

In Support
Featuring Fia Backström,
Francisca Benítez, Papo Colo,
and Clynton Lowry

November 18, 2021–March 12, 2022

Organized by Alison Burstein, Curator, Media and
Engagement, with project management by Zack
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The Kitchen

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INTRODUCTION

For mission-driven, non-profit institutions like The Kitchen, the notion of support is loaded: it is as tied to relationships with artists and audiences as it is to financial appeals to donors and other stakeholders. The significance of support as a concept has only increased in the present moment, in light of widespread calls for institutions to confront questions about the extent to which various support structures are suited to addressing systemic failings and the exacerbating effects of the COVID-19 pandemic. For The Kitchen, these crucial interrogations dovetail with the internal reflection occasioned by institutional milestones: its 50th anniversary in 2021 and the announcement of upcoming renovations to its Chelsea building, which it has occupied since 1986.

In Support takes on the project of parsing these various dimensions of support as related to institutional activities. This exhibition calls for an examination of how support operates in distinct—and often unseen—ways as an offering, practice, and position within and beyond institutional settings. Featuring new commissions by Fia Backström, Francisca Benítez, Papo Colo, and Clynton Lowry, the exhibition is sited in The Kitchen's three floors and mezzanine levels, including in many areas that have never before been open to the public. The physical placement of the artists' works furthers the exhibition's investigations: these pieces respond to interstitial architectural sites that both hold up the building and hold artists, staff, and audience members as they enact, exchange, or negotiate support in its manifold forms.

The title of the exhibition alludes to a stance that institutions commonly articulate in language describing their aims, activities, and ways of engaging publics—for instance when stating that their programming serves “in support” of artistic experimentation. *In Support* invites participating artists to probe the meaning and implications of such expressions, asking: who and/or what do institutions like The Kitchen support? Who and/or what supports them? In what ways do institutions position themselves in support of people, projects, or causes? What hierarchies of support exist within and among institutions? Is support inherently good?

“In support” additionally serves as a statement of intent for how the artists, curator, production manager, and staff have engaged with the given subject while realizing the exhibition. Here the exhibition's process and format take up a call voiced by artist Céline Condorelli in the book *Support Structures* (2009) to “not think about support, but—tautologically perhaps—be supportive to it, and think ‘in support’.” In this spirit, the open-ended prompt for artists to create new work encourages

them not only to consider support as an abstract idea, but also to challenge, embed into, or expand on existing frameworks for support within and beyond institutions.

The process of realizing *In Support* has been a collaborative exercise in negotiating the opportunities—and grappling with the limitations—of different types of structural, fiscal, interpersonal, and ideological support. The exhibition’s artists developed their ideas by exploring every corner of 512 West 19th Street, talking with staff about current and historical institutional protocols, and/or poring over the institution’s archive and internal documents. Collective conversations revolved around a range of questions, from which of The Kitchen’s materials artists could incorporate into their artworks to how visitors could encounter art in parts of the building that would continue to serve as active sites for administrative tasks. Along the way, common forms of entanglements between different support structures became clear. In some cases, the desire to nurture artistic visions ran up against the limits of financial resources or staff capacity. In others, the ability to devise creative and effective methods for presenting multiple artworks in proximity to one another was contingent upon collaboration across the full group of artists and staff.

The resulting works ground the artists’ explorations in The Kitchen’s physical space in locations from the lobby, stairwells, and elevator to the administrative offices, dressing room, production workshop, storage areas, and roof. Certain pieces will unfold or evolve over the course of the exhibition. What unifies these works is a keen attention to how networks of support interlock across varied times, scales, and contexts, from the local to the global and the personal to the institutional.

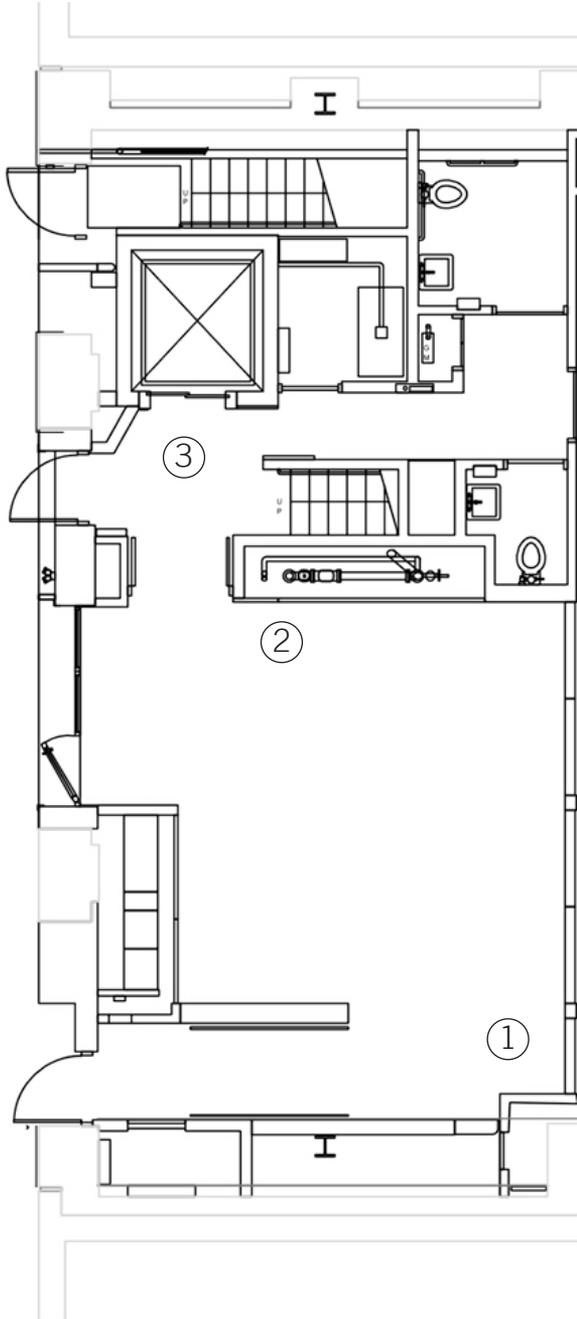
With its opening to the public, *In Support* invites visitors to engage with the artists’ lines of inquiry while wandering the lesser-travelled paths of The Kitchen’s historical building. This experience shifts focus away from what artists and audiences typically regard as the central zones of public presentations and toward the areas around them where supporting activities transpire. Spotlighting these interstices as dynamic sites in their own right, the exhibition carves out space for audiences, staff members, and other stakeholders to reflect on what can be learned about institutions when we reorient our axes of attention both spatially and conceptually.

