

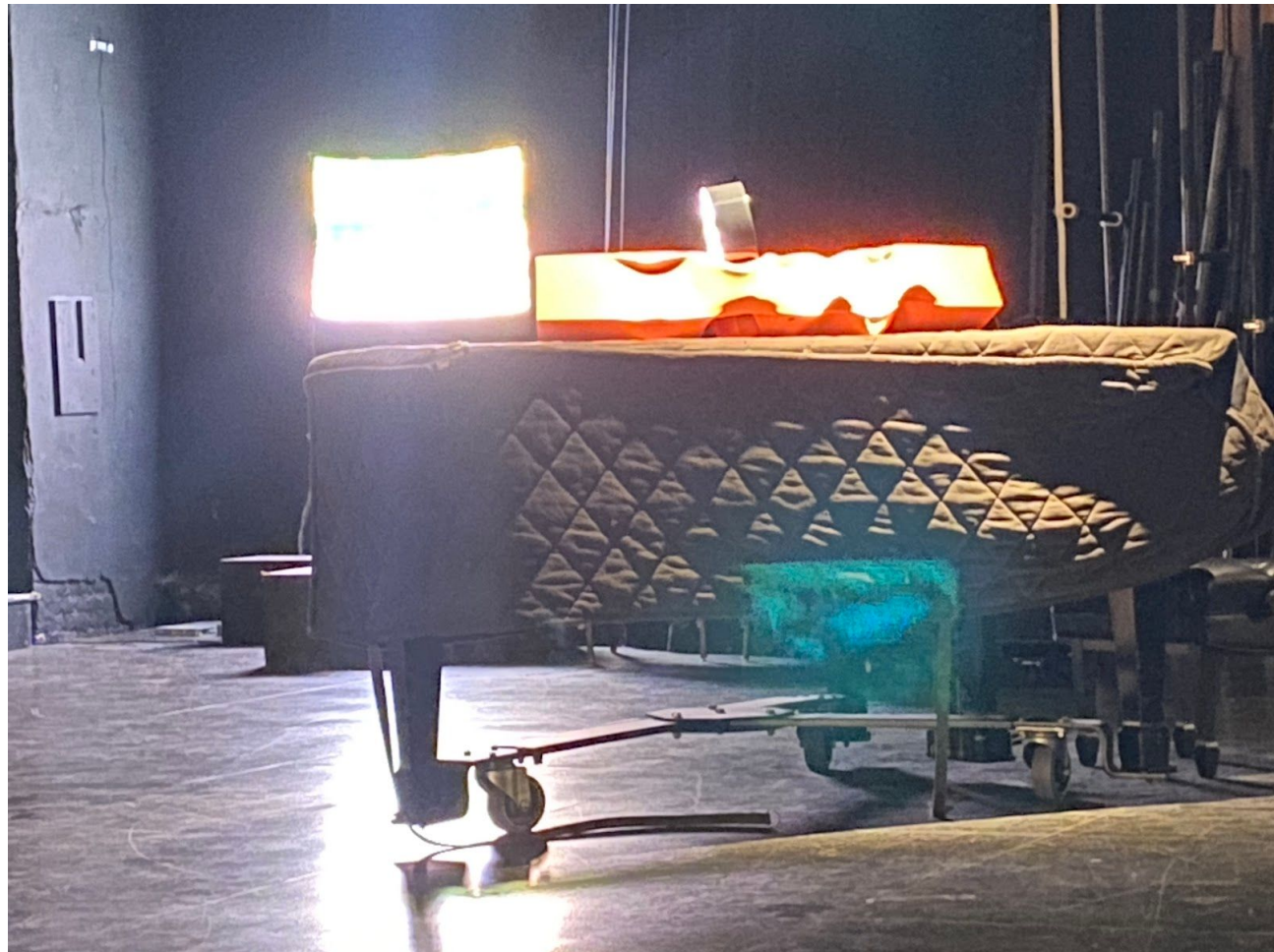
The Kitchen

Ice and Fire: A Benefit Exhibition in Three Parts

October 15, 2020–March 13, 2021

Ice and Fire Part III Now Open

Viewable online at 512w19.thekitchen.org



Artists featured in Part III: Ai Weiwei, Ei Arakawa, Ed Atkins, Kevin Beasley & Ralph Lemon, Carol Bove, Abraham Cruzvillegas, Trisha Donnelly, Sam Falls, Charline von Heyl, Michael Krebber, Barbara Kruger, Louise Lawler, Rodney McMillian, Albert Oehlen, Virginia Overton, Laura Owens, Matthew Ritchie, Wolfgang Tillmans, Rirkrit Tiravanija, Mary Weatherford, Lawrence Weiner

Full artist list: Ai Weiwei, Ei Arakawa, Cory Arcangel, John Armleder, Ed Atkins, Tauba Auerbach, Kevin Beasley & Ralph Lemon, Robert Bordo, Carol Bove, Cecily Brown, Tony Cokes, Abraham Cruzvillegas, Trisha Donnelly, Roe Ethridge, Sam Falls, Peter Fischli, Cy Gavin, Nan Goldin, Mark Grotjahn, Wade Guyton, Peter Halley, Rachel Harrison, Mary

Heilmann, Charline von Heyl, Lynn Hershman Leeson, Jacqueline Humphries, Alex Israel, Michael Krebber, Barbara Kruger, Louise Lawler, Simone Leigh, Zoe Leonard, Robert Longo, Robert Mapplethorpe, Rodney McMillian, Senga Nengudi, Albert Oehlen, Ken Okiishi, Tony Oursler, Virginia Overton, Laura Owens, Mai-Thu Perret, Stephen Prina, Matthew Ritchie, Ed Ruscha, Taryn Simon, Haim Steinbach, Emily Sundblad and T. J. Wilcox, Wolfgang Tillmans, Rirkrit Tiravanija, Rosemarie Trockel, Danh Võ, Mary Weatherford, Lawrence Weiner, Christopher Williams, Jordan Wolfson, Christopher Wool, Anicka Yi

The Kitchen is pleased to announce the third phase of *Ice and Fire: A Benefit Exhibition in Three Parts*, featuring new artworks by artists from throughout the organization's community in New York and beyond. Organized by artists and Kitchen board members Wade Guyton and Jacqueline Humphries with The Kitchen's curatorial team, *Ice and Fire* will raise funds toward a planned renovation of the organization's 19th Street building on the occasion of The Kitchen's 50th anniversary, ensuring that the organization will remain a platform for artists in the historic and beloved building it has called home since 1986.

