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FOR IMMEDIATE RELEASE

The Kitchen presents the U.S. premiere of Adam Pendleton's *BAND*, November 3—December 23

Large-scale video installation follows the band Deerhoof as they record new song

New York, NY, October 5, 2010—The Kitchen will present the U.S. premiere of *BAND*, Adam Pendleton's new three-channel video installation. Pendleton's *BAND* is a form-and-content refashioning of Jean-Luc Godard's *Sympathy for the Devil*, which stands in open contrast to the earlier film. *BAND* tracks the indie rock band **Deerhoof** working on and recording a new song, *I Did Crimes for You* over the course of a day during the Toronto International Film Festival in 2009. Using the structure and techniques of avant-garde film as a means to explore ideas about contemporary experimental practice, language and the (re)making of history, *BAND* acts as a meditation on the present, read backwards through the canonical traces of history. The exhibition also features new wall-based works from Pendleton's ongoing *System of Display* series.

Curated by **Rashida Bumbray**, *BAND* will be on view from **November 3—December 23, 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 19th Street) on **Wednesday, November 3, 6:00 P.M.—8:00 P.M.**

The trailer for *BAND* can be found here: <http://www.thekitchen.org/event/227/0/1/>.

In 2008, Pendleton received several invitations: DeAppel, Amsterdam asked him to remount *The Revival*, his celebrated Performa '07 commission; The Kitchen commissioned a performance based on their archive; and the curator Wayne Baerwaldt asked Pendleton to make a film for the Toronto International Film Festival 2009. That year also marked the 40th anniversary of May 1968 in Paris. The art press treated the moment almost as an autonomous artwork, disassociated from its historical moment, decoupled from the feedback loop that existed between that movement and the civil rights struggles in the U.S. that preceded it. Pendleton was highly dissatisfied by this mediation of the event. Attracted to Godard's *Sympathy for the Devil* for its nuanced and structured negotiation of the period, Pendleton decided to combine all of his invitations into a new project, *BAND*, that would take the earlier film as a point of departure, modeling Godard's belief that radical formal complexity can undermine the bourgeois logic implicit to narrative filmmaking.

Made in the aftermath of May '68, *Sympathy for the Devil* helped mark Godard's break from his Nouvelle Vague period into a more committed engagement with the politics and class struggles of the time. The central motif is a Rolling Stones recording session in London's Olympic studios where they recorded their seminal track, *Sympathy for the Devil*. The session acts as a backdrop to a series of faux-documentary style cutaways that intimate the social, ideological and political unrest of the period.

Pendleton's *BAND* recasts the Rolling Stones with the indie rock band Deerhoof. Pendleton invited the group to record a new song during the Toronto International Film Festival over one day at Rat Space Studio. Over an eight-hour period, they composed and recorded *I Did Crimes for You*, with

lyrics based on text in Godard's original film script. Pendleton and the film crew tracked the action without directing it. In post-production, Pendleton, with editor Deco Dawson, intercut the Deerhoof footage with audio from *Teddy*, a short documentary film made as part of the Social Seminar, a multi-media training series developed by the National Institute of Mental Health with the U.S. Office of Education. Directed by Richard Wells and edited by Andrew Stein, *Teddy* depicts a day in the life of a politically conscious 17 year-old African-American male. As the song evolves, so does the socio-political outlook of *BAND*'s narrator, but neither Deerhoof's composition nor *Teddy*'s political evolution is resolved by the film's end.

The exhibition at The Kitchen will also include new work from Pendleton's series *System of Display* (2008-present), which employs disparate references, ranging from Aby Warburg's late 19th Century photographs of the American West to images from the first Documenta, alongside fragmented representations of individual words drawn from an ongoing, associative list. Combining this material into silkscreened mirror and glass pieces, Pendleton literally establishes a new system of display, severing visual materials from their historical context just as the letters are released from their original defining function.

About Adam Pendleton

Working in multiple media, including silkscreen, installation, performance, sculpture and text, Adam Pendleton's conceptual practice composes formal templates into which he slots information, shifting language, forms and images into the arena of artistic inquiry. Practicing extreme freedom of reference and quotation, as well as a rejection of conventional hierarchies among sources, Pendleton establishes new referential devices and displays. He adopts existing imagery and text, drawing on a wide range of cultural and political references, as a means to free them from their existing frameworks.

Pendleton's work has been exhibited nationally and internationally notably at the Museum of Contemporary Art, Chicago; the Contemporary Arts Museum, Houston; the Whitney Museum of American Art, New York; the Studio Museum, New York; the Deutsche Guggenheim, Berlin; and the Tate Liverpool. Recent biennials and exhibitions include *Greater New York*, MoMA/PS1, Long Island City, New York; *The Generational: Younger Than Jesus*, New Museum, New York; Performa 07, New York; Manifesta 7, Trentino-South Tyrol, Italy; *Object, The Undeniable Success of Operations*, Stedelijk Museum, Amsterdam; *Hey Hey Glossolalia*, Creative Time, New York; *Manifesto Marathon* at The Serpentine Gallery, London; *The Future as Disruption*, The Kitchen, New York; *Talk Show*, ICA, London; *Sympathy for the Devil: Art and Rock n' Roll since 1967*, Museum of Contemporary Art Chicago, Chicago; *After 1968: Contemporary Artists and the Civil Rights Legacy*, High Museum, Atlanta; and *ELTDK* a three-part exhibition organized by Kunstverein and de Appel, Amsterdam in 2009.

About Deerhoof

Indie rock band Deerhoof formed in San Francisco in 1994, and has released eight albums on the seminal punk label Kill Rock Stars. Deerhoof's connection to visual art has been essential since its formation by original bassist Rob Fisk, a trained painter. For over 16 years they have collaborated with luminaries such as David Shrigley and Tomoo Gokita. They performed at the 2008 NADA Art Fair Gala with Japanese artist Ken Kagami, on whose art Deerhoof's 2005 album *Milk Man* was based. Also in 2008, *Milk Man* was arranged as a music theater/ballet piece by a schoolteacher in North Haven, ME and performed by local schoolchildren with Deerhoof in attendance.

Their connection to film began when they were commissioned in 2007 by the San Francisco International Film Festival to compose and perform a live soundtrack to a silent film—Harry Smith's *Heaven and Earth Magic*. In 2007 and 2008, they worked closely with actor-director Justin

Theroux on the soundtrack to his Tom Wilkinson-starring movie *Dedication*. Among their many music videos are those created, respectively, by New York animators C. Spencer Yeh and Martha Colburn. They have performed with Colburn doing live projections several times, including at the 2008 Berkeley Art Museum MATRIX Gala. In early 2011, Deerhoof will release *Deerhoof vs. Evil*, with artwork designed by Matt Goldman. The album will include the song *I Did Crimes For You*, the recording of which is captured on film by Adam Pendleton in *BAND*.

Funding Credits

BAND is co-produced by The Kitchen, executive produced by Wayne Baerwaldt, Alberta College of Art + Design, Calgary; Noah Cowan, Toronto International Film Festival; Ann Demeester, De Appel, Amsterdam; and David Raymond, New York.

This exhibition is made possible with the support of Dedalus Foundation, Inc., The Greenwall Foundation, the Jerome Foundation, The Andy Warhol Foundation for the Visual Arts, and with public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts, a state agency.



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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