— Alison Burstein

Checklist by Floor

Tour the building in any order you choose

LOBBY



CLYNTON LOWRY

1. *Invisible Art Handler (Light)*, 2021

HD video (color, sound 2:11 minutes)

and *Invisible Art Handler (Deliverable)*

HD video (color, sound, 7:38 minutes)

Courtesy of the artist

2. *Invisible Art Handler (Monitor)*, 2021

QR Code, 360-degree video (color, sound; 1:39 minutes)

Courtesy of the artist

3. *Invisible Art Handler (Mop)*, 2021

QR Code, 360-degree video (color, sound; 00:40 seconds)

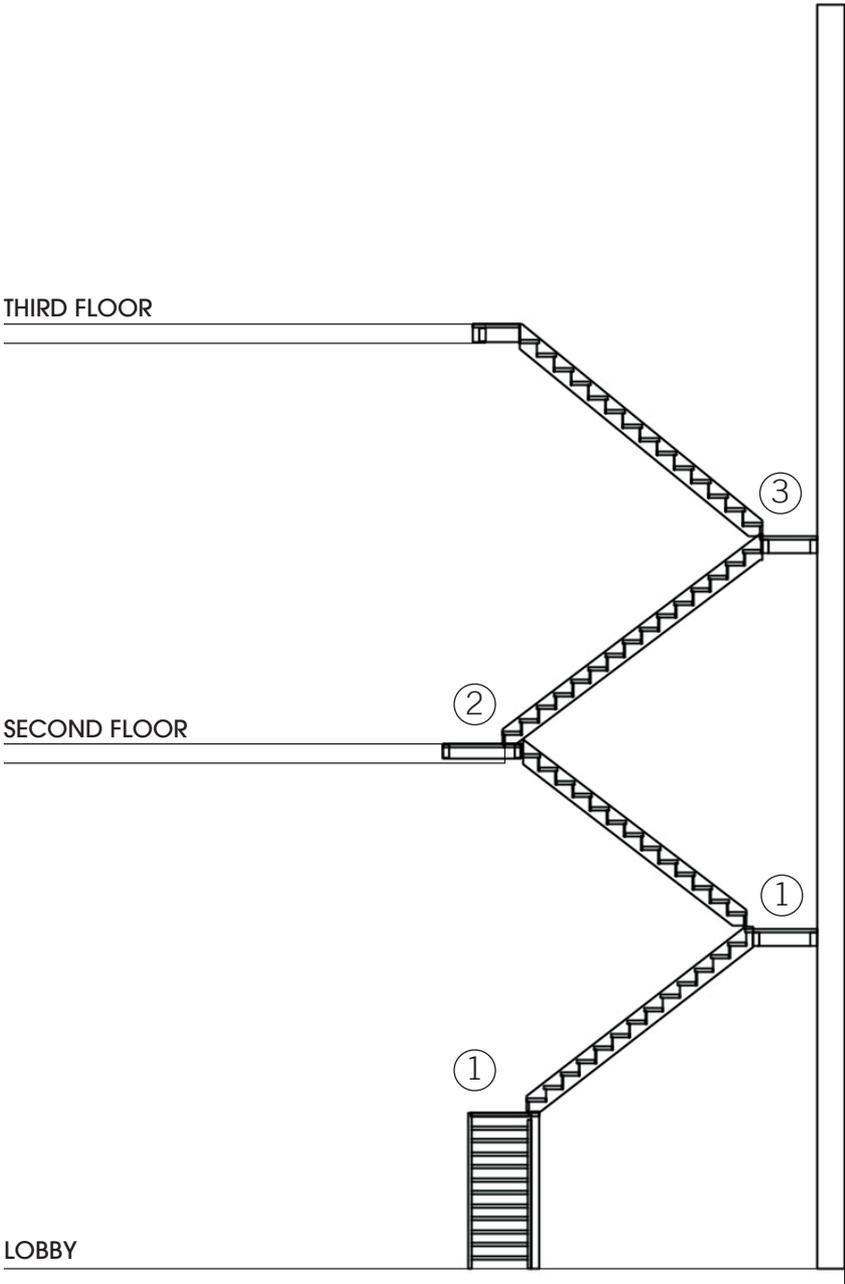
Courtesy of the artist

Playing with tropes of visibility and invisibility, Clynton Lowry's series *Invisible Art Handler*, sheds light on the typically unseen labor of art handlers and other technical crew members within institutions. Six QR codes placed throughout the building link to 360-degree videos portraying standard maintenance tasks, with the person enacting them missing from the frame. As the objects associated with each task move through spaces, the laborer becomes visible through his absence. Deploying hyper-invisibility as a strategy, Lowry points up the hierarchies of personnel within art institutions, and the often extreme lengths that some go to for the sake of hiding all traces of the support staff from public view.

The placement of the QR codes on the floor corresponds to the locations in which the activities took place, collapsing the distance between behind-the-scenes preparations like cleaning and installation and the presentation-ready spaces that members of the public typically encounter. Lowry's use of the QR code is also notable as an intervention into what has become a common technology in museums and galleries for delivering interpretive material about works of art. *Invisible Art Handler* proposes an alternative form of interpretation: rather than providing historical context or biographical information, these videos present the processes that precede and prop up a finished work as valuable references to enrich one's understanding of art.

In tandem with the presentation of this work in the exhibition, Lowry has arranged with The Kitchen for the *Invisible Art Handler* series to become part of its archive. As part of this collection, the videos will serve a dual function—both as records of some of 512 West 19th Street's spaces and upkeep procedures before the building's renovation and as exaggerated markers of the crew members whose contributions are not always recorded on the programmatic or administrative documents that live on in the archive.

STAIRWELL A



FRANCISCA BENÍTEZ

1. *Riego*, 2021

Four inkjet prints on archival paper (29.25 x 22 in. framed)

Courtesy of the artist

In the series *Riego*, Francisca Benítez trains her focus on the role that irrigation plays as what she calls a “life-support system” in the region where she grew up: the rural locality of Pichingal in Central Chile. The form of irrigation that is common to this area is known in Spanish as *riego botado*, which the artist translates as dumped irrigation or spill irrigation. Through this process, farmers and other irrigators flood their land in pieces by diverting water from canals and guiding it via dams according to the slope of the land and the direction of the current.

Central to *Riego* is a set of photographs that spotlight dams as the central technology underpinning this irrigation process. Constructed from found objects, these makeshift forms are examples of what Benítez calls “vernacular engineering”—infrastructural components that the irrigators improvise according to need. The sixteen photographs from this series installed throughout the building present a typology of dams that celebrates the irrigators’ ingenuity in creating countless combinations of natural elements and readily available man-made materials, each tailored to the particular characteristics of a given water flow and plot of land.

See pages 13, 17, and 25 for additional information about this series

CLYNTON LOWRY

2. *Invisible Art Handler (Ladder)*, 2021

QR Code, 360-degree video (color, sound; 00:45 seconds)

