

The Kitchen

From Minimalism into Algorithm Phase 1, January 7–30

Main gallery, clockwise, from left:

Tony Conrad

H, 1965

Approximately 61 scrolling pages of computer print outs

Dimensions variable

Courtesy of the artist and Greene Naftali

Tony Conrad created this work in 1965 when he was a computer programmer at Life Magazine's accounts receivable subsidiary. This job gave him access to an IBM machine on-line printer, which he used to generate *H*, on about 61 scrolling pages of computer paper. Composed of repeated lines of the capital letter H, Conrad varied the printing process throughout by gradually adjusting the pressure applied to the print ball to darken various sections of the letter. Conrad has described this piece as a minimalist print work analogous to film, and its preoccupation with the impermanence of the image looks ahead to his celebrated installation *Yellow Movies*, which was presented at The Kitchen in 1973.

Donald Judd

Folded Meter (#22), 1982

Stainless steel

1 meter square x 1.9 cm

Private Collection

This piece by Donald Judd—a folded piece of stainless steel measuring one meter square—is a quintessential minimalist work. Placed on the wall the work eludes genre specific labels of painting or sculpture, instead rendering it a specific object that stands alone. Judd's use of the industrial material devoid of any indexical marks further distances himself from the work, instead asserting the strength of its physical presence itself.

Laurie Spiegel

Slideshow, 1974-79

Aluratek Digital Photoframe

Courtesy of the artist

Motives, 1990

Macintosh Powerbook 5300 CE

Courtesy of the artist

A Musical Offering, 1988
McIntosh Plus Computer with Yamaha TX7 Synthesizer
Courtesy of the artist

Living Paintings, 1977-79
Video
Courtesy of the artist

Spiegel, a pioneer of electronic music who first performed at The Kitchen in 1971, presents a selection of early algorithmically produced works. *Motives* and *A Musical Offering* are infinitely running compositions created on their respective computers, while the Living Paintings were early computer animations created at Bell Labs using her VAMPIRE (Video and Music Program for Interactive Realtime Exploration).

Charles Gaines

Shadows IX, Set 4, 1980
Two photographs, two ink works on paper
24.5 x 72 inches
Courtesy of the artist and Paula Cooper Gallery

This piece from Gaines' *Shadow* series considers the relationship between the analog and the digital, here exemplified by the contrast between the organic form of the plant and its abstracted mapping in grids of numbered squares. Working serially from photograph to drawing Gaines questioned how exacting systems circumscribe representation, and more broadly how the reigning ideologies of society define identity.

Jacob Kassay

Untitled, 2015
Poplar
68.83 x 15.18 inches
Courtesy of the artist and 303 Gallery

This wooden stretcher comes from Jacob Kassay's ongoing *Remnant* series in which he repurposes materials from his silver paintings and other projects to create new artworks. Acting as an index of his system of production, this work was created as a stretcher for an irregularly shaped scrap of canvas. First designed as a blueprint included in his recent publication *Standards, Surnames* and ultimately displayed without the canvas the piece functions as a deferred work, created from supposed detritus to reconsider the nature of artistic production and its denotation of value.

Zoe Leonard

Untitled, 2015
Gelatin silver prints
19 7/8 x 15 7/8 inches each
Courtesy of the artist and Hauser & Wirth

These photographs depicting birds in flight were taken by Zoe Leonard in her Brooklyn neighborhood. Their flocking behavior references an algorithm first simulated by Craig Reynolds in 1987 that has since had diverse applications ranging from information visualization to optimization tasks. The serial nature of the grid-like arrangement of the negatives recalls Leonard's consistent interest in systematically exploring the relationship between human and nature, particularly as found in her community of New York.

Agnieszka Kurant

A.A.I 1, 2014

Termite mound built by termite colonies from colored sand, gold, glitter, and crystals
29 x 21 ½ x 25 inches

Courtesy of the artist and Tanya Bonakdar Gallery

A.A.I 2, 2014

Termite mound built by termite colonies from colored sand, gold, glitter, and crystals
29 x 12 ½ x 10 inches

Courtesy of the artist and Tanya Bonakdar Gallery

A.A.I 3, 2014

Termite mound built by termite colonies from colored sand, gold, glitter, and crystals
25 x 15 ½ x 15 inches

Courtesy of the artist and Tanya Bonakdar Gallery

A.A.I 4, 2014

Termite mound built by termite colonies from colored sand, gold, glitter, and crystals
25 x 18 ½ x 13 inches

