

For Immediate Release**The Kitchen presents a group exhibition: *Just Kick It Till It Breaks***

New York, NY, January 23, 2007 – The Kitchen is pleased to present *Just Kick It Till It Breaks*, a group exhibition featuring works by **Fia Backström, Carol Bove, Bozidar Brazda, Gardar Eide Einarsson, Adam Helms, Scott Hug, Corey McCorkle, Dave McKenzie, Josephine Meckseper, Michael Phelan, and Meredyth Sparks**. In response to a moment in America marked by tepid civic activism, widespread conservatism, and rampant consumerism, the artists in this exhibition create works in which the “political” is addressed indirectly through allegorical approaches and contextual displacements, and which question whether any position of political resistance remains out of reach of commercial co-optation. There will be an opening reception for the exhibition at **The Kitchen (512 West 19th Street)** on **Thursday, March 8** from **6-8pm**. Curated by Debra Singer and Matthew Lyons, the exhibition will be on view from **March 8 – April 28, 2007**. The Kitchen’s gallery hours are **Tuesday-Friday, 12 to 6pm** and **Saturday, 11am to 6pm**. **Admission is Free.**

In conjunction with the exhibition, the following performances and events are being organized: **Seth Price and Kelley Walker** (Thursday, March 29, 8pm); **Bozidar Brazda: *Bread***, (Saturday, April 7, 7pm); **Ross Cisneros: *First as Pilgrims, Then as Pilots*** (Thursday, April 12, 7pm); and an evening with **Scott Hug’s** publication ***K48*** (Tuesday, April 24, 7pm).

Borrowing visual idioms from advertising, the media, and interior design, the artists in *Just Kick It Till It Breaks* locate tangential points of protest that are slyly complicit with the terms of capitalism they often seek to undermine. The sculptural arrangements and interventions of **Carol Bove, Fia Backström, Corey McCorkle, Michael Phelan, and Josephine Meckseper** investigate how utopian and counterculture ideologies can be redirected by commercial interests. For example, McCorkle presents new sculptures based on his research about the Oneida Community, an early utopian community which started in New York State in the 19th century and which has long supported itself by manufacturing bear and wolf traps. McCorkle juxtaposes the striking design of these lethal objects with the otherwise pacifist principles of the group, which coined the phrase “Free Love.” Alternately, Phelan re-configures commercially available items such as tie-dye textiles, faux bamboo furniture, decorative mobiles, and rock band paraphernalia to investigate how historic and culturally-specific practices are diverted and re-employed for the purposes of a popular commercial market.

Investigating romanticized notions of outlaw culture and underground movements, **Bozidar Brazda, Gardar Eide Einarsson, Adam Helms, Scott Hug, Dave McKenzie, and Meredyth Sparks** incorporate appropriated imagery to examine how outsider identities, political ideologies, and basic human interactions can become co-mingled with prevailing market concerns and mainstream values. Hug, for example, explores what he perceives to be an apathetic mass culture whose obsession with celebrity and ‘newstainment’ supersedes pressing political concerns. At The Kitchen, he presents a new series of portraits of “Page 6 Heads” extracted from *The New York Post* which, out of context, exaggerate the source material with pathetic and sometimes horrifying overtones to create dark propaganda tools for a culture of mass distraction.

By contrast, McKenzie offers up *Yesterday's Newspaper*, a succinct reminder of real-world headline news, as well as a collage that transforms generic directions for assembling a shelf from IKEA into a document more specific to his needs and identity, underscoring how one's concept of self in contemporary society is often produced by consumer culture and the media rather than the other way around.

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 x 11

Tue-Sat, 2-6pm

The Kitchen

512 West 19th Street

New York, NY 10011

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