Courtesy of the artist

See page 9 for additional information about this series

FIA BACKSTRÖM

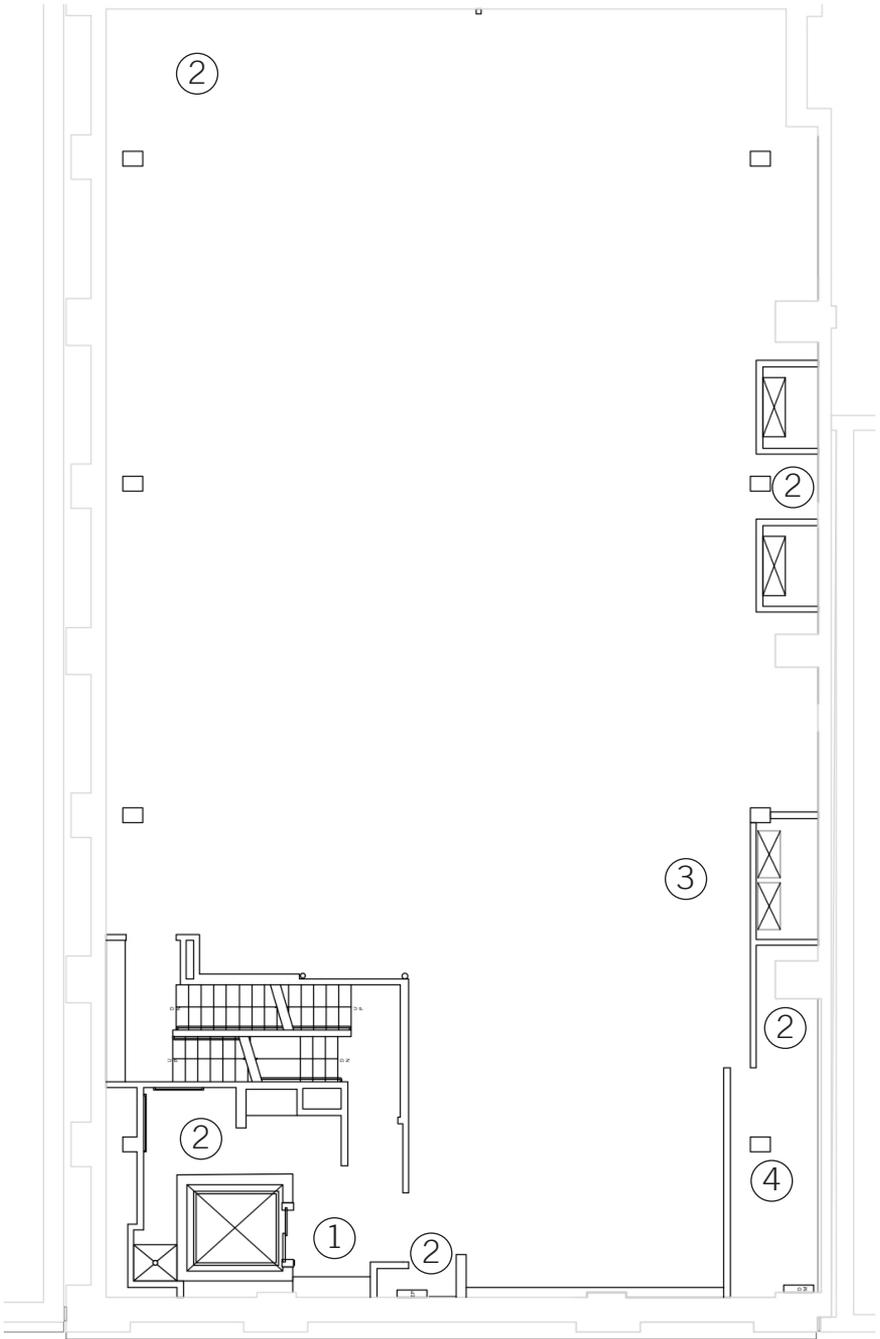
3. *The Last of US* — that safe spot in the dot above the I in the word life, 2021

Benjamin Moore paints

Courtesy of the artist

See page 18 for additional information about this work

FLOOR 2



FRANCISCA BENÍTEZ

1. *Riego* (Martin), 2021

HD video (color, sound; 6:12 minutes)

Courtesy of the artist

In the series *Riego*, Francisca Benítez trains her focus on the role that irrigation plays as a “life-support system” in the region where she grew up: the rural locality of Pichingal in Central Chile. In addition to photographs of dams, *Riego* includes videos and a sound work that chart the flow of water from a local river, Río Lontué, into the man-made waterway Canal Los Pobres de Pichingal, and further onto plots of farmland via a series of makeshift dams constructed from found objects. This progression of water is just one example of an extensive, community-operated network of canals at play throughout Central Chile. By redirecting water from the primary arteries to the surrounding lands, these channels help to maintain the fertility of the central valley. The network, which has been in operation for generations, has become increasingly necessary in recent years in the face of increased periods of drought and other effects of climate change.

The five videos from this series on display across the building shed light on the farmers who maintain this vast system on a daily basis. One video on the third floor establishes the river as the source around which the different irrigators revolve, while the other four center on individual farmers, tracking each person’s embodied knowledge of water flows. Through a process known in Spanish as “riego botado”—dumped irrigation or spill irrigation—these individuals use dams to guide water onto their land and to flood the earth piece by piece. As singular portraits, the videos underscore the typically solitary nature of the manual work required for this form of irrigation. Yet when considered together, the set is indicative of the collective infrastructures, practices, and communities that keep farming alive in this region.

See pages 11, 17, and 25 for additional information about this series

FIA BACKSTRÖM

2. *The Last of US* — that safe spot in the dot above the I in the word life, 2021

Plastic sheeting; gaffer tape; tie line; Benjamin Moore paints; theater lights

Courtesy of the artist

See page 18 for additional information about this work

CLYNTON LOWRY

3. *Invisible Art Handler (Light)*, 2021

QR Code, 360-degree video (color, sound; 00:59 seconds)

Courtesy of the artist

See page 9 for additional information about this series

4. *Room*, 2021

Moving Blanket Sleeping Bag, 2013 (moving blanket and accessories, dimensions variable); *Moving Blanket Jacket*, 2013 (moving blanket and accessories, dimensions variable); *Cereal Box*, 2021 (portfolio paper, 12x8x2.5 inches); *Invisible Art Handler Website*, 2021 (QR code, <https://invisible.art-handler.com/>); *Invisible Art Handler (Cables)*, 2021 (QR Code, 360-degree video (color, sound; 1:39 minutes))

