

# The Kitchen

## *From Minimalism into Algorithm* Phase 3, March 3–April 2

### Reception:

#### **Christine Sun Kim and Thomas Mader**

*Busy Day*, 2014

Audio recording; 24 hours.

Courtesy of the Artists

After being asked by a French radio station to put together a playlist, Christine Sun Kim and Thomas Mader compiled recordings from an international group of artists, each of whom sent them a one-hour recording of a “busy time.” They then sequenced the tracks into a 24-hour day and asked contributors to send a written description for hearing impaired audiences; the space between the documented and the imagined sound is central to Kim’s work as a deaf artist.

#### **Seth Price**

*Untitled*, 2015

Dye-sublimation print on Plexi, aluminum, LED Matrix

29 x 60 x 2 1/4 inches

Courtesy of the Artist and Petzel

This light box by Seth Price shows a series of high-resolution photographs of a small, defined area of human skin. Using a grid system, a robot-operated camera took thousands of photographs at various focal lengths and positions to ultimately create a stack of images that a panorama algorithm later assembled together. The depth of this process is belied by the inherent surface nature of the subject matter, which Price describes as “fascinating and repulsive but also boring and banal.”

### Front gallery:

#### **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

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. 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.

**Agnieszka Kurant**

*Evolutions*, 2014

Lenticular print

17 1/2 x 35 1/2 inches

Courtesy of the Artist and Tanya Bonakdar Gallery

This work by Agnieszka Kurant builds off of the research of Nils Barricelli, a mathematician based at Princeton University who pioneered alternative theories of evolution and artificial life. Barricelli conducted experiments with algorithmic organisms as they evolved numerically, and created printouts of the organism's development using the ENIAC computer, the first electronic general-purpose computer. Kurant discovered Barricelli's work through her ongoing research into artificial intelligence and appropriated their aesthetic qualities to create a lenticular print that visualizes the ongoing evolution of the organisms.

**Paul Sietsema**

*Abstract Composition*, 2015

16mm film; 15 min.

Courtesy of the Artist and Matthew Marks Gallery

Sietsema's film depicts a cardboard sign rotating in space, bearing a brief description of various antiques with each turn. He notes, "The punched dot letters of the sign represent the infrastructural aesthetics that exist for manufacturing — a sublanguage within automated industrial production." The film itself was created using an automated system to display each phrase shown on the sign, ultimately rendering the materiality of the signifier abstract. Seen in context with his paintings, Sietsema considers the transformation of economic value across currencies, revolving between linguistic remnant, archival object, and animated image.

**Main gallery, clockwise from left:**

**Jennie C. Jones**

*Muted Measure*, 2015

48 x 48 inches

Acrylic and acoustic panel on canvas

Courtesy of the Artist and Sikkema Jenkins & Co.

*Variant Static*, 2009, remastered 2015

Audio file; 1min.9secs, played every ten minutes.

Courtesy of the Artist and Sikkema Jenkins & Co.

*Muted Measure* is a recent work in Jones' ongoing Acoustic Painting series. Incorporating an industrial sound absorption panel commonly used for noise control and absorption, the work references the aural dynamics of listening, including the functions of dampening, while its restrained palette and clean lines simultaneously reference a classic minimalist vocabulary. *Variant Static* is composed of small clips of the interstitial audio material between album tracks. Jones created this work from music purchased from a woman selling her late father's record collection, who had compiled selected 78-rpm records onto compact disc, which

Jones then cut and transferred to this MP3 recording. Just over a minute long, the work plays throughout the gallery every ten minutes, followed by nine minutes of silence. In both works, Jones points to the recessed histories of the avant-garde and, in particular, the omission of contributions made by artists of color, particularly within the field of modernism in visual art as well as music.

**James Hoff**

*Skywiper No. 91*, 2015

24 x 16 inches

Chromaluxe transfer on aluminum

Courtesy of the Artist and Callicoon Fine Arts

These works are part of Hoff's *Virus* series, in which he infects digital images of a monochromatic surface with computer viruses to produce warped, abstracted images that are then transferred to aluminum or canvas. These pieces were both made using the Skywiper virus, a modular malware that attacks Windows operating systems and is currently used in cyber espionage across the Middle East. In creating this work Hoff repurposes an immaterial force, employing it for a means of production rather than destruction.