Taking place on all floors of The Kitchen's three-story building at 512 West 19th Street in Chelsea, the exhibition is named after the organization's inaugural event in the space in January 1986, *New Ice Nights*, which was described as "two evenings of performance and media: a fire sale to accelerate the current thaw."

Part III of *Ice and Fire* opened on January 25. This third rotation features newly installed artworks by Ai Weiwei, Ei Arakawa, Ed Atkins, Carol Bove, Sam Falls, Charline von Heyl, Michael Krebber, Louise Lawler, Rodney McMillian, Virginia Overton, Laura Owens, Wolfgang Tillmans, and Lawrence Weiner. Works by Barbara Kruger, Albert Oehlen, and Mary Weatherford were not able to be present in the building and therefore are represented in Part III virtually in the form of digital collages; a wall mural by Abraham Cruzvillegas has also been digitally inserted into images of The Kitchen's building. Details about these works exist on the artist pages on the exhibition website.

Additionally featured in Part III are three works created for The Kitchen on the occasion of this exhibition: new sculptures by Rirkrit Tiravanija (*untitled 2021 (CBGB in 2021)*) and Virginia Overton (*Untitled (Schedule 40)*) and a video-based installation by Kevin Beasley and Ralph Lemon that revisits their collaborative performance *Rant #3*, staged at The Kitchen in February 2020. Artist Matthew Ritchie has contributed the painting *A bridge, A gate, An ocean* (2014) to the exhibition, and in the final weeks of the show, he will film a short performance that engages with the canvas.