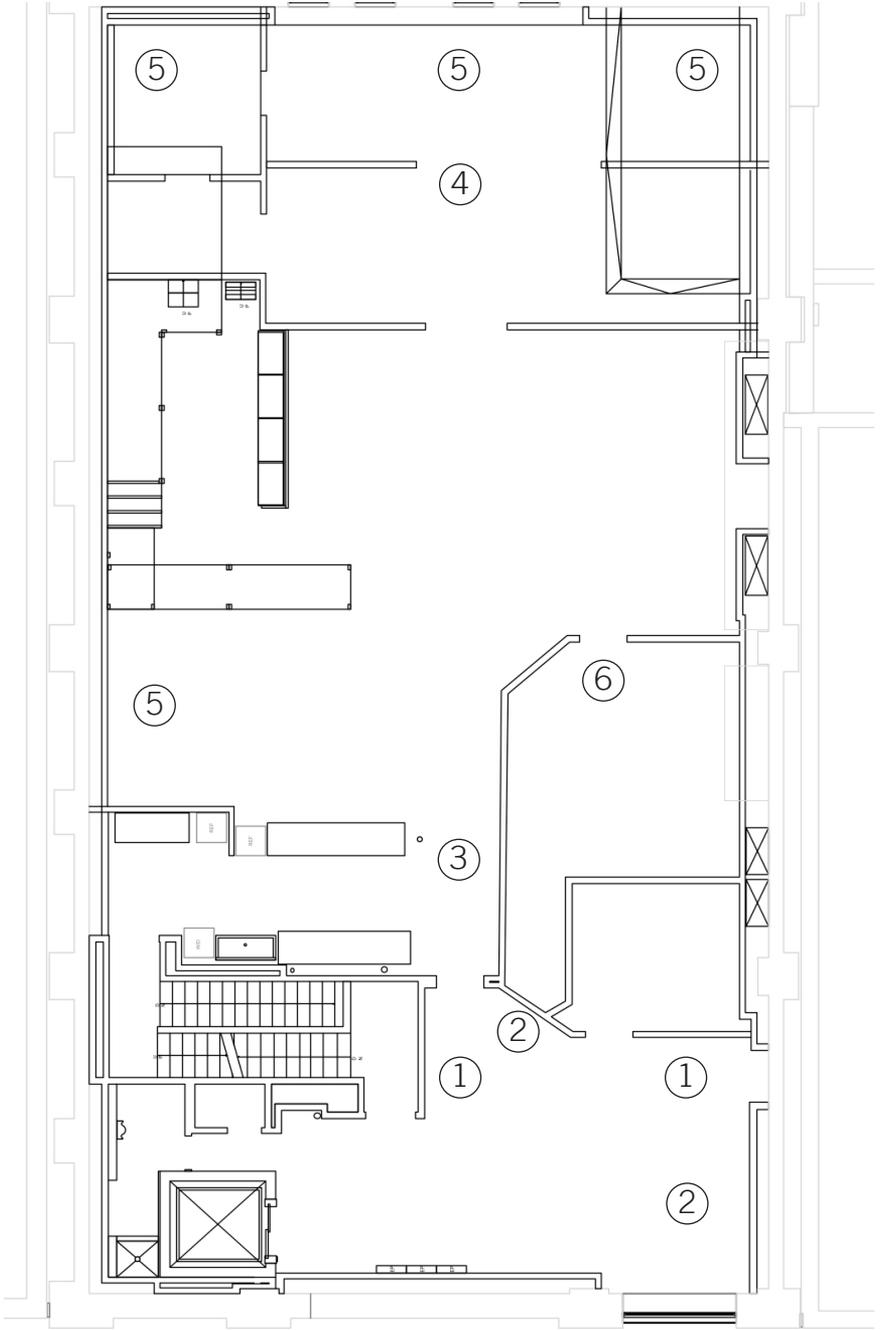
Courtesy of the artist

Clynton Lowry's installation *Room* invites visitors to pull back the curtain on a typically hidden and publicly inaccessible area. The artist subverts the expectation that such an action would reveal a behind-the-scenes view: instead, visitors are met with a miniature gallery of sorts. The installation applies to this peripheral space the white cube standards of crisp wall paint and track lighting, transposing the calculated hyper-visibility associated with traditional galleries into an otherwise unseen location. The result is a site that is between its former status as storage/utility area and the canonical presentation space that it references.

Similarly occupying transitional roles, the objects in the room retain both the form and function of readymade products, yet their materials indicate that they have undergone an aesthetic operation. The domestic nature of these objects evokes the possibility that this micro-room serves as someone's living quarters, while the self-referential image of the formerly utilitarian space on *Cereal Box* and moving blanket fabric of *Moving Blanket Sleeping Bag* and *Moving Blanket Jacket* hints at their owner's possible association with art handling or other technical roles.

Room's allusion to the role of the art handler points up the in-betweenness of this role in the art world—one that mediates between an artwork as object to be handled and as a reified entity for aesthetic engagement. In this way, the installation extends Lowry's work as creator and editor-in-chief of *Art Handler*, a publication that mines the potential for art handling practices to be studied—and celebrated—in their own right. The work *Invisible Art Handler Website* adds a new layer to this ongoing project by making a series of art handling tools accessible in AR. Allowing viewers to handle these objects on their own terms, this site invites viewers to experiment with the creative potential of the grey area between art and work, looking and touching.

FLOOR 3



*The lights and audiovisual elements on floor 3 are timed to alternate every 30 minutes between two different conditions to support distinct viewing experiences for works by Fia Backström and Francisca Benítez. The cycle begins on the hour with conditions for Benítez’s work.

FRANCISCA BENÍTEZ

1. *Riego*, 2021

Graphite on wall (dimensions variable)

Courtesy of the artist

In the series *Riego*, Francisca Benítez trains her focus on the role that irrigation plays as a “life-support system” in the region where she grew up: the rural locality of Pichingal in Central Chile. On the third floor, the artist introduces two wall drawings depicting the canal network. The first is a fragment of an official 1985 survey of the Lontué river, the source of the Canal Los Pobres de Pichingal. The second is a hand-drawn schematic from the same era made by the artist’s father of one portion of the canal network that guides water across the family’s plot of land. Tracing the maps directly onto the wall, Benítez enacts the individual effort that goes into charting a system that is not comprehensively documented in current plans. Further, the transfer between father and daughter in the second drawing underscores the modes of intergenerational knowledge exchange required to sustain these channels and the associated irrigation practices into the future.

The siting of the wall drawing, photographs, videos, and sound comprising *Riego* within the space of The Kitchen transposes an interconnected series of waterways in Central Chile onto the architectural infrastructure of a building in Manhattan. Benítez embeds her pieces into areas of the building that facilitate movement patterns or where varied types of maintenance work take place. In this way, the artist draws a parallel between the forms of communal organizing and labor required to operate a particular system of irrigation and those that are essential to the functioning of many types of collective endeavors, including one as distinct as an institution like The Kitchen. Benítez’s choice to present *Riego* at The Kitchen additionally recognizes the institution’s potential as related to its reputation and reach. Referring to the institution as what she calls a “loudspeaker,” the artist harnesses its capacity to amplify awareness of causes. This amplification carries dual resonance here as it both calls attention to a specific regional infrastructure and set of practices within central Chile and points up the global significance of the associated concerns.

2. *Riego*, 2021

Eight inkjet prints on archival paper (29.25 x 22 in. framed)

Courtesy of the artist

3. *Riego (Esteban)*, 2021*

HD video (wall projection, color, sound; 27:22 minutes)

Courtesy of the artist

4. *Riego (Río)*, 2021*

HD video (ceiling projection, color, sound; 6:27 minutes)

Courtesy of the artist

*Videos play on the hour every hour between 2 and 6pm

See pages 11, 13, and 25 for additional information about this series

FIA BACKSTRÖM

5. *The Last of US — that safe spot in the dot above the I in the word life*, 2021

Tarp with duct tape holding cork; walls painted by Publicolor;

Robert Mapplethorpe, *Laurie Anderson*, 1987

Gelatin silver print, 28 1/2 x 27 3/4 in. (framed), edition 4 of 10. © Robert Mapplethorpe Foundation. Courtesy of the Robert Mapplethorpe Foundation, New York, and Gladstone Gallery, New York and Brussels.

Plastic sheeting; gaffer tape; tie cord; theater and office lights; computer screen;

Roe Ethridge, *Smoke for Ice and Fire (Kitchen Office)*, 2020. JPEG. Courtesy of the artist.

Courtesy of the artist

Through a process that weaves together site visits to 512 West 19th Street, archival research, and oral histories, Fia Backström charts an associative trajectory in *The Last of US — that safe spot in the dot above the I in the word life*. The foundation of the work is a set of what the artist calls “givens” in The Kitchen’s space—existing materials related to historical or recent activities such as temporary structural remedies, wall colors, and artworks previously installed. The artist connects her own experiences and broader cultural forces to these elements, guided by a focus on language operations in relation to psychosis and fascism—two distinct forces that she correlates in the ways they impair or undercut a sense of reality on an individual or collective level, respectively.