**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.

**Hayal Pozanti**

*81 (Percent of CEOs with high intuition scores doubled their business in five years.)*, 2016

Acrylic on canvas

60 x 60 inches

Courtesy of the Artist and Jessica Silverman Gallery

*55 (Percent of total impact of a message is nonverbal)*, 2016

Acrylic on canvas

60 x 60 inches

Courtesy of the Artist and Jessica Silverman Gallery

*60 (Percent of all remembered events occur during adolescent and early adult years)*, 2016  
Acrylic on canvas  
60 x 60 inches  
Courtesy of the Artist and Jessica Silverman Gallery

These paintings by Hayal Pozanti were created using a 31-character alphabet she developed called Instant Paradise, which references universal images loosely derived from ancient glyphs and offers her unique source material. Each work represents a statistic—that Pozanti sources in her daily Internet habits—about qualities specific to humans that Artificial Intelligence cannot yet replicate. The characters comprising each statistic are layered to approximate an abstracted logo, while also alluding to time's layered—rather than linear—nature. The paintings ultimately function as analog encryption devices, preserving esoteric information that could be easily lost or altered in the digital cloud.

**Liz Deschenes**

*Prototype for Gallery 7*, 2014

Silver toned black-and-white photograms mounted to aluminum in artist's frame  
60 x 36 x 7 inches  
Courtesy of the Artist and Miguel Abreu Gallery

This photogram by Liz Deschenes exposes the materials, properties, and chemical reactions of photography, rather than representing an external reality. The free-standing rectangular panel is created by exposing photosensitive paper to ambient moonlight and washing it with silver toner, a process that is affected by the environment's temperature and humidity. The resulting work offers a blurred reflection of its viewer and surrounding area, commenting on the transmutation of photographic processes. Prone to oxidation from its chemical makeup, the work will continue to slowly develop over time as it changes color and sheen.

**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).

**Agnieszka Kurant**

*A.A.I System's Negative No. 2*, 2015

Aluminum, pedestal

9 x 6 x 9 inches

Courtesy of the Artist and Tanya Bonakdar Gallery

Kurant created this sculpture by pouring liquid aluminum inside a termite mound, revealing its interior pathways and intricate systems through this negative cast. She first used termites in her *A.A.I (Artificial Artificial Intelligence)* series, which was shown in Phase 1. Using their complex worker society as another means of production, Kurant provided them with various materials that they used to create mounds that ultimately functioned as hybrid objects between naturally occurring formations and sculpture.

**Trevor Paglen**

*South American (SAM-1) NSA/GCHQ-Tapped Undersea Cable Atlantic Ocean*, 2015

C-print

16 x 20 inches

Courtesy of the Artist and Metro Pictures Gallery

This photograph depicts an undersea cable in the Atlantic Ocean tapped by the National Security Agency (NSA) as part of its global surveillance program. Paglen learned scuba diving and underwater navigation, ultimately venturing to this remote site to photograph this cable, which has been identified in top-secret documents as being tapped by the NSA. The seemingly serene image of the ocean marred is juxtaposed with the rusted internet cables, which offers a striking reminder of the material networks that invisibly shape our world.

**Wade Guyton**

*Untitled*, 2016

Epson UltraChrome HDR on linen

84 x 69 inches

Courtesy of the Artist and Petzel

Guyton's newest body of work appropriates front pages from the online homepage of *The New York Times*. Created used an Epson UltraChrome HDR printer, Guyton has exploited its technical malfunctions to misalign the front page, creating an illusion of an abstracted shape within a rectangular canvas. In an election year saturated with media coverage, this work reevaluates current affairs—presenting an increasingly off-kilter reality.

**John McCracken**

*Untitled, 1974*

Polyester resin, fiberglass, and plywood

94 3/4 x 18 x 2 1/2 inches

Courtesy of David Zwirner

This piece leans against the wall, occupying a liminal space between painting and sculpture that forefronts the relationship between artwork and viewer. McCracken described this exchange further saying: "I see the plank as existing between two worlds, the floor representing the physical world of standing objects, trees, cars, buildings, human bodies, and everything, and the wall representing the world of the imagination, illusionistic painting space, human mental space, and all that." Its polished resin surface recalls the finish fetish aesthetic informed by the car-culture of Southern California. Although the plank appears industrially manufactured, its glossy sheen is created through a time-intensive, handmade technique where fiberglass is applied to plywood and layered with polyester mixed with resin and pigment, in this work notable for its variegated colors.

