

Au Festival d'automne, les deux performeurs américains Gerard & Kelly présentent *Reusable Parts/Endless Love*. Les artistes basés à Los Angeles mettent en scène quatre danseurs décrivant un baiser au micro, puis le déclinent sous toutes les configurations imaginables : homme-femme, homme-homme... Les mouvements s'inspirent de

Rodin, Brancusi et Klimt. Et surtout du travail de Tino Sehgal, qui mêle art contemporain et performance.

En 2010, sa pièce *The Kiss* présentait un couple allongé qui s'embrassait lentement, avant de rouler sur le sol. Comme Sehgal, Gerard & Kelly scrutent les gestes du quotidien et de l'intime. Un fil conducteur que l'on retrouve dans *State of* et *Timelining*, deux spectacles qu'ils proposeront en octobre au Palais de la Découverte

et au Centre Pompidou, toujours dans le cadre du Festival d'automne.

Reusable Parts/Endless Love, de Gerard & Kelly. Les 29 et 30 septembre, au Festival d'automne, Centre national de la danse, 1, rue Victor-Hugo, Pantin. www.festival-automne.com

Le sens du détail. **Bons baisers de Pantin.**

Par Rosita Boisseau



Courtesy of the artists/Photo John Houck

ARTFORUM

History again

By David Huber | September 25, 2017

History Again

CHICAGO 09.25.17



Rehearsal for Gerard & Kelly's *Modern Living* at the Farnsworth House. (All photos: [David Huber](#))

THE WEEK BEFORE LAST, fifty miles east of Downtown Chicago, on the bank of the Fox River in Kendall County, where Trump beat Clinton by a hair, a young woman in a neon-green getup and white volleyball kneepads stood on the deck of Mies van der Rohe's Farnsworth House and made a small request: "Welcome. Please take off your shoes or put shoe covers on."

We'd stepped, a gaggle of globalists, into a rehearsal for *Modern Living*, a new performance by artists Brennan Gerard and Ryan Kelly commissioned for "Make New History," the Second Chicago Architecture Biennial, directed by Sharon Johnston and Mark Lee and timed to coincide with the Expo Chicago art fair. *Modern Living* is the third in an ongoing series of works sited at canonical modernist residences—after the Schindler House in California and the Glass House in Connecticut—exploring how queer intimacy is produced outside of dominant ideas of family. For the next hour we moved as we pleased, my own attention tacking, bicuriously, between two dancers—a WO (Julia Eichten) and a MAN (Zack Winokur).

I stretched booties over my soles. I ambled inside. "Rub the belly button. Expose the clavicle. Twist the hips," intoned WO. When I returned to the deck, MAN had shed his pants and shirt and kneepads. Now he was upright, butt-naked, his Hanes around his ankles and hands above his head, posing as *Alba*, the Georg Kolbe bronze figure in the reflecting pool of the Barcelona Pavilion. There was shattered glass (prerecorded) and shrieks (live), followed by a séance at the dining table with incantations about tenuous client-architect relations. Then, to conclude, the two rendezvoused at the doorway, one on each side of the threshold. They leaned in face-to-face but remained separated by inches, repelled like opposed magnets. It was a fitting end to the performance and, as I would discover, an appropriate start to this biennial, which strained to keep reality at bay.

On Thursday morning, fifty miles west of the Farnsworth House, at the Chicago Cultural Center on Michigan Avenue, Mayor Rahm Emanuel probably stood on a riser and said, "Welcome." I say probably because that event was for local media and I—a member of the culture press—was invited to an earlier, Rahm-less "press breakfast," where scones and sarcasm were served. "Imagine inviting 140 architects into your home and saying, 'Do something,'" said Mark Kelly, Chicago's culture commissioner. Imagine!