The work takes on a durational arc, emerging in the interstices of the building between the exhibition’s opening and closing. For the opening of *In Support*, Backström has isolated three “givens” as the basis for exploration within The Kitchen’s space: a plastic tarp that catches the former ice house’s original cork insulation as it excretes from the building’s seams; a series of colored walls that The Kitchen worked with the community organization Publicolor to paint in the late ’90s; and Robert Mapplethorpe’s 1987 portrait

of Laurie Anderson, which appears on her 1989 record *Strange Angels* and was installed for The Kitchen's recent benefit exhibition. Blurring the borders between past and present, real and staged, Backström has doubled each of these "givens" through the insertion of materials and representations in The Kitchen's space, winding a path between typically staff-only areas and publicly accessible points.

Putting into play practices that allow each of the holders to collect additional meaning and debris over time, *The Last of US — that safe spot in the dot above the I in the word life* will unfold in stages over the course of the exhibition. Together, these elements offer ways of being held physically or metaphorically in and through language, community, and architecture. The artist will bring forward a polyphonic configuration of elements as counterpoints to experiences of detachment from reality resulting from mental conditions or political ideology. In February, the work's accruing associations will come together in a performance-based event.

CLYNTON LOWRY

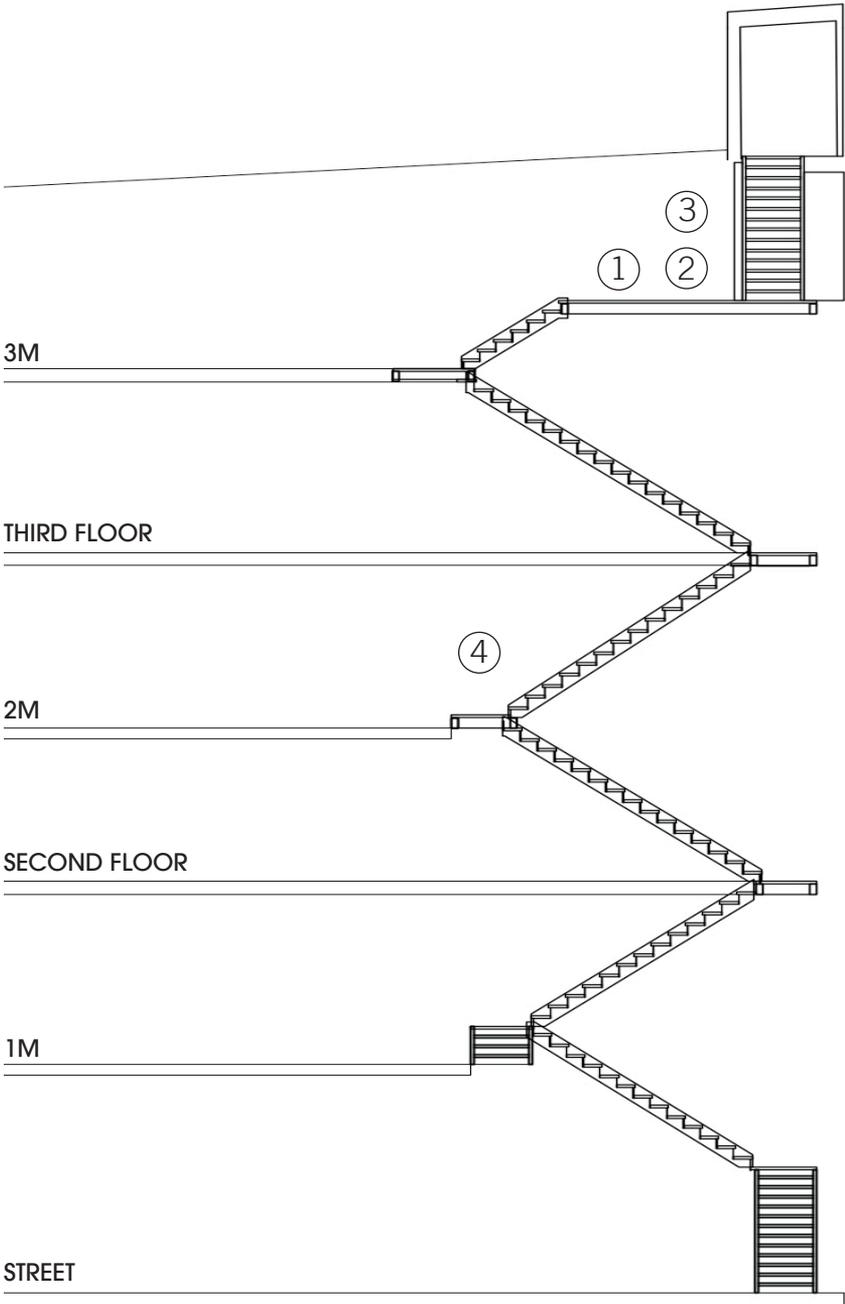
6. *Invisible Art Handler (Chop Saw)*, 2021

QR Code, 360-degree video (color, sound; 1:41 minutes)

Courtesy of the artist

See page 9 for additional information about this series

STAIRWELL B



FRANCISCA BENÍTEZ

1. *Riego*, 2021

One inkjet print on archival paper (29.25 x 22 in. framed)

Courtesy of the artist

See pages 11, 13, 17, and 25 for additional information about this series

PAPO COLO

2. *Ceremonies*, 2021*

HD two-channel video (color, sound; 7:51 minutes); *Three Balls of Fire*, 2021 (paint on three canvases, 6 x 9 feet each); spotlights; solar energy generator

Courtesy of the artist

*The immersive installation *Ceremonies* can be viewed on select Fridays and Saturdays between 6–8pm. Free, timed tickets are required. Visit thekitchen.org for more information.

3. Documentation of Papo Colo, *Ceremonies*, 2021

HD video, shot and edited by Iki Nakagawa (color, sound; 1:22 minutes)

Through the immersive installation *Ceremonies*, Papo Colo establishes bridges between New York City and Pangea Art Republic—an experimental art studio and laboratory he initiated in Puerto Rico’s El Yunque National Rainforest in 2016. Drawing together painting, video, poetry, light, and sound, *Ceremonies* evokes Pangea’s presence and values on The Kitchen’s roof, amid the architectural landscape of Chelsea. The work is open to visitors on select dates after sunset during extended evening hours. For daytime viewing, video documentation of an excerpt of *Ceremonies* is on view in the stairwell that leads to the installation.

Ceremonies conjures Pangea’s tropical environment as both subject of and material for the artist’s imaginings. The hybrid, two-channel video and poem aligns the artist’s dream state with the rhythms of the nearby Espíritu Santo River, while the paintings are born out of natural elements, including sticks that Colo deploys as paint applicators and rocks that embed into the canvases from the surfaces on which he paints. In another sense, this work introduces Pangea’s ethos of questioning how institutions can support non-traditional forms of art production. Here Pangea builds on Colo’s legacy as the co-founder of Exit Art, the influential alternative art space he formed and ran with Jeanette Ingberman (1952–2011) in New York City from 1982 through 2012. Through the present initiative, Colo proposes a new form of alternative activity that entwines art, nature, and sustainability. Pangea’s infrastructure enables it to operate off the grid through solar energy and rainwater collection, and the layout of the property includes open-air spaces for art making and presentation.