Courtesy of the artist and Tanya Bonakdar Gallery

A.A.I 5, 2014

Termite mound built by termite colonies from colored sand, gold, glitter, and crystals
15 ½ x 12 ½ x 11 inches

Courtesy of the artist and Tanya Bonakdar Gallery

Agnieszka Kurant created these works from her A.A.I series (Artificial Artificial Intelligence) by outsourcing her production to termites. Termites, like humans, work together in complex worker societies to develop a kind of collective intelligence to create mounds that often evoke architectural qualities. Working with entomologists at the University of Florida the termites were supplied with colored sand, gold, glitter, and crystals that they used to create these works that function as hybrid objects between naturally occurring formations and sculpture.

Cheyney Thompson

88.35Tungstan- 67.45Cobalt- 45.36Tin- 28.74Nickel- 18.23Iron- 82.29Bismuth- 58.84Aluminum- 41.32-Silicon- 24.11Copper- 13.95Chromium, 2015

Metal powder in acrylic binder on canvas

107 ¾ x 81 ¾ inches

Courtesy of the artist and Andrew Kreps Gallery

Thompson developed this painting using metal substances whose values as determined by the shifting financial market anchor the rates of all other metals. Each work in his Metallic series uses the same total amount of metal substance, but the quantity of each material varies according to Thompson's use of the random walk algorithm, a formalization of Brownian motion that is frequently used in financial theory to model market behavior. Once the values are determined they are quickly applied to cover the canvas, in a gestural and seemingly random way that belies the specificity of each material's amount.

Laurie Spiegel

Is_BTL_xerographs-9, 1974-76

Photo-transparency

7 x 9 ¾ inches

Courtesy of the artist

II-16_dec74, 1974

Digital C-print

7 x 9 ¾ inches

Courtesy of the artist

II-7_dec74, 1974

Photo-transparency

7 x 9 ¾ inches

Courtesy of the artist

These images were created at Bell Labs using a Rand Tablet and Spiegel's FORTRAN IV software. Spiegel photographed them off the cathode ray screen on which they were created, to relay the then novel experience of drawing on a luminescent display screen.

Vera Molnar

Interruptions à recouvrements, 1969

Ink on paper, Edition 2/2

14 x 32 ½ inches

Courtesy of The Anne and Michael Spalter Collection

Vera Molnar first began working with computers in 1968 and has since then produced a unique body of work that uses algorithms to create systematically composed works. These pieces often appear hand drawn, and only reveal themselves to be created with computers upon close examination. Her 1969 work *Interruptions à recouvrements* (Disturbances by overlappings) was based on her own hand-drawing, but was ultimately created using a computer plotter to highlight the variations of scale, shape, and line thickness of her initial composition.

Vera Molnar

Lettres De Ma Mère, 1987

Computer Graphic on Paper

11 5/8 x 15 3/8 inches

Courtesy of the artist and Senior & Shopmaker

Molnar's 1987 piece *Lettres De Ma Mère* comes from a series created using an algorithm that she wrote to match the deterioration of her mother's handwriting.

Paul Sietsema

Figure Ground Study (Fashion and Arts), 2015

Ink and enamel on paper in artist's frame

50 7/8 x 32 1/2 inches

Courtesy of the artist and Matthew Marks Gallery

These works display Sietsema's virtuosic tromp l'oeil in compositions that comment on the means of making art and the ways in which it is embroiled in an economic system. Sietsema created these works by encasing objects found in his studio—a CD, a paint stick, a pen—in thick layers of paint and placing them atop a newspaper, which is photographed to capture the tableau. The resulting image is then digitally manipulated and used as a model for the final work that is painted in scrupulous detail. In both of these pieces the newspaper functions as a contextual surface for the act of art-making, and more broadly, for the transference of private situations into objects of monetary value made public through two-dimensional and linguistic representation. Sietsema further considers the various representations of these objects through diverse media in his film *Abstract Composition* that will appear in Phase 3 of this exhibition.

Lucinda Childs

Rehearsal footage of *Work in Progress with Philip Glass*, 1978

Video (black and white, sound); 24 minutes

Sound: Composition by Philip Glass performed by George Andoniadis

Courtesy of the artist and The Kitchen Archive via The Getty Research Institute, Los Angeles

This video, shot at The Kitchen in 1978, shows Lucinda Childs rehearsing what was then titled *Work in Progress with Philip Glass*, an early solo version of what later became Part 4 of her celebrated 1979 collaboration with Glass and Sol LeWitt entitled *Dance*. Accompanied by George Andoniadis on electric piano, Childs traverses a series of arcs across the floor in this piece composed of repeated skips and turns. She performed this work and other solo dances on a series of evenings at The Kitchen in October 1978.