Fortunately, not *all* the biennial's participants are architects (there are artists and even fashion designers among them) and Johnston and Lee are a capable pair of designers with significant pedigree (a renovation of the MCA Chicago just wrapped up, and their new building for the Menil Drawing Institute in Houston will open next year). In terms of curation, this year's biennial is sharper and more refined than the inaugural edition. Off-site projects and affiliated programs were pared back and better edited. The Garfield Park Conservatory—a sprawling hothouse and civic wonder—hosted an installation by François Perrin and an elegiac performance by Ana Prvački, who collaborated with architects SO-IL on whimsical full-body air filters for the brass quartet. The Graham Foundation presented an exhibition by David Hartt exploring Moshe Safdie's unfinished Habitat Puerto Rico project from 1968.

More apparent to me this year were the peculiarities and hierarchies of the main venue (a onetime library). Displays in corridors with fluorescent lighting and dim ground-floor galleries pale in comparison to those in elegant former reading rooms. The show's visual and philosophical tour de force, Vertical City, is reserved for the finest space, Yates Hall. For this, Johnston and Lee invited fifteen architects to revisit the Chicago Tribune Tower competition of 1922, a watershed event that has inspired polemical copycats over the years, most famously the zeitgeist-defining exhibition of postmodern "late entries" organized in Chicago in 1980. The 2017 towers—sixteen-foot-tall scale models—were presented alongside the 1922 proposals of Adolf Loos (an oversize Doric column) and Ludwig Hilberseimer (an orthogonal slab-and-column structure), thereby framing the exercise, I think, as a blurring of two iconographic regimes once seen as binary. The term "scale models" is misleading, however. Better to treat them as totemic—one-to-one depictions of process and sensibility rather than representations of inhabitable buildings. What you see is what you get, and I'm certain you'll be seeing them on Instagram for the next four months.

A symposium organized by the Harvard Graduate School of Design on Thursday afternoon cemented Vertical City's importance, with six of the eight architect-panelists participating in the tower pageant. GSD dean Mohsen Mostafavi had a hunch that practitioners today treat history differently than they did in 1980, and he was proved correct. While postmodernists preferred quotation and pastiche, the panelists spoke of "fusing," "merging" and "copying" (à la Nicolas Bourriaud's "Postproduction" or Lawrence Lessig's *Remix Culture*). Emanuel Christ described "history as the toolbox," but if you remixed the metaphor, swapping out "toolbox" for "database," his notion of "searching for solutions" would still hold. In practice, the biennial's title isn't an imperative, a fiery call to action, but a droll command: *Siri, make new history*. Instead of an open commons with a wide range of producers, its operating procedures are more akin to contemporary platform-capitalism, under which a few rarefied institutions—in this case, the Modern Movement, the West, the Ivy League—determine the rules.

It's a small wonder then that opinions divided along old borders. Mexican architect Tatiana Bilbao contended that "history occurs through people." Burkina Faso-born, Berlin-based architect Francis Kere took a long look at the starved audience and, with palpable melancholy, remarked, "Architecture is far, far, far away from people." This humanist impulse extends to the functional and social concerns of their respective towers—awkward prerogatives considering the unspoken agenda of the biennial, which was more didactic than its curators let on. History is a synonym for a brand of formalism advanced by a loose network of architects, most of them San Rocco-reading Europeans in their forties, who are represented in the exhibition by OFFICE Kersten Geers David Van Severen, Ga, Christ & Gantenbern, Kuehn Malvezzi, PRODUCTORA, Sam Jacob, Go Hasegawa, Christian Kerez, and Pezo von Ellrichshausen, among others. (Nere Johnston and Lee not the gatekeepers, they'd be included.) A talented bunch of designers, they reject the razzle-dazzle of the digital and the programmatic preoccupations of Rem Koolhaas, and their calling card is an austere yet casual aesthetic of simple geometries and bold platonic shapes. The Loos and Hilberseimer of Vertical City belong to this coterie's canon, and outsiders became reluctant interlopers.

"Why does architecture have to be an enemy of modernism?" asked Go Hasegawa, rhetorically, during a Friday afternoon conversation with Kersten Geers, part of a series of talks organized by Columbia University GSAPP. Hasegawa was speaking of his education in Japan, but he then generalized. "We, as a generation, are free from this trauma. Maybe we can be more honest."