At The Kitchen, *Ceremonies* activates a typically unused, outdoor area of the building; insists on viewing conditions that align with natural rhythms; and

integrates a solar generator as a means of experimenting with energy collection. In these ways, the work stretches The Kitchen's existing programmatic framework to support the environmental, temporal, and infrastructural possibilities for art encounters that define Pangea. At the same time, the project exposes current limits in what the building can enable—namely access to its uppermost floor via means other than stairs and the ability to harvest enough direct sunlight to contribute meaningfully to electricity production.

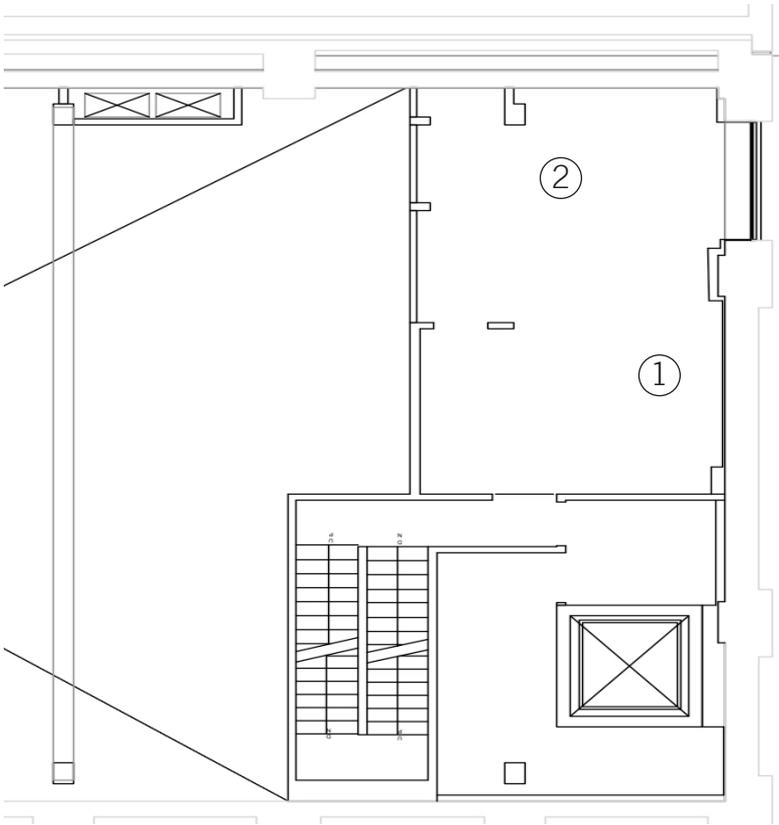
FIA BACKSTRÖM

4. *The Last of US — that safe spot in the dot above the I in the word life,* 2021

Walls painted by Publicolor; theater light

Courtesy of the artist

See page 18 for additional information about this work



FRANCISCA BENÍTEZ

1. Riego (Francisca), 2021

HD video (color, sound; 1:47 minutes)

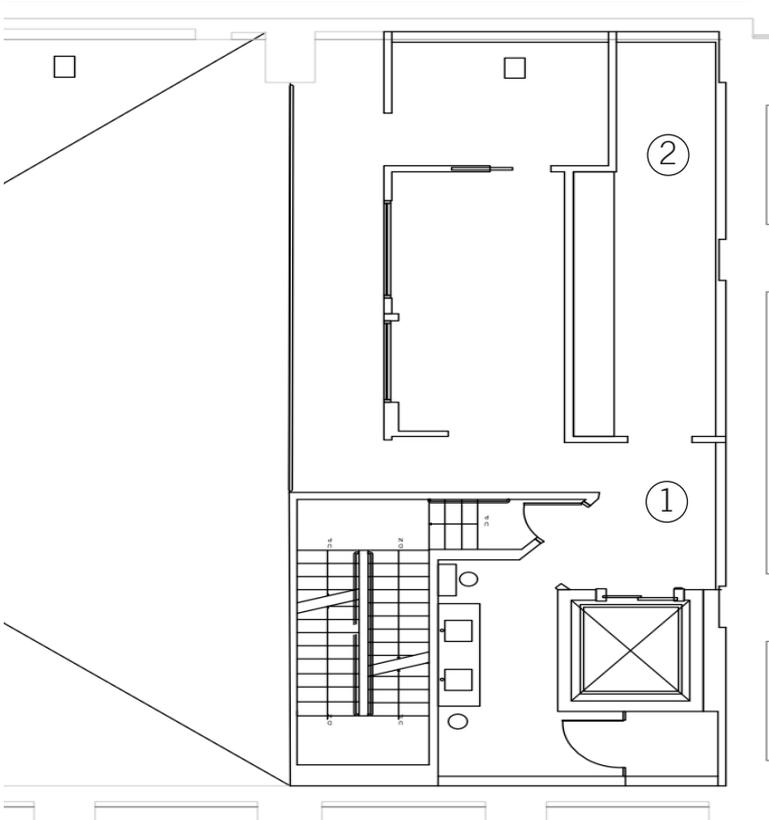
Courtesy of the artist

2. Riego, 2021

Two inkjet prints on archival paper (29.25 x 22 in. framed)

Courtesy of the artist

See pages 11, 13, 17, and 25 for additional information about this series



FRANCISCA BENÍTEZ

1. *Riego*, 2021

One inkjet print on archival paper (29.25 x 22 in. framed)

Courtesy of the artist

2. *Riego (René)*, 2021

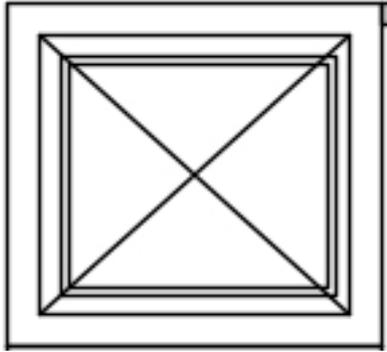
HD video (color, sound; 12:01 minutes)

Courtesy of the artist

The five videos in the series *Riego* shed light on the farmers who maintain an extensive, community-operated network of canals at play throughout Central Chile. The video on view in The Kitchen's dressing room portrays a walk to the intake of the Canal de Los Pobres de Pichingal with the president of the regulating body for that waterway, René Arenas.

