

# The Kitchen

**Sam Falls with Hart of Gold and Oldd News: “September Spring”  
September 10–October 10**

The Kitchen is pleased to present “September Spring,” the first performance-based work by Sam Falls, known primarily for work that combines the durational processes of photography with natural phenomena. Created in collaboration with the dancers Hart of Gold (Jessie Gold and Elizabeth Hart), “September Spring” uses the music of Oldd News, the moniker of Falls’s frequent collaborator and god-brother Jamie Kanzler, as both the soundtrack and catalyst for a deeply personal work; the exhibition title stems from Kanzler’s pen name for his poetry.

The centerpiece of “September Spring” are daily performances by Hart of Gold, a choreographed dance repeated 24 times through October 3rd. Through these performances, 24 paintings will be completed in memory of Kanzler, who died suddenly in 2013 at the age of 24. While “September Spring” marks a shift for Falls towards a more personal narrative, a clear lineage can be seen in the work’s use of repetition, the passage of time and its surrendering to the ephemeral nature of live performance.

Reflecting on Kanzler’s death, Falls has written, “I lock in with Jamie everyday and spin, for a minute or an hour, sometimes most of the night, I hold him and he holds me. The main distinction I see between life and death is the way time moves and its respective wake. Life is a heterogeneous mixture of day and night where time is barreling forward and the imposing oppositions within experience and emotion compound rapidly with only brief moments of pure reflection. Death seems a homogeneous state of cool smooth darkness that dissolves the conflicts of life and carries time as its twin.”

**Exhibition hours are Tuesday–Friday, 12–6pm and Saturday, 11am–6pm. Live performances by Hart of Gold take place at 5pm, Tuesday–Thursday, and 2pm and 5pm on Friday. On Saturday, October 3, final performances will take place at 12pm, 3pm, and 6pm.**

Lighting design by Jeanette Oi-Suk Yew.

“September Spring” is curated by Lumi Tan as part of “From Minimalism into Algorithm.” This year-long series sets contemporary and historical painting, sculpture, performance, and musical composition in counterpoint, proposing a new through-line for art-making during the past half century. Taking on the legacy of Minimalist art and composition during the 1960s and 1970s—whose seriality was understood by artists and critics to correlate with the era’s industrial production and increased weight placed on the presence of the individual—as a precedent for reconsidering work by a younger generation, the program considers how serial repetition (and the privileging of experience) might now correspond more directly with digital technology and the reconfiguring of our encounters with physical space through networked communication.

**Sam Falls** (b. 1984, San Diego, CA) lives and works in Los Angeles. His work has recently been shown at Ballroom Marfa (Texas), LAXART (Los Angeles), the Zabłudowicz Collection (London), the Pomona College Museum of Art (California), Museo MADRE (Naples), International Center of Photography (New York), and the American Academy in Rome. His work is in the collections of the Museum of Contemporary Art, Los Angeles, LACMA, Los Angeles, Centre Pompidou, Paris, Albright-Knox Art Gallery, Buffalo, and the International Center for Photography, New York, among others. He received his BA from Reed College and his MFA from ICP-Bard. He has published more than ten books, including *Death Sequence* (Karma, 2014), *Life Size* (Karma, 2012), *Studio Space Print Time* (Printed Matter, 2013), *Light Work* (Gottlund Verlag, 2010) and *Visible Library* (Lay Flat, 2011).

**Jessie Gold** is a New York based dancer and artist whose work intersects the avenues of dance, music, experimental image making and performance. Gold has performed/collaborated with the choreographers and artists Maria Hassabi, Caitlin Cook, Naomi Fisher, Dara Friedman, Rebecca Brooks, Frank Benson, Paige Martin, Justine Lynch, Nancy Garcia, Paulina Olowska, Robert Melee and Walter Dundervill. Her work as dancer and an artist has been in art galleries, museums, bars, and on the stage in venues ranging from Dance Theater Workshop (NY), Dancespace Project (NY), The Kitchen (NY), MoCA (Miami), Bas Fisher Invitational (Miami), Home Alone 2 (NY), Art Basel Miami Beach (Miami), Andrew Edlin Gallery (NY), Basilica Hudson (NY) and MoMA (NY). Gold is a co-founder of Cafe Dancer.

**Elizabeth Hart** is a New York based musician and dancer. She is the bassist and original member of the psychedelic rock band, Psychic Ills, with whom she tours internationally and in the US. Psychic Ills will be releasing their 5th album in spring 2016. She was also the bassist for the band, Effi Briest. Hart has worked and performed with various artists, dancers and choreographers including: Naomi Fisher, Dara Friedman, Rebecca Brooks, Caitlin Cook, and Maria Hassabi. She was one of the founders of the dance/music collective SKINT, and continues to collaborate with fellow alum Jessie Gold as 'Hart of Gold' since April 2014.