If I may be forthcoming, or Freudian, I'd contend this pluralism is less a triumph over intergenerational conflict or patricide than a survival tactic—a form of affect-management at a moment of overwhelming crisis. In the face of Silicon Valley futurism and a toxic political discourse (as I write: “Trump Tweets Doctored GIF of His Golf Ball Hitting Hillary Clinton”), the invocation of history is regarded as a reassertion of liberal democratic values—a soothing theme that all of us can, and must, get behind. Yet just as obnoxious tweets of politicians are not politics, historical objects and styles and persons are not history. Politics and history are processes, and the biennial, by isolating form-making from the production and occupation of space, precludes an active role for architecture.

“What do you think?” I was asked countless times during the opening, in corners of galleries and back seats of cars. There's a certain way of asking that question—wherein sincere curiosity is shadowed by gut-level uneasiness—that says more than any answer. The tone was the answer. As with any big thematic exhibition, individual participants offered compelling counternarratives to the theme (for instance, Gerard & Kelly's *Modern Living* and DOGMA's *Rooms*, a survey of famous domestic spaces from antiquity to the present, examined how social formations are entangled with the activity of living). But the larger curatorial frame, an adventure in disengagement, failed to convince me why this biennial should matter. Architecture felt small, isolated, gutless, and inconsequential. Architecture felt squandered. There it was, inches from the city and a world apart.



The Art World Gets Political—And Wet—At the Annual Art Production Fund Gala

by Stephanie Eckardt

March 14, 2017 2:17 pm

Photo by Zak Krevitt



Though it was bustling with A-listers for over half of a century, the Four Seasons restaurant in New York's Seagram Building has laid almost entirely dormant in recent months, having **closed its doors** and forced its elite list of regulars to head elsewhere for their power lunches. On Monday night, though, the space came back to life with a splash—literally—when three men and one woman found their way into the pool at its center and stomped around sans shirts in front of dozens of well-dressed diners, who reacted to the space's sudden resurrection with complete silence.

INSIDE THE NEW FOUR SEASONS AT THE ART PRODUCTION FUND'S 2017 GALA



37/60

Inside the Art Production Fund's 2017 Bright Lights, Big City Gala at the Landmark Rooms, formerly the Four Seasons restaurant.

It was just another memorable moment at the **Art Production Fund's** annual gala, a benefit for the arts nonprofit that's not exactly known for playing by the rules. While **last year** it coerced the likes of Ryan McGinley into—gasp—making the trek uptown, it didn't have nearly as much trouble convincing a crowd including **Huma Abedin**, **Nicky Hilton Rothschild**, and Inez & Vinoodh to preview the former Four Seasons before it officially opens up as the Landmark Rooms next month. Indeed, art-world names like Dustin Yellin and **Klaus Biesenbach** already flounced around like they owned the place (even though the latter comfortably showed up nearly four hours late).

Missing, however, was **Miuccia Prada**—despite the fact that, along with the artists **Elmgreen & Dragset**, she was the night’s honoree. Her schedule may have gotten in the way this time around, but the designer definitely came through back in 2005, when she handpicked 40 pairs of shoes and six handbags for the European duo, which they then placed in the middle of the desert near **Marfa, Texas** and, with funding from APF, transformed into a standalone time capsule of an **installation** that’s not only weathered the past 11 years, but attracted the likes of Beyoncé.



Photo by Zak Krevitt

“Both are still supporting art in the way the government...may not be doing, and it’s a really important and significant moment to celebrate that,” the group’s cofounder Doreen Remen said of both the artists and the Fondazione Prada, hinting at the political subtext unavoidably underlying this year’s festivities. Though most of the evening’s talents carried on as usual—Joana Avillez did live illustrations, Mia Moretti DJed, Gary Simmons provided temporary tattoos in the shape of record players and \$100 bills, and professional **high-society wallflower** Jessica Craig-Martin took her signature flashy portraits—another duo, **Gerard & Kelly**, addressed the Trump administration and **its threat to public art** most explicitly. The topless dancers from the **L.A. Dance Project** didn’t just splash around the pool: they also whispered, and then shouted, a quotation from *Citizen* by the MacArthur “genius grant” winner Claudia Rankine: “A state of emergency is also always a state of emergence.”