Cheyney Thompson

Broken Volume, 2014

Concrete

15 1/2 x 26 1/2 x 24 inches

Courtesy of the artist and Andrew Kreps Gallery

As in Thompson's painting, a similar procedure is used to create this Broken Volume sculpture using one-inch concrete cubes whose placement is prescribed by the same random walk algorithm. The compositional constraints of both of these works comment on the rise of parametric ideology and its increasing applications ranging from architecture to global political decisions.

Vera Molnar

du Cycle: Carrés Non-Concintriques, 1974

Ink on paper

21 ½ x 14 inches

Courtesy of The Anne and Michael Spalter Collection

Vera Molnar

Untitled, 1985

Ink on paper

10 x 32 inches

Courtesy of The Anne and Michael Spalter Collection

In these compositions, Molnar has employed what she terms a series of stepwise modifications to subtly alter repeated geometric elements by shifting the dimensions, proportions, density, and form using a computer.

Paul Sietsema

Business Education Drawing (pink on pink), 2015

Ink and enamel on paper in artist's frame

54 ½ x 61 inches

Courtesy of the artist and Matthew Marks Gallery

Richard Serra and Carlota Fay Schoolman

Television Delivers People, 1973

Video (color, sound); 6 minutes

Courtesy of the artist and the Museum of Modern Art

Richard Serra and Carlota Fay Schoolman broadcast this work to the public in 1973 as a wry critique of mass media. In a series scrolling texts set to nondescript elevator music this piece deconstructs the corporate strategy of television, arguing that popular media is wielded by those in power as a subtle instrument of social control. Its simple text and minimal video technology clearly distance this work from the commercial television Serra and Schoolman describe as "entertainments," instead aligning itself with the growing video art movement. By employing the very medium they deride, Serra and Schoolman undermine its supposed power, using it to dismantle media's political and ideological hold.

Jacob Kassay

Narrowcast, 2016

Immiscible acrylic

Dimensions variable

Courtesy of the artist and 303 Gallery

Narrowcast is composed of an amalgam of extremely fine, Immiscible paint applied evenly across the wall. This brand of home interior paint is composed of micro-flecked combinations of various colors that are atomized to ensure the separation of each distinct shade, but when viewed a few feet away appears to congeal into a single hue. The work's complex, nearly inscrutable nature urges the viewer to reconsider the wall itself and one's proximity to it, further heightening the experience of the gallery's shape and depth.

Front room:

Mary Lucier

Color Phantoms with Automatic Writing, 2015

Installation including artworks by Max Ernst, William Farley, and Mary Ashley

Sound: Robert Ashley, *Automatic Writing* (1979), 44 minutes and 26 seconds

Courtesy of the artist and Mimi Johnson. Special thanks to Jeremy and Katherine Nahum, and Judah Cattalan and Diane Townsend

This special project is presented in conjunction with Robert Ashley and Steve Paxton's production of *Quicksand*, premiering January 28 in The Kitchen's theater. A revived version of Lucier's *Color Phantoms* installation which first appeared in 1971, the recumbent viewer is confronted with almost imperceptibly shifting slide projections of landscapes captured in motion layered with figures that Lucier photographed off the television, limiting the viewer's depth of vision and evoking feelings of claustrophobia and anxiety. Robert Ashley's 1979 composition *Automatic Writing* provides an intimate soundscape for the viewer, lulling them into a state of subconsciousness. Lucier's mise-en-scene evokes the office of a psychoanalyst through the incorporation of Ashley's belongings including his books, artwork, and scores. The abstracted images on the monitor are echoed in the pixilated projection of Ashley in his music studio, surrounding the viewer with fleeting, indeterminate images that Lucier considers her "phantoms."

Lobby:

Mary Lucier

The Trial, 1974-2016

Video (black and white), 52 minutes

4 Monitors

This installation combining footage from a 1974 performance of Robert Ashley's theater piece *The Trial of Anne Opie Whrer and Unknown Accomplices for Crimes Against Humanity* in the Merce Cunningham Westbeth studio is presented in conjunction with Robert Ashley and Steve Paxton's production of *Quicksand*, premiering January 28, 2016. Lucier's work includes four segments of the original tape, each altered in various way and played back simultaneously as a new non-chronological whole.