**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.

**Andrea Crespo**

*polymist: echolalic transponder, 2015*

EMDR light bar kit, stereo mixer, media player, 9 min 12 secs. digital audio file, foam tiles

30 x 49 x 49 inches

Courtesy of the Artist; HESTER, New York; and Private Collection, Belgium

This interactive installation, like much of Crespo's work, explores neurodivergence within their viewers, highlighting technology's facility of simultaneously occurring identities. Sitting on the foam panels, the viewer is instructed to put on headphones and focus on the parallel array of flickering lights, whose repetitive motion recalls a scanner. The EDMR light bar, frequently used by cognitive therapists to treat post-traumatic stress disorder, replicates a scanner's mobile light and lulls the viewer into a relaxed state. Meanwhile the soundtrack of low digital tones composed by the artist abstracts the diegetic tones of an office environment and the hospital with other aural stimuli.

**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 <sup>3</sup>/<sub>8</sub> x 81 <sup>3</sup>/<sub>8</sub> 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.

**Paul Sietsema**

*Figure Ground Study (Fashion and Arts)*, 2015

Ink and enamel on paper in artist's frame

50 <sup>7</sup>/<sub>8</sub> x 32 <sup>1</sup>/<sub>2</sub> inches

Courtesy of the Artist and Matthew Marks Gallery

*Business Education Drawing (pink on pink)*, 2015

Ink and enamel on paper in artist's frame

54 <sup>1</sup>/<sub>2</sub> x 61 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.

**Jacob Kassay**

*Untitled*, 2015

Poplar

68.83 x 15.18 x 7/8 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 past paintings 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 corresponding canvas, the piece functions as a deferred work,

created from supposed detritus to reconsider the nature of artistic production and its denotation of value.

**Vera Molnar**

*du Cycle: Carrés Non-Concintriques*, 1974

Ink on paper

21 ½ x 14 inches

Courtesy of The Anne and Michael Spalter Collection

*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.

**James Hoff**

*Skywiper No. 70*, 2015

Chromalux transfer on aluminum

36 x 24 inches

Courtesy of the Artist and Callicoon Fine Arts

**Taub Auerbach**

*The New Ambidextrous Universe III*, 2014

Plywood and aluminum

96 x 48 x 1.5 inches

Collection of Kim and David Schrader

Influenced by Martin Gardner's *The Ambidextrous Universe* (1964), this work presents a mirror reflection of three-dimensional, asymmetrical object. For this series, Auerbach uses a standard sheet of plywood, which is then water-jet cut repeatedly with the same hand drawn line, drawn on a digital tablet. The cut strips are placed on the floor in reverse order, which results in a mirror image of the original piece that is distorted by twice the amplitude of the hand drawn line. Auerbach writes, "My hope is that there is something ghostly about this puddle of wood on the floor, like it left our universe, went into another space, and came back."

**Charles Gaines**

*Sound Text #1: All on Account of the Tariff*, 2015

Graphite on printed paper, single channel video, monitor

Drawings each 35 x 21 inches

Courtesy of the Artist and Paula Cooper Gallery

*Sound Text #2: Steal Away*, 2015

Graphite on printed paper, single channel video, monitor



Drawings each 35 x 21 inches  
Courtesy of the Artist and Paula Cooper Gallery

Derived from his previous series *Notes on Social Justice* and *Manifestos*, *Sound Text* is composed of four triptychs, two of which are shown here. For each grouping Gaines took found music document—here the traditional spiritual *Steal Away* and the 1890 popular Republican tune *All on Account of the Tariff*—and replaced the lyrics of the song with political texts—here by Fredrick Douglas and Confucius. The text also scrolls on the accompanying video monitor, while a recorded piano score plays compositions Gaines created combing the original melodic score with a harmony derived by translating the letters of the text into chord patterns.