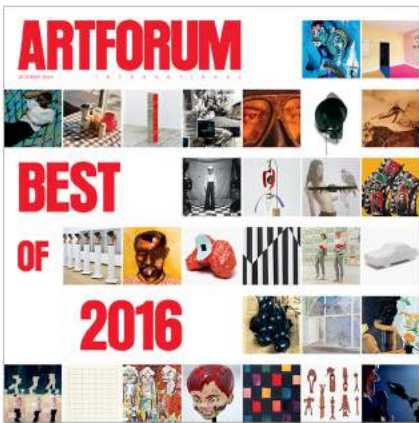
“I feel like everyone feels like they’re in a state of emergency right now, and we’re trying to figure out what’s next,” Ryan Kelly said after the performance.

“We were thinking a lot about self care, and how we need to take care of our bodies to put them into action for social justice,” Brennan Gerard added.



It’s not the first time the pair has addressed these themes: the performance, which was created especially for that night and venue, was actually the latest in their series *Modern Living*, which investigates ideas of space and intimacy in modernist sites by turning them into “queer spaces”—including another of Philip Johnson’s designs, the Glass House in New Canaan, Connecticut. This edition marked the first time it took place out of a home, though—and, even though it was in a cavernous dining room, definitely the time it got the most silent.

“But that makes sense, because it’s APF,” Kelly said with a laugh. “And only *serious* arts patrons come to an APF benefit.”



ARTFORUM / GERARD & KELLY / DECEMBER 2016

Top 10 of 2016

by Michael Ned Holte



4. Judy Fiskin, *Three Funerals and Some Acts of Preservation*, 2016, digital video, color, sound, 15 minutes 13 seconds. 5. Jennifer Moon and Laub, *GFT (Gut Fairies Transplant)* (detail), 2015, mixed media, dimensions variable. 6. Gerard & Kelly, *Modern Living*, 2016. Rehearsal view. MAK Center for Art and Architecture, Schindler House, West Hollywood, CA, January 8, 2016. Julia Eichten, Rachelle Rafailedes. 7. View of "Robert Barry: Bethlehem Baptist Church Installation," 2015, Bethlehem Baptist Church, Los Angeles. Photo: Joshua White. 8. View of "Hotel Theory," 2015, REDCAT, Los Angeles. Photo: Rafael Hernandez. 9. Lee Mullican, *Untitled*, 1960, terra-cotta, 24 × 40". 10. Kate Newby, *Two aspirins a vitamin C tablet and some baking soda* (detail), 2015, mixed media, dimensions variable. Photo: Fredrik Nilson.

6

GERARD & KELLY, MODERN LIVING (MAK CENTER FOR ART AND ARCHITECTURE, SCHINDLER HOUSE, LOS ANGELES, JANUARY 9–10) Gerard & Kelly affectionately activated Rudolph Schindler's modernist masterpiece, drawing on the architect's radical plan for communal living—a nonhierarchical arrangement of two couples in four live-work "studios." The duo's choreography for nine members of L.A. Dance Project played with the complex dynamics of domestic relationships, as individual bodies moved through the house, becoming collective, pulling apart, coalescing again.

Co-organized with the Glass House, New Canaan, CT, and Art Production Fund, New York.

W



All Hail Queen Solange, Pulling Out all the Stops for "Saturday Night Live"

by Emilia Petrarca

November 7, 2016 12:26 pm

NBCU Photo Bank via Getty Images

To compliment her ethereal and chart-topping single, "Cranes in the Sky," Solange Knowles wore a literal halo for her performance during *Saturday Night Live* this weekend, which took over 40 hours for the artist Shani Crowe to complete. To compliment it, she also wore a

T custom crystal fishnet dress and earrings created by Erickson Beamon in collaboration with Swarovski, plus a white bandeau two-piece underneath. With that much shine, the 30-year-old singer looked breathtakingly angelic on screen.