See pages 11, 13, and 17 for additional information about this series

ELEVATOR



FRANCISCA BENÍTEZ

1. *Riego*, 2021

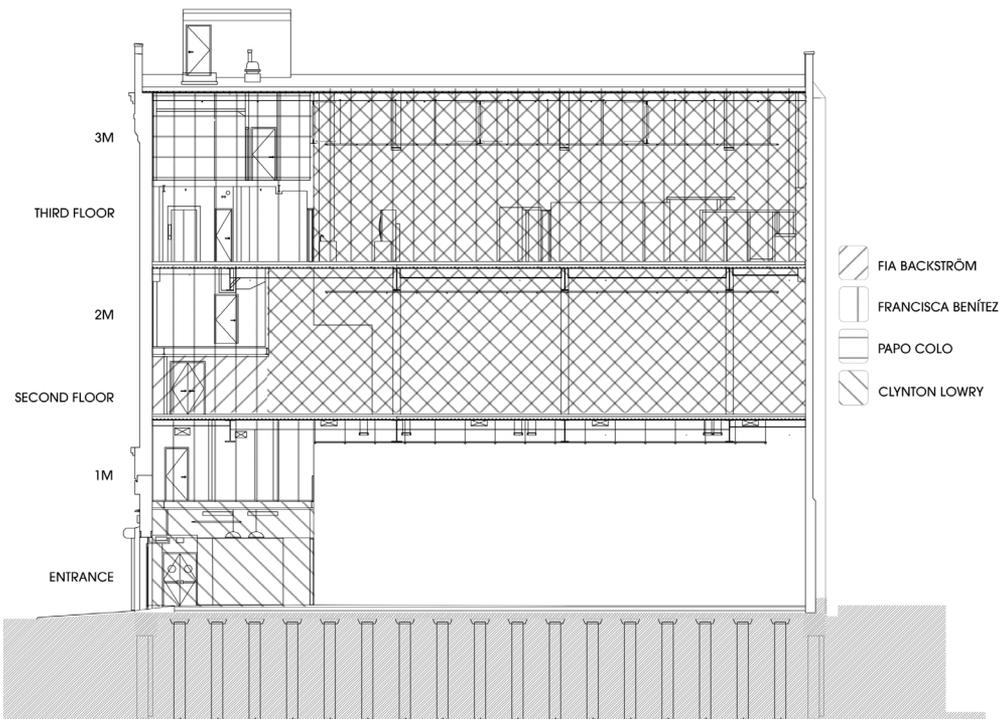
Sound (1:40 minutes)

Courtesy of the artist

See pages 11, 13, 17, and 25 for additional information about this series

Checklist by Artist

Tour the building in any order you choose



FIA BACKSTRÖM

The Last of US — that safe spot in the dot above the I in the word life, 2021

tarp with duct tape holding cork; walls painted by Publicolor;

Robert Mapplethorpe, *Laurie Anderson*, 1987

Gelatin silver print, 28 1/2 x 27 3/4 in. (framed), edition 4 of 10. ©

Robert Mapplethorpe Foundation. Courtesy of the Robert Mapplethorpe Foundation, New York, and Gladstone Gallery, New York and Brussels.

Plastic sheeting; gaffer tape; tie line; Benjamin Moore paints; theater and office lights; computer screen;

Roe Ethridge, *Smoke for Ice and Fire (Kitchen Office)*, 2020. JPEG. Courtesy of the artist.

Courtesy of the artist

The individual components of ***The Last of US — that safe spot in the dot above the I in the word life*** are installed throughout The Kitchen's building. Please see below for locations by floor:

Stairwell A

Benjamin Moore paints

Floor 2

Plastic sheeting; gaffer tape; tie line; Benjamin Moore paints; theater lights

Floor 3

Tarp with duct tape holding cork; walls painted by Publicolor;

Robert Mapplethorpe, *Laurie Anderson*, 1987

Gelatin silver print, 28 1/2 x 27 3/4 in. (framed), edition 4 of 10. ©

Robert Mapplethorpe Foundation. Courtesy of the Robert Mapplethorpe Foundation, New York, and Gladstone Gallery, New York and Brussels.

plastic sheeting; gaffer tape; tie line; office lights; computer screen;

Roe Ethridge, *Smoke for Ice and Fire (Kitchen Office)*, 2020. JPEG. Courtesy of the artist.

Stairwell B

Painted walls; theater light

FRANCISCA BENÍTEZ

Riego, 2021

Sixteen inkjet prints on archival paper (29.25 x 22 in. framed); five HD videos (color, sound; 6:12, 27:22, 6:27, 1:47, 12:01 minutes); graphite on wall (dimensions variable); sound (3:58 minutes)

Courtesy of the artist

Individual works from the **Riego** series are installed throughout The Kitchen's building. Please see below for locations by floor:

Stairwell A

Four inkjet prints on archival paper (29.25 x 22 in. framed)

Floor 2

Riego (Martín), HD video (color, sound; 6:12 minutes)

Floor 3

Graphite on wall (dimensions variable)

Eight inkjet prints on archival paper (29.25 x 22 in. framed)

Riego (Esteban), HD video (wall projection, color, sound; 27:22 minutes)

Riego (Río), HD video (ceiling projection, color, sound; 6:27 minutes)

*Videos on floor 3 play on the hour every hour between 2 and 6pm

Stairwell B between 3M and roof

One inkjet print on archival paper (29.25 x 22 in. framed)

2M

Riego (Francisca), HD video (color, sound; 1:47 minutes)

Two inkjet prints on archival paper (29.25 x 22 in. framed)

1M

One inkjet print on archival paper (29.25 x 22 in. framed)

Riego (René), HD video (color, sound; 12:01 minutes)

Elevator

Sound (1:40 minutes)

PAPO COLO

Stairwell B between 3M and roof

Ceremonies, 2021*

Two-channel video (HD, color, sound; 7:51 minutes); *Three Balls of Fire*, 2021 (paint on three canvases, 6 x 9 feet each); spotlights; solar energy generator

Courtesy of the artist

**Ceremonies* can be viewed on select Fridays and Saturdays between 6–8pm. Free, timed tickets are required. Visit thekitchen.org for more information.

On view:

Documentation of Papo Colo, *Ceremonies*, 2021. Shot and edited by Iki Nakagawa (HD, color, sound; 1:22 minutes)

CLYNTON LOWRY

Floor 1

Invisible Art Handler (Light), 2021 HD video (color, sound 2:11 minutes)
Courtesy of the artist

Invisible Art Handler (Deliverable), HD video (color, sound, 7:38 minutes)
Courtesy of the artist

Invisible Art Handler (Monitor), 2021
QR Code, 360-degree video (color, sound; 1:39 minutes)
Courtesy of the artist

Invisible Art Handler (Mop), 2021
QR Code, 360-degree video (color, sound; 00:40 seconds)
Courtesy of the artist

Stairwell A

Invisible Art Handler (Ladder), 2021
QR Code, 360-degree video (color, sound; 00:45 seconds)
Courtesy of the artist

Floor 2

Invisible Art Handler (Light), 2021
QR Code, 360-degree video (color, sound; 00:59 seconds)
Courtesy of the artist

Room, 2021
Moving Blanket Sleeping Bag, 2013 (moving blanket and accessories, dimensions variable); *Moving Blanket Jacket*, 2013 (moving blanket and accessories, dimensions variable); *Cereal Box*, 2021 (portfolio paper, 12x8x2.5 inches); *Invisible Art Handler Website*, 2021 (QR code, <https://invisible.art-handler.com/>); *Invisible Art Handler (Cables)*, 2021 (QR Code, 360-degree video (color, sound; 1:39 minutes))
Courtesy of the artist

Floor 3

Invisible Art Handler (Chop Saw), 2021

QR Code, 360-degree video (color, sound; 1:41 minutes)

Courtesy of the artist

ARTIST BIOGRAPHIES

FIA BACKSTRÖM (b. 1970, Sweden) is an interdisciplinary artist and writer, whose work ranges from projects including institutional frameworks and participants to text-based performances, photography, and installation-based exhibitions. Backström's works have been shown at Centre Pompidou, Paris (2019); Moderna Museet, Stockholm (2019, 2010); MUSAC, Léon (2014); Museum of Modern Art, New York (2010); Serpentine Gallery (2007); and The Kitchen (2007), among others. She represented Sweden at the Venice Biennial in 2011 and participated in the Whitney Biennial in 2008. Her work was the subject of the Artist's Institute fall season 2015. Her books include *COOP a-script*, Primary Information (2016) and *Fia Backström*, Sternberg Press (2011).