### **Helen Marten**

*Welcome welcome welcome (which bush that buch: Tina)*, 2013

Cast inlaid corian, profile cut powder coated steel plate, rusted steel tube, cast bronze, shoe polish, hankkerchiefs, acorns, carbon crucible, chipboard, cut wax tin, wire, polystyrene  
42 1/8 x 28 3/4 x 4 3/4 inches

Courtesy of the Artist and Greene Naftali Gallery

Marten's sculptures assemble references that fluctuate between object and artifact; she conflates the space between the actual and imagined, creating a digital sense of space in physical reality. Material references become slippery in her hands, allowing the viewer just enough familiarity to feel invited into her world, as is intoned in the tongue-in-cheek "welcome mat" template.

### **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.

**Elevator:**

**Richard Serra and Carlota Schoolman**

*Television Delivers People*, 1973

Video (color, sound); 6 min.

Courtesy of the Artist and the Museum of Modern Art

Richard Serra and Carlota 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.

## **Upcoming Performances Presented in Conjunction with From Minimalism into Algorithm:**

### **Charles Curtis performs Eliane Radigue**

March 16 at 7pm in the gallery

Tickets \$15

The Kitchen is pleased to welcome cellist Charles Curtis to perform the music of Éliane Radigue in the gallery as part of "From Minimalism into Algorithm." Written in close collaboration with Curtis himself, *Naldjorlak I* is a work for solo cello and is the first part of a larger trilogy of Naldjorlak pieces developed with select virtuoso musicians between 2004 and 2009.

Monumental but delicate due to the acoustic treatment of fragile, barely perceptible instrumental resonances, Naldjorlak is built from incredibly subtle harmonics, sub-tones, and partials interacting continuously.

### **DD Dorvillier / human future dance corps: Extra Shapes**

March 25, 28, 29 at 8pm; March 26 at 5pm and 8pm in the theater

Tickets \$15

Created by DD Dorvillier, Thomas Dunn, Sébastien Roux, Katerina Andreou, and Walter Dundervill, *Extra Shapes* is a dance event, a musical concert, and a light show – laid out like a giant slice of Neapolitan ice cream on The Kitchen's floor. Featuring autonomous simultaneous scores for dancers, loudspeakers, and lights, the piece consists of a 17-minute sequence repeated three times – the audience changing seats with each iteration. *Extra Shapes* plays with the affinities and antipathies between sound (strawberry), light (vanilla), and movement (chocolate), and is completed by the changing audience perspective, and the accumulation of their radical shifts in perception.

### **Maria Hassabi**

April 2 6pm in the gallery

Free

Choreographer Maria Hassabi will perform a site-specific version of her work *Solo*, in which she performs alone with a Persian carpet, arranging her movement as an investigation of fluid sculptural process. The carpet—originally a kind of grounding frame for the dance—becomes, variously, a prop object, an outer skin, and an architecture. These shifts describe the negotiation of desire in a dancing figure as it approaches visibility within the space of a given frame. This desire manifests itself as a changing temporal process, as complex and interwoven as the many patterns in the carpet.

### **ACME with Charlemagne Palestine**

April 9 and 10 at 8pm in the theater

Tickets \$15

The American Contemporary Music Ensemble (ACME) performs two concerts of music revolving around conceptions of minimalist composition, featuring key works by composers seminal both within and beyond The Kitchen's history. Among the compositions will be rarely

performed pieces by Joseph Byrd, Julius Eastman, Philip Glass, Meredith Monk, Steve Reich, and Charlemagne Palestine. Organized as part of "From Minimalism into Algorithm" by ACME with Nico Muhly.

**APRIL 9:**

**Philip Glass:** *Piece in the Shape of a Square* for two of the same instruments (1967) performed on two violas

**Steve Reich:** *Violin Phase* (1967)

**Joseph Byrd:** *Animals* for prepared piano and ensemble (1961)

**Joseph Byrd:** *Water Music* for amplified percussion and tape (1963)

**APRIL 10:**

**Meredith Monk:** *Stringsongs* (2005)

**Julius Eastman:** *The Holy Presence of Joan d'Arc* for ten cellos (1981-score missing; 2016 world premiere of transcription by Clarice Jensen from live recording)

**Charlemagne Palestine:** *Strumming Music* (1977)