Who: Solange Knowles

When: Saturday, November 5th

Where: The singer was the musical guest on *Saturday Night Live*, which was hosted that night by Benedict Cumberbatch.

What: For her performance of "Cranes in the Sky," Solange wore a hand-braided halo by the artist Shani Crowe and a custom crystal dress and earrings created by Erickson Beamon in collaboration with Swarovski, which she paired with a white La Perla bralette underneath.

During this week's episode, which was hosted by Benedict Cumberbatch, Solange performed two songs from her new album, *A Seat At The Table*, which dropped at the end of September after four years in the making and became her first Billboard chart topper. The second single she sang that evening was "Don't Touch my Hair," accompanied by the artist Sampha. Her hair stylist Chuck Amos let her afro flow freely for this performance, sans halo. And she wore a white jumpsuit with silver boots. (The performances were also a collaboration with the performance duo Gerard & Kelly.)

The music videos for both singles were impeccably styled by Shiona Turini and included labels such as J.W.Anderson, Jacquemus, Chloé, and Acne Studios. So it was no surprise that Solange, who is also a red carpet style star, pulled out all the stops for *Saturday Night Live* as well.

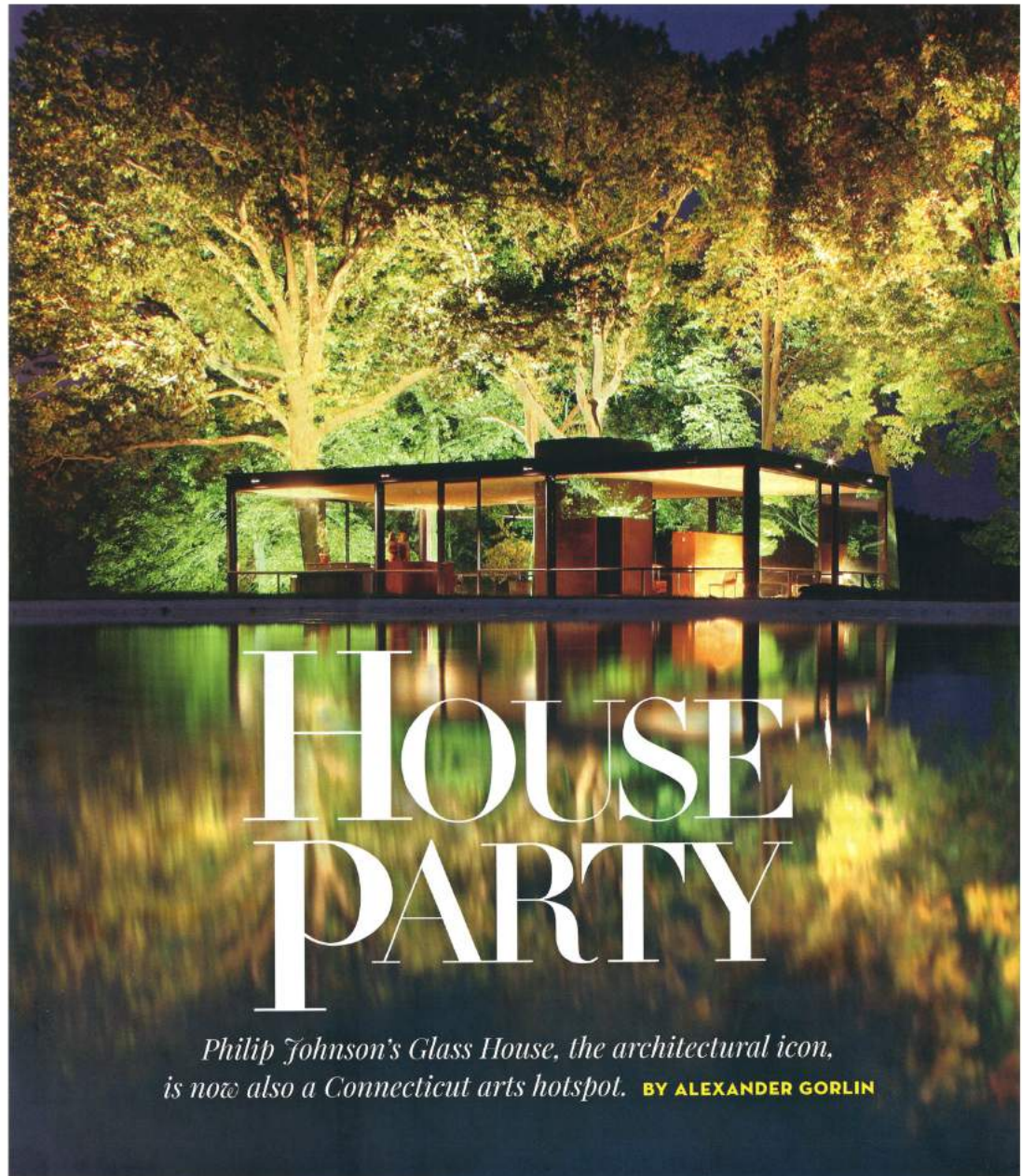
Beyoncé and their mother, Tina Lawson, were in the audience at 30 Rockefeller that evening to cheer Solange on. And following the performance, Solange even let her older sister, who is no stranger to halos, try it on for size.



