

# The Kitchen

Gerard & Kelly: *Timelining*

March 13, 2014

## THE KITCHEN PRESENTS GERARD & KELLY: *TIMELINING* MAR 14–APR 19

### Solo Exhibition Will Feature Performances Enacted by Various Duets for Gallery Visitors

New York, NY — From **March 14 to April 19**, **The Kitchen** will present *Timelining*, a solo exhibition by artists **Gerard & Kelly**. *Timelining* features sculpture, site-specific interventions, and a performance score enacted for the duration of the exhibition whenever a viewer is present, establishing a contingent relationship between audience and art. As a continuation of Gerard & Kelly's past explorations, *Timelining* establishes The Kitchen as a site for working through questions of queer time and intersubjectivity.

Curated by Tim Griffin, Executive Director and Chief Curator of The Kitchen, Gerard & Kelly's *Timelining* is free and open to the public March 14–April 19 at The Kitchen (512 West 19th Street). Exhibition hours are Wednesday–Friday, 12–6pm, and Saturday 11am–6pm. Alongside the work installed in The Kitchen's gallery, the exhibition opens with performances of *Verb Dance* taking place in an installation in the downstairs black box at 4pm on Friday, March 14; and at 1pm and 4pm on Saturday, March 15. These performances are between 60 and 90 minutes in length.

The centerpiece of the exhibition—*Timelining*—investigates how memory binds two people in time. Circling the gallery in an interlocking floor pattern, two performers speak timelines of their lives from the present moment backwards. One timeline intertwines with the other according to the rules of a movement score, producing temporal jumps and unscripted moments of intimacy. In an effort to bring memories of the Kitchen's own history into view, Gerard & Kelly will index the previous shows by Boru O'Brien O'Connell and Luke Stettner, retaining the footprint of a central gallery wall erected for the shows and other vestigial marks of the exhibition. Curated by Lumi Tan as two simultaneous solo exhibitions, the previous artists share deep affinities both conceptually and aesthetically, themselves forming a sort of duet reflective of Gerard & Kelly's project.

Gerard & Kelly began the project as an inquiry into both psychoanalysis and the specific nature of their own relationship, forming both a theoretical and practical backdrop for their work. For their exhibition at The Kitchen, the artists have transmitted a score to ten performers who will appear over the course of the exhibition. Each duo—or “partnership,” as they call it—is made up of two individuals who share varying degrees and forms of intimacy.

“We had been performing this score ourselves,” Gerard & Kelly said of the process of creating *Timelining*, “and we wanted to explore transmitting the score to others. There's a lot of re-thinking these days about what a partner is, and we wanted to get away from the reduction of every intimate relationship between two people to a romantic one. Yes, we are working with couples, but we have also included siblings, friends, former lovers, mentors and mentees, and combinations of all of the above. We wanted to model a *queer* relational structure between two people; for us, this means thinking about subjectivity as formed in relation to others, by desire, and always in motion.”

Over the course of the exhibition, Gerard & Kelly will introduce what they call “an interruption” into the schedule of performances: each individual performer is invited to appear once, unannounced, and take the place of one member of another partnership. This interruption both to the appearance of partners and the diagrammatic schedule of the

exhibition juxtaposes subjective references and affective responses with the more distanced approach represented by the score and the structure of the project.

*Timelining* uses the score-based procedures of Minimalism to extend an interrogation of intersubjectivity. While it engages with the emerging idiom of performance within the exhibition context, the work also makes decisive interventions into the form. The score begins (and begins again) whenever a viewer enters the gallery, insisting on contingency and interaction. This shift from a performance that is indifferent to the spectator to one that accounts for his or her presence rejects the notion of the timelessness of the art object as it insists on time becoming history. Simultaneously, *Timelining* pressures the conceits of relational aesthetics; the viewer activates the manifestation of the work, yet is not required to participate in it. As in their recent work, Gerard & Kelly use practices and histories of dance and writing, refusing to negate the performing arts in order to produce a visual one.

For the past three years and through a series of performances, videos, and installations, Gerard & Kelly have investigated the couple as the paradigmatic sign of intimacy. In both *Reusable Parts/Endless Love* (2011) and *Kiss Solo* (2012), they deconstructed the score of Tino Sehgal's *Kiss*, transforming a choreographed duet into a solo performance. In *Recto/Verso* (2012-13), they dug up scores hidden in their own everyday lives (lists, schedules, agendas) in an attempt to "de-couple"—to enact their relationship as distinct individuals whose overlapping lives have been differently constructed by history and culture. *Timelining* extends this query into intersubjectivity and queer temporality.

### **About The Artists**

**Brennan Gerard and Ryan Kelly**—dancers, writers, and visual artists—have collaborated since 2003. Working within an interdisciplinary framework to create project-based installations and performances, Gerard & Kelly use choreography, writing, and a range of other media to address questions of sexuality, collective memory, and the formation of queer consciousness.

Gerard & Kelly completed the Whitney Museum Independent Study Program in 2010, and received their MFAs in 2013 from the Interdisciplinary Studio at UCLA School of Art. Their first solo exhibition, *Kiss Solo*, was held at Kate Werble Gallery in New York in 2013. Their work has recently been included in exhibitions at LACE | Los Angeles Contemporary Exhibitions, Los Angeles (2013); CCS Bard Center for Curatorial Studies (2012); and University Art Gallery, University of California, Irvine (2011). Recent performances have been presented by Danspace Project at St. Mark's Church, New York (2011), and the Park Avenue Armory, New York (2010).

Their work has been reviewed in *Artforum*, *The New York Times*, *The Wall Street Journal* and *The Village Voice*, among other publications. In 2013 Gerard & Kelly co-organized the symposium "Dancing with the Art World," on the recent interface of dance and art, at the Hammer Museum in Los Angeles, and their writings have been published in *PAJ* and *The Brooklyn Rail*. Gerard studied theater and women's and gender studies at Yale University, and Kelly was a dancer with New York City Ballet before receiving a BA from Fordham University in 2008. Both continue to work as performers: Kelly with choreographer Tere O'Connor and Gerard with artist Simone Forti. Fellowships and residencies include: Art Matters Foundation Grant (2013), Van Lier Fellowship (2010), Park Avenue Armory Artists-in-Residence, New York, NY (2008-2010), and Watermill Center Residency Program, Southampton, NY (2006).

### **Funding Credits**

Gerard & Kelly's *Timelining* is made possible with support from Rockefeller Brothers Fund, Art Matters Foundation, Jerome Foundation, The Andy Warhol Foundation for the Visual Arts, Dedalus Foundation, Inc., Kate Werble Gallery, and with public funds from New York City Department of Cultural Affairs in partnership with the City Council and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. Pioneer Works Center for Art and Innovation partnered with The Kitchen to provide an artistic residency for the development of *Timelining*.



## **About Pioneer Works Center for Art and Innovation**

Pioneer Works, Center for Art and Innovation is a 501c3 non-profit platform for innovation in contemporary arts and sciences, and an incubator for cross-disciplinary collaboration. The center's Red Hook building houses exhibitions, performing arts, classes, lectures, residencies & publications. Its multi-disciplinary programming supports cultural innovators and engages the community in productive dialogues, emphasizing creative work and social change.

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## **About The Kitchen**

The Kitchen is one of New York City's most forward-looking nonprofit spaces, showing innovative work by emerging and established artists across disciplines. Our programs range from dance, music, performance, and theater to video, film, and art, in addition to literary events, artists' talks, and lecture series. 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.

**thekitchen.org**

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