The Part III artworks are displayed in The Kitchen's building alongside pieces previously installed in Part I (October 15–November 14) and Part II (December 7–January 9). Part III will remain on view through March 13, 2021, extending the exhibition's run past the originally announced closing date in January.

The Kitchen's 19th Street space has been open to the public by appointment only since March 2020 in response to the COVID-19 pandemic and will remain this way in preparation for the renovation project, which will begin later this year. Given the current state of the building, and in line with The Kitchen's commitment to experimental program formats, *Ice and Fire* takes

speculative shape as an exhibition that is available for viewing largely through reproductions seen online and in a forthcoming exhibition catalogue. A dynamic online viewing room (512w19.thekitchen.org) presents images of the included artworks and installation views. Additionally, newly created artworks by artists including Roe Ethridge, Tony Oursler, and others who have documented the exhibition in photographs and videos will be added to the online viewing room. These commissioned works allow viewers to see the exhibition through the artists' lenses as they respond to the artworks on display and their relationships to the spaces around them. Capturing this unique, transitional moment in The Kitchen's history, the images will make normally unseen spaces of the institution viewable to the public (in some cases for the first time) and will record the building in its current state, before renovation begins.

Across its three parts, *Ice and Fire* includes more than fifty artists who have enduring relationships with The Kitchen, featuring many who first exhibited or performed soon after the organization's founding in 1971—including Nan Goldin, Barbara Kruger, Robert Longo, Robert Mapplethorpe, and Senga Nengudi—as well as others who contributed to the program within the past decade, such as Cory Arcangel, John Armleder, Ed Atkins, Abraham Cruzvillegas, Sam Falls, Simone Leigh, Zoe Leonard, and Danh Võ. The Kitchen is grateful to the gallery and foundation partners for their longstanding generosity to The Kitchen, and for their continuing commitment to artists. The Exclusive Print Partner for the exhibition is Absolut Art. Over the course of the exhibition, Absolut Art will produce three benefit prints to raise funds for The Kitchen's renovations, the first of which was made by Lawrence Weiner. This partnership underscores the commitment that Absolut Art and The Kitchen share to making a diverse range of artworks accessible to a broad public.

To learn more about *Ice and Fire*, please read the exhibition text [here](#).

Ice and Fire is curated and organized by artists (and Kitchen board members) Wade Guyton and Jacqueline Humphries with The Kitchen's curatorial team of Tim Griffin, Elizabeth Wiet, Matthew Lyons, Lumi Tan, and Alison Burstein.

APRIL 24, 1974

DEAR FELLOW ARTISTS,

IT'S RECENTLY COME TO OUR ATTENTION THAT THE KITCHEN AT 59 WOOSTER STREET IS HAVING DIFFICULTY RAISING \$3,000 IN AMORTIZED RENT. THEY MUST RAISE THIS SUM BY MAY 31, 1974.

WE, THE UNDERSIGNED, FEEL THAT THE KITCHEN HAS PROVIDED A UNIQUE SERVICE TO ARTISTS LIVING AND WORKING IN THE DOWNTOWN AREA OF NYC. IT IS THE ONLY PUBLIC FACILITY IN THIS AREA DEVOTED TO SHOWING EXPERIMENTAL WORKS BY ARTISTS INVOLVED IN THE AREAS OF MUSIC AND VIDEO (AND RELATED PERFORMANCES). FURTHERMORE, IT IS ONE OF THE FEW PLACES IN NYC WHERE THESE TYPES OF WORKS MAY BE SEEN. THE LOSS OF THE KITCHEN WOULD SERIOUSLY UNDERMINE THE EFFORTS OF ARTISTS WORKING IN THESE AREAS TO SHARE THEIR WORK WITH THE PUBLIC.

