

THE KITCHEN
NEW YORK CITY'S CENTER
FOR EXPERIMENTAL ART
AND THE **AVANT-GARDE**
SINCE 1971

WILL RAWLS: [SICCER] **OCTOBER 16—NOVEMBER 22, 2025**

[siccer] is an interdisciplinary project and immersive installation by artist and choreographer Will Rawls (b. 1978, Boston, MA), who is based between Los Angeles and New York. Marking Rawls' most significant institutional presentation to date, *[siccer]* uses dance, stop-motion animation, and sound to investigate the role of media in documenting, exploiting, and erasing the Black body.

Adopting the techniques and technologies associated with the cinema and the stage, Rawls' work challenges divisions between the living, the rehearsed, and the performed. Produced with stop-motion animation, *[siccer]* features an all-Black cast of performers in various states of motion and capture. At once fragmented and continuous, the performers' gestures glitch in and out of focus across a scaffolding of chroma green frames reminiscent of the green screens commonly associated with film production. While the green screen is traditionally meant to disappear, in *[siccer]*, the screen becomes the setting for both performer and visitor. In this refusal to remain fixed, Rawls recontextualizes how racialized subjects navigate forced states of invisibility. And, as Kermit the Frog reminds us, "it's not easy being green."

The project's title is inspired by the Latin adverb *sic*, often used within brackets to indicate incorrect spelling within a citation. Through this titular reference, *[siccer]* illuminates the ways in which Black subjectivity resists standard Western forms of "correction," suggesting instead a way of being that is both iterative and endlessly becoming. In an image-saturated world wherein our technologies and identities are inextricably intertwined, *[siccer]* points to the trap of the ever-present camera—echoed in the repeated snaps that resound from the installation's soundscape—and the intensive labor of becoming an image. This exhaustion of being held in a constant state of fugitivity is further emphasized by the cattails scattered throughout the gallery, which allude to the environment of the swamp. Neither land nor water, but a territory that exists between both landscapes, the swamp represents an ecological site of transformation. For Black and Indigenous people in particular, the swamp has historically served as a space of refuge, liberation, and self-reclamation.

Embracing the liminality of the swamp, Rawls—together with performers Holland Andrews, keyon gaskin, jess pretty, Katrina Reid, and Jeremy Toussaint-Baptiste—explores the limits and possibilities of gesture and language to speculate on collective strategies of narrating the world, uncorrected. Throughout *[siccer]*'s live performance, Andrews, gaskin, pretty, Reid, and Toussaint-Baptiste are suspended in stop-motion film shoot. When the camera's shutter closes momentarily between photographs, Rawls and collaborators play within the intervals, taking advantage of a gap in surveillance.

www.thekitchen.org
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Exhibition Gallery Hours

October 17–November 22, Wednesday–Saturday
The Kitchen at Westbeth | 12:00-6:00pm, Free

Performances

November 20–22
Keith Haring Theatre, Performance Space New York | 7:30pm, Ticketed
For tickets, visit performancespacenewyork.org

This presentation represents the long-awaited New York premiere of the work. Co-presented by Performance Space New York and L'Alliance New York's Crossing The Line Festival, the live performances of *[siccer]* accompany the artist's exhibition at The Kitchen, a book published by Wendy's Subway, and an album published by the artist.

Will Rawls: *[siccer]* is organized by Matthew Lyons, Curator, and Angelique Rosales Salgado, Assistant Curator. Production by David Riley, Production & Exhibitions Manager, and Tassja Walker, Production Supervisor, The Kitchen.

[siccer] was originally commissioned by The Kitchen in partnership with co-commissioners, The Momentary, Portland Institute for Contemporary Art, On the Boards, and the Museum of Contemporary Art Chicago.

For their production support, artist would also like to thank: Kemi Adeyemi, Alan Cline, Katy Dammers, Dana Doughty, Rebecca Fitton, Jimmy Garver, Maggie Heath, Margaret Knowles, Benedict Nguyễn, Sasha Okshteyn, Saša Kovačević, Lauryn Siegel, Indigo Sparks, David Szlasa, and Lumi Tan.

