

## *One Minute More*

Kate Gilmore, Jamie Isenstein, Oliver Lutz, Clifford Owens,  
Georgia Sagri, Aki Sasamoto, and Josh Tonsfeldt

September 10 – October 31, 2009

Curated by Debra Singer, Matthew Lyons, and Miriam Katz

### Checklist of Exhibited Works

#### Front Gallery:



**Oliver Lutz**

*The Behavioral Subject (A Mental Model)*, 2009

Video

17 minutes

Courtesy of the artist

Oliver Lutz plays out elaborate scenarios using characters - some developed out of existing texts and others of his own invention - to explore the legacies of hero and anti-hero mythic narratives which serve as parables for power structures found in contemporary life. In this work -- divided into three sections (Landscape, The Behavioral Subject, and The Unwitting Manslayer Situation), the cryptic actions of his solo, semi-improvised, private performances for the camera are set within a generic office-like space that is generally used for focus-group research in which behaviors are observed in order to be put to use for various corporate, commercial, and political applications.

Center Gallery (clockwise):



**Josh Tonsfeldt**

*Gallevia*, 2009

HD video, running time variable

C-print, inkjet prints, found objects

Courtesy of the artist, Simon Preston, New York, and Franco Soffiantino Arte Contemporanea, Turin

In this two part installation, Josh Tonsfeldt brings together video, photographs, and scavenged objects which come out of his everyday life, encounters, and surroundings. The video intermixes prosaic scenarios, among them, a contemplative view of the minute movements of an inchworm and the frustrated attempts of the artist's brother to take apart a broken flatscreen television. Alongside the video, a changing installation of found objects and inkjet prints relate to a series of local walks Tonsfeldt is taking over the course of the exhibition, often by following directions that were randomly generated by a computer. Foregrounding the passage of time through day-to-day routines and the artist's self-imposed, structured activities, this expanding work also forms a loose exploration of the role of chance and subjective choices in art-making.



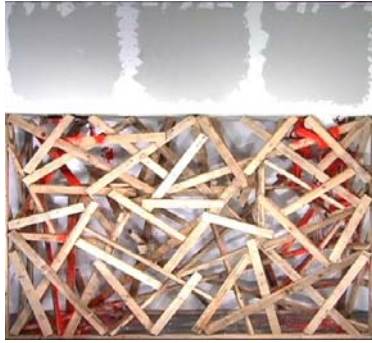
**Aki Sasamoto**

*Secrets of My Mother's Child*, 2009

Mixed-media installation

Courtesy of the artist

Using mathematical formulas as a point of departure – such as the hyperbola shape of the hanging metal rail – Aki Sasamoto's *Secrets of My Mother's Child* offsets the precise structures of mathematics with the poetic resonance of everyday, second hand objects that also have personal symbolic significance to the artist. This project is both an installation and an environment within which Sasamoto will perform on September 15 and October 6.



**Kate Gilmore**

*In the Red, 2009*

Video and mixed-media installation

5:25 minutes

Courtesy of the artist and Smith-Stewart Gallery



**Clifford Owens**

*Photographs with an Audience, 2008-2009*

18 C-prints mounted on Plexiglas

Courtesy of the artist and On Stellar Rays, New York

Clifford Owens' series of photographs is the result of a performance that took place in November 2008 at On Stellar Rays gallery. In an intimate, hour-long event, Owens arranged audience members into numerous spatial configurations determined by specific commands as well as their responses to various questions he posed to the group on subjects ranging from the imminent presidential election to more personal matters.

**Back Gallery (Clockwise):**

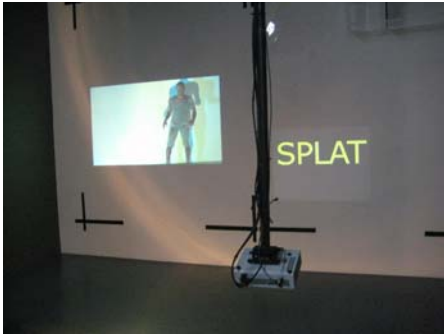


**Jamie Isenstein**

*Untitled (Curtain), 2008-2009*

Fabric, curtain rods, intruder or Will Return sign

Courtesy of the artist and Andrew Kreps Gallery, New York



**Georgia Sagri**

*The Invisible Ones*, 2009

Mixed-media video installation

Courtesy of the artist and Anthony Reynolds Gallery,  
London

Georgia Sagri's *The Invisible Ones* explores the ways in which the remnants of a live performance can be used as material for future works. This new installation grew out of a piece that included three performances entitled *Edtaonisl* that were presented at Anthony Reynolds Gallery in 2008. Part of that earlier work was a series of documents that included the plans, scripts, and

contracts for those performances. This summer at The Kitchen, Sagri restaged one of the performances entitled *The Invisible Ones*. She began by giving these records of the original work to a professional dancer to use as a guide for the new performance. At this event, each invited guest viewer entered the performance area in the gallery one at a time. The dancer showed him or her how to use a video camera to document the performance and then began to move in response to the soundtrack of yelps and crashes. This installation re-presents the various visual elements relating to both the earlier and repeated performances in a manner reminiscent of an enlarged lay-out spread for a print publication.