WE URGE THOSE WHO ARE IN A FINANCIAL POSITION TO CONSIDER THE KITCHEN'S PLIGHT, TO RENDER ~~THEM~~ ^{IT} ASSISTANCE.

NAME	ADDRESS
JOHN FISCHER	83 LEONARD St NY - NY - 10013
DAVIDSON GIGLIOTTI	MAPLE VALLEY LANESVILLE N.Y. 12450
Beryl Korot	57 Fifth Ave NYC NY 10003
Wes Phillips	415 Lafayette St. NYC. NY 10003
Thomas McCarthy	107 7th St NY NY 10003
Joseph J	197 4th St. NYC NY 10003
Miriam Knauer	122 Spring St. NYC NY 10012

About The Kitchen in Anticipation of its 50th Anniversary:

In the nearly fifty years since its founding in 1971 by video artists Steina and Woody Vasulka, The Kitchen has served an essential function in providing a community and context for kinds of artmaking and discourse that could be housed nowhere else. From its original focus on video art to its groundbreaking embrace of interdisciplinarity, The Kitchen has strived to offer what Steina Vasulka called "a home for the homeless" in art. Following this mandate, The Kitchen became a place for artists whose groundbreaking work demands an alternative institutional context whose very shape can answer directly to the desires and needs of an emerging artistic community.

The Kitchen took its name from its initial location in the former kitchen of the Mercer Arts Center at 240 Mercer Street. After operating in that space from 1971–1973, the organization moved to its own loft on the corner of Wooster and Broome Streets from 1973–1985. Noise complaints were common during the time in this Soho loft, and ultimately these neighborhood issues and other factors prompted The Kitchen to relocate to its three-story Chelsea space in January 1986.

In its early years, The Kitchen solidified its reputation as a place renowned for its firsts in art, music, and performance. To name just a few early examples: the first concert by Talking Heads in

1975; the first performance of Philip Glass and Robert Wilson's *Einstein on the Beach* in 1976; Robert Mapplethorpe's first exhibition, titled *Pictures*, in 1977; Sherrie Levine's first solo exhibition and the legendary downtown concert series *New Music, New York* in 1979; the first presentation of Cindy Sherman's *Untitled Film Stills*, Julius Eastman's landmark *Crazy N****r*, and Laurie Anderson's *United States Part II* in 1980; the pivotal exhibition *Pictures and Promises* organized by Barbara Kruger in 1981; and Nam June Paik's *Good Morning, Mr. Orwell* and Adrian Piper's *Funk Lessons* in 1984, among so many other key moments for artists and for New York's cultural landscape.

And this is only a fraction of those artists who have made groundbreaking work inside The Kitchen's walls in both Soho and Chelsea. The 19th Street building has been the site of numerous seminal events such as the first concert by Antony and the Johnsons in 1997 and, more recently, game-changing exhibitions and performances by artists like Chantal Akerman, Gretchen Bender (whose *Total Recall* first showed here in 1987), Meriem Bennani, Simone Leigh (whose first solo exhibition was at The Kitchen in 2012), Ralph Lemon, Rodney McMillian, Moor Mother (Camae Ayewa), Virginia Overton, Sondra Perry, Tyshawn Sorey, Danh Võ, and Anicka Yi. Additionally, The Kitchen has hosted in Chelsea a range of impactful group exhibitions such as *Besides, With, Against, and Yet: Abstraction and The Ready-Made Gesture* (2009), *From Minimalism into Algorithm* (2016), and our collaboration with The Racial Imaginary Institute, titled *On Whiteness* (2018). Among the other artists who have presented work across the decades at The Kitchen are (in no particular order) Steve Reich, Greg Tate, Arto Lindsay, Anthony Braxton, Arthur Russell, Beastie Boys, Brian Eno, Cecil Taylor, Charlemagne Palestine, Claudia Rankine, Dan Graham, Bill T. Jones, Debbie Harry, John Cale, Jazzy Jeff, Eliane Radigue, Jeff Koons, Fab Five Freddy, George Lewis, John Cage, Karen Finley, Keith Haring, Keith Sonnier, Kerry James Marshall, Kiki Smith, La Monte Young, Darius James, Laurie Spiegel, Lucinda Childs, Maryanne Amacher, Morton Subotnick, Muhal Richard Abrams, Wadada Leo Smith, Okwui Okpokwasili, Glenn Branca, Fred Moten, Richard Serra, Robert Ashley, Robert Gober, Rock Steady Crew, Sonic Youth, Steve Paxton, The Raincoats, Tony Conrad, Vijay Iyer, Urban Bush Women, Yuka C. Honda, Zeena Parkins, Jack Goldstein, and Vernon Reid.

