

# The Kitchen

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## Aki Sasamoto: *Yield Point* April 6–May 13, 2017

“Aki Sasamoto nimbly straddles the line between installation and performance artist.” – *The New York Times*

After an encounter with a tensile testing machine—which measures the state of matter as it turns plastic, with elements traveling back and forth to produce resonance—Aki Sasamoto started to construct *Yield Point*, an installation exploring the need for sufficient elasticity in life. How close can one approach one’s breaking point, and what happens between one’s limit and one’s end?

As Sasamoto writes, “When I am stretched, my body fails me, and only then do I realize I had already started to collapse some time before the shut down. Backtracking to uncover an exact tipping point, I collect multiple hypothetical scenarios, repeating the moment of collapse. This is how a single collapse generates many wounds. I have an empathetic bond with the droopy elastic band of worn underwear. Sometimes I feel just like it. I wish to learn from this and elongate the healthy life of the material next time. I swear this to each object I greet (a new pair of underwear, a new notebook, a new partner, etc). But the chicken race leads me to approach a threshold again, multiplying my wounds anyhow. I am now an expert in stretching.”

For this Brooklyn-based, Japanese artist, an object is never understood merely as its humble self, but instead exists within a web of associations and relationships—connections that may take shape through intricate networks of cords and cables, but only at the same time as suggesting invisible links between the personal and universal.

In *Yield Point*, such objects will be quietly performing within a lighting design by Madeline Best, and Sasamoto will insert weekly performances to unpack the notion of elasticity, sometimes solo, and other times with saxophonist Matt Bauder or singer-songwriter AlSarah. *Yield Point* is curated by Tim Griffin and Matthew Lyons as part of The Kitchen L.A.B.: Position.

*Yield Point* will be on view April 6–May 13 at The Kitchen (512 West 19th Street). Exhibit hours are Tuesday–Saturdays, 11am–6pm. An opening reception will take place on April 6, from 6–8pm. All performances are free; capacity is limited.

### **Performance schedule:**

Thursday April 13, 6pm: Aki Sasamoto solo  
Saturday April 15, 6pm: Aki Sasamoto solo  
Thursday April 20, 6pm: Aki Sasamoto with Matt Bauder  
Saturday April 22, 4pm: Aki Sasamoto with Matt Bauder  
Thursday April 27, 6pm: Aki Sasamoto solo  
Saturday April 29, 6pm: Aki Sasamoto solo  
Thursday May 4, 6pm: Aki Sasamoto with AlSarah  
Saturday May 6, 6pm: Aki Sasamoto with AlSarah

**Aki Sasamoto** was born in 1980 in Kanagawa, Japan and now lives and works in New York. Ever since her acclaimed contribution (entitled *Strange Attractors*) to the *2010 Whitney Biennial*, Sasamoto has gained wide recognition for her use of sculpture, video, and sound to recast the ordinary as the theatrical. Exploring the nuances and peculiarities of everyday life, these chameleonic performance / installation works revolve around

gestures suggesting nothing and everything. Her installations are careful arrangements of found and altered objects, and the decisive actions and monologues in her occasionally improvisational performances create a kind of living feedback, responding to sound, objects, and moving bodies. The constructed stories seem personal at first, yet oddly open to variant degrees of philosophical access, relation, and reflection.

Recent solo shows include *Delicate Cycle*, SculptureCenter, Long Island City, NY (2016), *No Choice*, Harmony Murphy Gallery, Los Angeles, CA (2015); *Wrong Happy Hour*, JTT, NY, NY (2014); *Talking in Circles in Talking*, Soloway, Brooklyn, NY (2012); and *E\_O*, Take Ninagawa, Tokyo, Japan (2012).

Recent group exhibitions include *Yebisu International Festival for Art & Alternative Visions 2017*, Tokyo Photographic Art Museum, Tokyo, Japan (2017); *Kochi-Muziris Biennale 2016*, Kochi, Kerala, India (2016); *11th Shanghai Biennale*, Power Station of Art, Shanghai, China (2016); *O / U*, Room East, NY, NY (2016); *Visitors*, Governor's Island, NY (2015); *Dojima River Biennale 2015*, Dojima River Forum, Osaka, Japan (2015); *Frieze Projects*, Frieze New York, Randall's Island, NY (2015); *Parasophia: Kyoto International Festival of Contemporary Culture*, Horikawa Danchi, Kyoto, Japan (2015); and *Pier 54*, High Line Art, NY, NY (2014).

Recent performances include *Food Rental*, High Line Art, NY, NY (2015); *Skewed Lies/Parallel Stare*, Luxembourg & Dayan, NY, NY (2015); *Sunny in the Furnace*, The Kitchen, NY, NY (2014); and *Skewed Lies*, TBA Festival, PICA, Portland, OR (2014).

### **Funding Credits**

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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.

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