**Jamie Kanzler** (b. 1989, Hanover, NH - d. 2013, New Orleans, LA) was a musician, poet, and artist. He received a BA from Sarah Lawrence College where he founded the Creative Artists Thinking Space (CATS) and graduated from the Putney School in Putney, VT. Jamie founded the poetry website [www.gaitincture.com](http://www.gaitincture.com) where he also contributed under the pen name September Spring. Several books of his poetry have been published along with Sam Falls's artwork, including *Death Sequence* (Karma, 2014), *Life Size* (Karma, 2012), *Val Verde* (Karma, 2011), and *There Aren't Anymore Poets Stupid, There Aren't Anymore Stupid Poets* (Bodega, 2011). Jamie recorded and performed his music under the name Oldd News, releasing the *Trip 7"* (Wharf Cat Records, 2011), *The Cops Took My Board E.P.* (self released, 2009), and now *Oldd News E.P.* (Wharf Cat Records, 2015).

### **Funding Credits**

This exhibition is made possible with support from Hannah Hoffman Gallery, Galerie Eva Presenhuber, Galleria Franco Noero, and Wharf Cat Records; and in part by 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.



### **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.

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## Artist Statement:

I lock in with Jamie everyday and spin, for a minute or an hour, sometimes most of the night, I hold him and he holds me. The main distinction I see between life and death is the way time moves, and its respective wake. Life is a heterogenous mixture of day and night where time is barreling forward and the imposing oppositions within experience and emotion compound rapidly with only brief moments of pure reflection. Death seems a homogeneous state of cool smooth darkness that dissolves the conflicts of life and carries time as its twin. Rather than fading to black, rather than really going down that road, I synched up with it and danced with it, listened to it. Instead of blocking out loss by losing myself, I embraced the myriad emotions and memories. I felt Jamie more present than ever and realized that as much as I lost him he lost me, and so as much as my thoughts were still with him, his were with me. I realized we are still brothers, we could still sing together, make art together, and live together.

Jamie, a.k.a. Oldd News, had been working on this album for about two years. We had recorded a couple singles in a studio in Greenpoint with Trip, who started a record label (Wharf Cat) largely around Jamie and his good friend Quentin, a.k.a. Big French. I remember them coming down from Sarah Lawrence and Bard that spring before they both graduated. Big French with his band really turned on in the studio and made almost an entire album in a weekend. Jamie came alone and hated it; it didn't make sense, he had always recorded his music on his bed late at night, all night. It was personal and sounded close. He went back and mastered that sound in this extremely intimate portrait here. He sent Trip and I this EP a couple months before his unexpected death, and it glistens like a diamond in its own darkness. At the same time I was working with Trip over the past couple years on vinyl projects, trying to figure out how to deal with the materiality of a record that mimics the unique and genuine nature of film in photography, the flesh of their respective mediums. We were working on hand-cut and then laser-cut vinyl records that would guide the needle of the turntable in elliptical and non-regular movements which dancers would then mimic, following the spin of a record while moving sporadically along the plane of the x-axis as the needle goes in and out. The problem was that the technology of making a plastic record with laser-cut lines was even worse than my poor capacity as a musician, and we not only had no physical product but also no music.

Jamie was a musician as well as a poet. He was an obsessive reader since he learned how and he wrote hundreds of poems under the pen name September Spring. Navigating my way through losing him, I first made a large work of 24 canvases to honor every year of his life, shaped as oversized books left outside to fade along the "spines" or edges of the canvas like old books in a bookshelf. Jamie had recently covered the Amy Winehouse song *Back to Black*, and I was listening to this on repeat when I conceived the work. I was thinking about the blackness I was feeling and how to make art in such a state, when I came upon traditional oil painting technique of chromatic black, making black from mixing colors together to add depth and even light to the dark. So I dyed the first canvas yellow, Jamie's favorite color, and then added another color to the bath for each canvas, each year, until by the end the 24th panel was chromatic black.

This work is a synthesis of all of the above. It is a collaboration of Jamie and myself, of color and darkness, of music, art, and dance, of life and death. The dancers Jessie Gold and Elizabeth Hart are the psychic mediums that hold us together and interpret the spaces between us to reveal the connection. They become the movement of the needle inward and spinning record to make the music form visual art. Jamie had 24 dynamic years and over the course of the show the 24 rugs become representations of this time, blending the lightness of days to the darkness at the end, the colorful depth of the center, the core of every mortal life. The 24th rug remains the same everyday, accumulating the peace of everything and nothing, time as a singularity with the blackness of pure understanding. As I continue to spin here in life, Jamie spins in the afterlife, but we are always in sync and every day there is a moment where we lock in as the dancers see each other through the opening in the scrim; every rotation, as we hold each other in every cycle of the day, in every beat of our hearts.