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FUNDING CREDITS

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[siccer] was developed and supported, in part, by residencies at The Momentary and Portland Institute for Contemporary Arts, with additional support by On the Boards and The Kitchen; a creative residency at Petronio Residency Center, a program of the Stephen Petronio Company; with financial, administrative and residency support from Dance in Process at Gibney with support from The Andrew W. Mellon Foundation; Movement Research; the Department of World Arts and Cultures/Dance at the University of California Los Angeles and The Hammer Museum Residency; the Maggie Allesee National Center for Choreography at Florida State University; with production support and residency provided by EMPAC / Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute; Williams College and the Massachusetts Museum of Contemporary Art.

[siccer] the album was made possible with support from the Barbara Streisand Center for the Study of Women at UCLA.

The Kitchen's programs are made possible in part with support from The Kitchen's Board of Directors, The Kitchen Global Council, Leadership Fund, and the Director's Council, as well as through generous support from The Amphion Foundation, Inc., Bloomberg Philanthropies, The Cowles Charitable Trust, Joseph and Joan Cullman Foundation for the Arts, Ford Foundation, Howard Gilman Foundation, The Harkness Foundation for Dance, Marta Heflin Foundation, The New York Community Trust, Jerome Robbins Foundation, Lambent Foundation Fund, a fund of Tides Foundation, The Andrew W. Mellon Foundation, Mertz Gilmore Foundation, The Fan Fox and Leslie R. Samuels Foundation, and in part by public funds from the Manhattan Borough President, the National Endowment for the Arts, 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 the Office of the Governor and the New York State Legislature.

The Kitchen acknowledges the generous support provided by the Collaborative Arts Network New York (CANNY). As a coalition of small to mid-sized multidisciplinary arts organizations, CANNY is committed to strengthening the infrastructure of arts nonprofits throughout New York.

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1. WILL RAWLS

[siccer], 2019–2025

Digital color video with sound

53:00 minutes

Courtesy of the artist

Concept, Choreography, and Direction: Will Rawls

Performance: Holland Andrews, keyon gaskin, jess pretty, Katrina Reid,
Jeremy Toussaint-Baptiste

Sound Design and Vocals: Holland Andrews and Jeremy Toussaint-
Baptiste

Director of Photography, Video Editor, and FX: Lauryn Siegel

Technical Director: David Szlasa

Lighting and Scenic Designer: Maggie Heath

Costume Designer: Saša Kovačević, Dana Doughty

Audio Designer: Jimmy Garver

Dramaturg: Kemi Adeyemi

Studio Rawls Studio Director: Margaret Knowles

[siccer] Producer: Benedict Nguyễn

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ARTIST BIO

Will Rawls is an artist and choreographer whose multidisciplinary practice explores the ambiguities of Blackness—its visibility and erasure, its performance and abstraction—to reframe the relationship between language and the body. In 2016, he co-curated *Lost and Found*, a six-week program of performances and artist projects at Danspace Project focused on the intergenerational impact of HIV/AIDS on dancers, women, and people of color. Based in Los Angeles, he currently teaches in the Department of World Arts and Cultures/Dance at the University of California, Los Angeles and lectures widely in academic and community contexts. In addition, his work has been exhibited across the U.S., including at the Museum of Modern Art, New York; MoMA PS1, New York; Portland Institute for Contemporary Art, Portland, OR; The Chocolate Factory Theater, New York; Museum of Contemporary Art Chicago; Institute of Contemporary Art Boston; Walker Art Center, Minneapolis; and Yale Repertory Theatre, New Haven.

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Angelique Rosales Salgado,
Assistant Curator
David Riley, *Production
& Exhibitions Manager*
Tassja Walker, *Production
Supervisor*

Margaret Knowles,
Studio Rawls Studio Director
Benedict Nguyễn, [siccer]
Producer

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