Just as artists have shaped The Kitchen's programmatic directions over the past five decades, their abiding sense of community and collective investment in the institution have been central to its longevity. Echoing a fundraising petition (shown above) that artists initiated in 1974 to raise money to cover rent expenses, *Ice and Fire* is made possible by the generosity of valued members of The Kitchen's extended network who are committed to improving 512 West 19th Street in order to solidify the institution's ability to support its artists and audiences well into its next fifty years.

The Kitchen's planned renovation will make significant improvements to the building without altering its historic character. Rather than expanding the institution's footprint, this project will make fundamental improvements to the building's infrastructure—from the lobby and stairwells to the elevator and dressing room—while also creating a new residency space for artists and small-scale gatherings and a new third-floor gallery. As important to this project is The Kitchen's ongoing investment in the Chelsea community. Since The Kitchen arrived on West 19th Street as one of the first art institutions in a neighborhood that was, at the time, primarily industrial, the area has evolved dramatically, becoming a concentrated hub for commercial art galleries, nonprofit art spaces, and theaters alike. In recent years, as Chelsea has continued to transform, many

organizations have been priced out by skyrocketing rents and the prioritization of new construction. Yet throughout, The Kitchen has remained in its location, persistently upholding within the neighborhood the experimental, artist-centric spirit that defines the institution and that motivated the institution's staff and board to make the unexpected choice in 1986 to relocate to this very space in order to foster new opportunities for artistic production. The planned renovation ensures that The Kitchen will be able to function effectively within its building for decades to come, even as the landscape around it changes.

Exhibition Sponsors and Credits

Gallery and Foundation Partners: 303 Gallery, 47 Canal, Tanya Bonakdar Gallery, Bortolami Gallery, Galerie Gisela Capitain, Massimo de Carlo, James Cohan, Sadie Coles HQ, Paula Cooper Gallery, Galerie Chantal Crousel, Bridget Donahue, Thomas Erben Gallery, Gagolian, Gladstone Gallery, Marian Goodman Gallery, Greene Naftali, Hauser & Wirth, Hannah Hoffman, kurimanzutto, Simon Lee Gallery, Lévy Gorvy, Lisson Gallery, The Robert Mapplethorpe Foundation, Matthew Marks, Metro Pictures, Carolina Nitsch, Friedrich Petzel, Galerie Francesca Pia, Reena Spaulings Fine Art, Sprüth Magers, White Cube, David Zwirner

Framing Sponsors: Minagawa Art Lines and City Frame

Exclusive Print Partner: Absolut Art

About Absolut Art:

Founded with the mission of making art accessible and affordable, Absolut Art is a tightly curated, global art gallery that sells limited edition prints that ship within 48-hours. Absolut Art collaborates with all levels of artists and prioritizes diversity. The direct-to-consumer model focuses attention on creating a quality experience for collectors and artists alike, offering exclusive collections co-curated by the likes of Wu-Tang Clan and New York's Metrograph movie theater, and charitable partnerships with leading artists such as Kehinde Wiley. Currently home to prints by Mona Chalabi, Tiff Massey, Hank Willis Thomas, Shantell Martin, Jayson Musson, and more, the platform is an extension of Absolut's thirty year history of working with artists like Andy Warhol, Keith Haring, and Louise Bourgeois. For more information, please visit www.absolutart.com.

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