

Reena Spaulings Fine Art
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KIM GORDON

Design Office: "The Pitch"

March 18 – April 28, 2018

Reena Spaulings presents *Design Office: "The Pitch,"* an installation of new works and a spoken text by Kim Gordon. A series of spray-painted canvases are marked with the negative forms of fallen palm fronds as well as arrangements of flung personal items such as leggings, high heel shoes, handbags and a book. Small scale ceramic nudes are presented on readymade "event tables," some of these illuminated by LED lights, all printed with "The Pitch" – a title that takes on a logo-like, promotional function throughout the exhibition.

Programmed onto handheld audio guides, the voice of Gordon narrates a story about drifting between the art world and Hollywood while pitching a concept for a television show based on her own memoir. To package and pitch oneself as content for online platforms such as Amazon or Netflix is to perform a sort of becoming-media that is not entirely foreign to the productive life of the contemporary artist. As the artist becomes both star and producer, subject and agent, of her own dramatic series, the gallery now takes on the role of show runner. Here, art objects are set at a strange distance in relation to the narrative, working now as props or décor, or possibly illustrations for a story about the professionalization of getting lost. "The Pitch" improvises an exhibition within the sometimes tenuous relation between the transmission of a spoken text and the works hanging on the wall. Meanwhile, a second track of ambient sounds such as wind, guitar and a drive to Malibu plays back through external speakers.

Public advertising for TV shows such as "American Gods," "Catastrophe" and "I Love Dick" has been cut up and gone over with charcoal and watercolor by the artist. Leading up the gallery stairwell, this series of framed collages seems to promote current online programming, suggesting the sort of meeting places described in Gordon's noir story... places where a pitch would be demanded.

Kim Gordon studied at the Otis Art Institute in Los Angeles in the late 1970s and has continued to work as an artist since then. Her first solo exhibition, presented under the name 'Design Office,' took place at White Columns in 1981. In a 1980 statement about Design Office, Gordon wrote: "... the general area of interest for myself is experimental, using art to deconstruct design, ... and design to deconstruct art as it exists within varying lifestyles ...". Design office began in 1980 as a way to practice art outside the gallery system. The first projects involved friends' apartments, as a reflective intervention into the lifestyles of its clients. The design activity was not meant to be well executed or have a certain "look" or style. It was a low-fi aesthetic, recycling found objects, using spray paint, watercolor, vinyl flooring, etc, taking interior design magazines as a quasi model. Later installations in galleries involved art objects, using paintings as place-holders or signs for art objects. Events were often part of the solution. Most of these were collaborations with the artist Jutta Koether: 'Club in the Shadow,' for Kenny Schachtler, 'Dead Already,' at Reena Spaulings Fine Art, and the Reverse Karaoke tent were for curators Electra at the South London Gallery.

For the past thirty years Gordon has worked consistently across disciplines and across distinct cultural fields: art, design, writing (*ZG*, *Real Life*, *Artforum* etc.), fashion (*X-Girl*), music (inc. Sonic Youth, Free Kitten, Body/Head), and film/video (both an actress and director.)