

Gordon Hall: *Hands and Knees* **May 1–31, 2025**

Five pairs of sculptures wrought from chrome cantilever chair structures stand in impermanent positions throughout The Kitchen's sunlit loft. These abstracted chairs hold horizontal platforms that allow bodies to recline in specific and unexpected ways. The sculptures wait for bodies to reshape themselves around them, anticipating the possibility of use. Prostrate on these unconventional supports, suspended performers likewise await further movement. Animated by a transgender politics that questions the norms that govern embodied life, *Hands and Knees* extends **Gordon Hall's** investigation into the politics of vulnerability and corporeal support. Performers demonstrate possible engagements with the sculptures in weekly performances that emerge from Hall's inquiry into the paradoxical interplay of dependency and liberation in moments of waiting.

Hall's approach to sculpture is shaped by their background in dance, emphasizing how we coexist with objects in shared space: "From the start, I was thinking about our bodies as incredible objects that can be trained and transformed—not in a degrading way, but as a way of respecting the fundamental power of the physical world, our bodies included. I make sculpture as a way of exploring these embodied possibilities." For that reason, Hall's sculptures always precede their accompanying choreography, which is generated in response to the sculptures. Ultimately, *Hands and Knees* imagines bodies emancipated from their prescribed uses. "Part of what I love about objects is that they always exceed what we might hope for them, even as the maker," says Hall. "There's a politics of taking materiality seriously on its own terms, not as a mere tool for our goals."

Stripped of their seats and backs and reshaped into new geometric structures, the hardware of the Breuer-popularized and mass-reproduced chair is both recognizable and abstract. The snaking steel forms once designed for support now open themselves to new uses. Draped over the sculptures, performers carry one another throughout the space, ultimately reorganizing the object's positions in the gallery. They rest in their new arrangement—static but animated with potential—until they, once again, encounter other constantly transforming objects: human bodies.

Performances will occur in the gallery at variable, unannounced times during regular gallery hours on May 9, 10, 17, 24, and 31. Free, no RSVP required. Performers include **Justin Cabrillos, Margaret Cirino, Samie Konet, Daniel Ricardo Rocha, Arzu Salman, Nikkie Samreth, evan ray suzuki, and Karley Wasaff**. Dramaturgy by **Lydia Okrent**.

In the northwest corner of the space, Hall shares text and images from a recent lecture-performance titled *1–2 pm* originally presented in conjunction with *Scott Burton: Shape Shift* at The Pulitzer Arts Foundation, St. Louis and then again as part of *Tom Burr: The Torrington Project* in Torrington, Connecticut. Using research also that informed the body of work on view here, Hall analyses the often-overlooked experience of waiting—a state where time becomes palpable through inactivity—and the potential of focusing on passive objects of support. Hall will reprise the lecture-performance at Wrightwood 659 in Chicago later this year.

Gallery hours: Wednesday–Saturday, 12–6pm. Opening Reception: Saturday, May 10, 2025, 4–6pm.

THE KITCHEN

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

Gordon Hall: *Hands and Knees* is organized by **Matthew Lyons**, Curator. Production by **David Riley**, Production & Exhibitions Manager, and **Tassja Walker**, Production Supervisor, The Kitchen.

ABOUT GORDON HALL

Gordon Hall (1983, Boston) is an artist whose work encompasses sculpture, performance, and writing. Hall has had solo presentations at the Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer, Troy, New York; MIT List Visual Arts Center, Cambridge, Massachusetts; Portland Institute for Contemporary Art, Oregon; Temple Contemporary, Tyler School of Art, Philadelphia; and The Renaissance Society, Chicago; among other venues. Gordon Hall is represented by DOCUMENT in North America and Hua International in Europe and Asia and is an Assistant Professor of Art at Vassar College.

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CHECKLIST OF EXHIBITED WORKS

Carrier (Face Down), 2025

Enamel on pine

16 x 70 x 2 5/8 inches

Carrier (Stretcher), 2025

Hand dyed fabric, powder-coated steel

16 x 70 x 1.25 inches

www.thekitchen.org

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Carrier (Bannister), 2025

Enamel on pine

6 x 70 x 5 inches

Carrier (Ladder), 2025

Enamel on poplar, powder-coated steel

16 x 70 x 6 inches

Carrier (Arm Hole), 2025

Waxed poplar

17 x 70 x 5 inches

Cantilever Chair (Triangle) (1), 2025

Enamel on pine, steel

18.5 x 19 x 30.5 inches

Cantilever Chair (Triangle) (2), 2025

Enamel on pine, steel

18.5 x 19 x 30.5 inches

Cantilever Chair (Closed Box) (1), 2025

Enamel on maple, steel

26.5 x 21.25 x 28.25 inches

Cantilever Chair (Closed Box) (2), 2025

Enamel on maple, steel

26.5 x 21.25 x 28.25 inches

Ribbon Chair (1), 2025

Enamel on poplar, steel

17.75 x 22.5 x 18.25 inches

Ribbon Chair (2), 2025

Enamel on poplar, steel

17.75 x 22.5 x 18.25 inches

Ribbon Chair (Arms) (1), 2025

Enamel on poplar, steel

24 x 22.5 x 29 inches

Ribbon Chair (Arms) (2), 2025

Enamel on poplar, steel

24 x 22.5 x 29 inches

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Curved Chair (1), 2025
Enamel on pine, steel
18.75 x 18.75 x 30.5 inches

Curved Chair (2), 2025
Enamel on pine, steel
18.75 x 18.75 x 30.5 inches

All works courtesy of the artist and DOCUMENT, Chicago | Lisbon.

Fabrication support from Sarah Goodermuth and SR Lejeune.