Rashida Bumbray**, the exhibition will be on view **March 27—May 10, 2010**. The Kitchen's gallery hours are **Tuesday through Friday, 12:00 P.M. to 6:00 P.M.** and **Saturday, 11:00 A.M. to 6:00 P.M.** Admission is free. There will be an opening reception for the exhibition at The Kitchen (512 West 19<sup>th</sup> Street) on **Saturday, March 27** from **6:00 P.M. to 8:00 P.M.**

There will be a discussion between Hewitt and Young, moderated by Rashida Bumbray on **Sunday, May 9** at **4:00 P.M.** Admission is free.

In order to pose questions about the conundrum of the past, and its relationship to the contemporary moment, Hewitt's work often uses subtle and direct references to twentieth century literature and philosophy. For this exhibition, which brings together distinct bodies of work, her long-standing interest in non-linear perspective merges with W.E.B Dubois' theory of double consciousness, to create visually elegant and thoughtfully composed situational works.

Expanding on her practice of working with notions of site specificity, location and dislocation, Hewitt's new film installation, created in collaboration with cinematographer Bradford Young, uses Claude Brown's Harlem migration text *Manchild in the Promised Land* (1965) as a point of departure. Drawing from Brown's exploration of the beauty and the challenges of urban life for African Americans in 1950s Harlem, this work engages landscape. Using the density of the city's grid formations and the layers of historic references in architectural and street archives as inspiration, Hewitt and Young explore the intergenerational personal, political and psychological perspectives of moving from one space to another. Through a series of silent vignettes, time is marked through oscillations between the still and the moving image.

The *Midday* series are documents of temporary still life structures that are repeatedly composed and photographed over time, capturing subtle shifts in gravity and perception. Interrogating the socio-economic and political framework at play in seventeenth century Dutch Still life compositions, another point of reference in Hewitt's photographs, these photo sculptures point to consumerism, excess, and the currency of common objects. *A Series of Projections* (2010) is a new body of black and white photographs that break apart Hewitt's tightly packed compositions to reveal photographic fragments projected onto the artist's studio wall or objects on wood surfaces. *Riffs on Real Time* (2008), a series of deceptively sculptural photographs, vividly documents a three-layer collage of seemingly mundane objects in a temporary sculpture. These urban still life structures question the contemporary moment through the exigencies of time.

Also on view with Hewitt's exhibition, The Kitchen is pleased to present **Louis Cameron's** video *Christmas Tree* as part of the video series **LIFT**. In *Christmas Tree*, he pays homage to the experimental approaches of Stan Brakhage, creating amorphous streams of shifting color taken from an image of a star constellation. Cameron positions light and the illusion of movement as the main concerns of this animation, leaving viewers in a vertically suspended state.

Cameron's approach to video abandons his bold iconic color planes for a seemingly less calculated approach to presenting abstract still lives. In his video work, Cameron appropriates the graphic elements of consumer products and familiar images for digital animation.

**LIFT** is a series featuring selections from The Kitchen's archive and video collection in rotation with new video works by emerging and mid-career artists.

**Leslie Hewitt** graduated from The Cooper Union's School of Art in 2000 and went on to earn an MFA from Yale University in 2004. From 2001-2003, she studied Africana Studies and Cultural Studies at New York University. Hewitt has held residencies at The Studio Museum in Harlem, The Museum of Fine Arts, Houston, A Center for Contemporary Art and Skowhegan School of Painting and Sculpture, among others. Recent and forthcoming exhibitions include The High Museum, Atlanta, GA; Studio Museum in Harlem, New York; The Contemporary Art Museum Houston, Houston, TX; Artists Space, New York; Sculpture Center, New York; Project Row Houses, Houston, TX; The Wadsworth Athenaeum, Hartford, CT, LAXART, Los Angeles, CA, D'Amelio Terras, New York; Arndt & Partner, Zurich, Switzerland and Thomas Dane, London, United Kingdom.

Hewitt participated in the 2008 Whitney Biennial and is the recipient of the 2008 Art Matters research grant to the Netherlands. Her work is in the public collection at the Museum of Modern Art, New York. Last year, Hewitt was represented in MoMA's New Photography 2009, a thematic presentation of significant recent work in photography that examines and expands the conventional definitions of the medium. She is currently in residence at the Radcliffe Institute for Advanced Study at Harvard University and a recipient of the prestigious 2010 Foundation for Contemporary Arts Individual Artist Grant.

### **Funding Credits**

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### **ABOUT THE KITCHEN**

The Kitchen is one of New York City's oldest nonprofit performance and exhibition spaces, showing experimental work by innovative artists, both emerging and established. Programs range from dance, music, and theatrical performances to video and media arts exhibitions to literary events, film screenings, and artists' talks. 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.

Box Office Information:  
212.255.5793 ext. 11  
Tue-Sat, 2-6pm

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