FRANCISCA BENÍTEZ (b.1974) is an artist born and raised in Chile, living and working in New York since 1998. Her practice explores relations between space, politics, and language, using different mediums including video, photography, performance, and drawing. Interested in systems of collective living, her work usually begins in the places where she lives and is linked to the communities she is part of and interacts with. Her work has been exhibited at venues including Storefront for Art and Architecture, Exit Art, El Museo del Barrio, and The High Line in New York; Museo de Artes Visuales, Santiago, Chile; Museu de Arte Contemporânea da USP, São Paulo; SITE Santa Fe, Santa Fe, NM; and Jeu de Paume, Paris. She is the recipient of several awards including a Lambent Fellowship from the Tides Foundation. Benítez holds an MFA from Hunter College, New York and an MA in Architecture from Universidad de Chile, Santiago. She is an alto singer in the Stop Shopping Choir, an anti-capitalist direct action performance group based in New York.

PAPO COLO (b. 1946, Puerta de Tierra, Puerto Rico) is a performance artist, painter, writer, and curator who lives and works in New York City and the El Yunque rainforest in Puerto Rico. In 1982 he co-founded Exit Art with Jeanette Ingberman, which became one of New York's most important alternate art spaces. Colo's work has been exhibited at numerous venues, including at MoMA PS1 in 2016 and as part of the exhibition *Radical Presence*, organized at the Contemporary Art Museum, Houston, and which traveled to the Walker Art Center, the Yerba Buena Center for the Arts in San Francisco, and the Studio Museum in Harlem (2013–2015). His work has also been shown at The Clocktower (2013); Galeria de la Raza, San Francisco and MoMA PS1, New York (both 2009); El Museo del Barrio, New York (2008); National Gallery of Puerto Rico (2007); Grey Art Gallery, New York (2006); Art in General, New York (2006); RISD Museum, Providence (2005); and the Bass Museum of Art, Miami Beach (2001).

CLYNTON LOWRY (b. 1984) is an artist based in New York and Los Angeles. He is the creator and editor-in-chief of *Art Handler*, the first publication to make the behind-the-scenes of the art world its focus. The magazine celebrates the day-to-day grind that makes possible art's rarefied and glamorous scene. *Art Handler's* goal is to uncover the inner workings of labor and logistics in the art world—conversations that are too often buried and ignored. More than just a magazine, *Art Handler* is building a platform for an expanded consideration of art culture—and the work of producing it. Lowry received his MFA in Painting from Yale School of Art and his BA in English from UC Berkeley. He is also the founder of Jobs.art, an international listings website for the art community.

SUPPORT FOR *IN SUPPORT*

Organized by Alison Burstein, Curator, Media and Engagement
Project Management by Zack Tinkelman, Production Manager

Production and Installation

Installation and art handling: F.P. Boué, Hannah Birch Carl, Kourtney-Cymone Charles, Joe Galan, Emma Havranek, Michael Hernandez, Leo Janks, Fiona Kans, Steven Lazickas, Katharine Ross, Siena Sherer, Joseph Silovsky, Molly Siskin, Shae Strehl, Odalis Valdivieso, Joe Wakeman, Jacob Wesson

Exhibition lighting design: Kourtney-Cymone Charles, Leo Janks, Zack Tinkelman, Jacob Wesson

For Francisca Benítez, *Riego* (2021)
Printing: Garret Linn

For Papo Colo, *Ceremonies* (2021)
Structural Design: Joseph Silovsky
Video editor: John Carlin
Performer: Yasira Nun
Video technician: Joe Wakeman

For Clynton Lowry, *Invisible Art Handler* (2021)
Filming and Editing: Eli Marias (Concrete Pictures)
Rotoscoping: Wil Suarez
Film Production Assistance: Zach Miller, Joe Wakeman
AR Design, Website and Development: Tee Topor
AR Soundtrack: Chris Rogy

Exhibition booklet design: Rayna Holmes

Exhibition booklet editing: Lauren Cronk

Box Office and Front of House

Yeeseon Chae, Justin Fiarcloth, Shantelle Jackson, Maurina Lioce, Neal Medlyn, Tina Mitchell, Adrienne Truscott, Gillian Walsh, Emily Viega

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Upcoming Fall 2021

BAM in association with The Kitchen presents
Big Dance Theater, *The Mood Room*
BAM Fisher: 321 Ashland Place
\$35. To purchase tickets, visit bam.org

Against the urgent, experimental laptop music of Holly Herndon, **Annie-B Parson's Big Dance Theater** explores a story of five sisters in 1980, gathered in their deceased parents' Los Angeles home. A mix of theater, dance, and spoken opera, the mythic, piercing *Mood Room* is set in a time more focused on personal indulgence than the citizen body. In the physical and metaphorical mood room, the all-female cast retreats from responsibility as participants in the larger world. Referencing multiple texts, including Guy de Cointet's *Five Sisters* and Chekhov's *Three Sisters*, *The Mood Room* is a mirror for being and nothingness, angst and regret, class and navel-gazing.

Claire Chase, *Density 2036, part viii*
December 9–11, 2021
512 West 19th Street
\$15–\$25 Sliding Scale

Celebrated flutist **Claire Chase** returns to The Kitchen to perform the world premieres of new compositions by composers **Ann Cleare**, **Matana Roberts**, and **Lu Wang**, commissioned by Chase as part of her 26-year *Density 2036* project to find radical, new musical terrain for the flute and its community in the 21st century. The evening will also include various guest performers, a live performance of **Liza Lim's** 2020 composition for *Density 2036, part vii*, and an opening night talkback with the composers.

Currently Streaming via The Kitchen OnScreen

Launched in July 2020, The Kitchen OnScreen is a home for The Kitchen's online program offerings. The platform houses the Video Viewing Room series, which makes recent video works and archival recordings available online. To explore, visit onscreen.thekitchen.org

Jen Liu >< Fred Ho /// *Electropore* >< *Warrior Sisters*

Artist Jen Liu premieres a new video short, *Electropore*, as part of her ongoing project *Pink Slime Caesar Shift* (2017–present). Through this new piece, Liu responds to the work of composer, baritone saxophonist, and activist Fred Ho (1957–2014), whose foundational concepts—political revolution through artistic form, Black and Asian American coalition building, matriarchal socialism, and capitalism as biotoxicity—continue to resonate today. Liu will present *Electropore* in tandem with archival materials related to the sci-fi opera from which it draws inspiration: *Warrior Sisters: The New Adventures of African and Asian Womyn Warriors*, by Ho and librettist Ann T. Greene, staged at The Kitchen in 2000. The Video Viewing Room will also feature

working materials that draw out Liu's conceptual affinities with Ho and her reframing of the original opera within an anonymous and electrified/digitized paradigm, as the extension of her own explorations of contemporary labor activism, grassroots genetic engineering, and femme filiation.

Ilana Harris-Babou, *Coral Gardens*

Artist Ilana Harris-Babou presents recent video work, along with related materials such as text, images, and research references. In the artist's words, her work "speaks the aspirational language of consumer culture, using humor as a means to digest painful realities. Her work confronts the contradictions of the American Dream: the ever unreliable notion that hard work will lead to upward mobility and economic freedom."

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