ELLIMAN MAGAZINE / GERARD & KELLY / FALL 2016

House Party

by Alexander Gorlin



*Philip Johnson's Glass House, the architectural icon,
is now also a Connecticut arts hotspot. BY ALEXANDER GORLIN*



ART EXHIBITIONISM The Glass House at dawn; in the Lower Meadow, hundreds of stainless-steel spheres float in the pond, part of Yayoi Kusama's *Narcissus Garden*.



Arriving at Philip Johnson's Glass House in the lush hills of New Canaan, CT, on a sunny June day, I was startled to see nine attractive young men

and women dancing through the famously transparent house, all mysterious rhythms and couplings. On Johnson's own bed, facing an enormous pane of glass, a man and woman had a strange balletic altercation. Then all nine dancers jumped and writhed in exuberant style on the herringbone brick floor of the living area and, afterward, marched outside to continue the performance on the lawn by the pool.

The dancers, I later learned, were from Benjamin Millepied's LA. Dance Project, and their performance, a work conceived by the performance and art duo Gerard & Kelly titled *Modern Living*, was meant to address questions of sexuality and memory and—in Johnson's Glass House of voyeurism and exhibitionism—explore

I had been friends, and I'd had the pleasure of visiting him at home on a number of occasions. In fact, it was there that Philip's lobbying of a potential client led to my first commissioned house as a young architect.

Now a property of the National Trust for Historic Preservation, the iconic Glass House, completed in 1949, is a staid pavilion perched at the edge of a ridge overlooking 40 acres of perfect lawns and forests in New Canaan—a hotbed of modern architectural experimentation in the 1950s and '60s. Inspired by the minimalist ideas of Philip's mentor, the German master Ludwig Mies Van der Rohe, The Glass House has thin steel columns that support the floating plane of the roof, its four exterior walls little more than floor-to-ceiling sheets of glass. Inside, the house is loft-like, with an open kitchen, living and dining area. A cylindrical brick silo encloses the bathroom and provides a slight separation for the hardly discrete sleeping area.

Johnson's estate is a virtual museum of architectural styles, and The Glass House,

Upon arrival, Frank Lloyd Wright reportedly quipped: "Here I am, Philip, am I indoors or am I out? Do I take my hat off or keep it on?"

domestic rituals in "queer space." (Johnson shared the home with his partner of 45 years, David Whitney.) At points, the dancers' syncopated movements recalled a great jazz or country-dance festival; one could barely resist joining in the fun.

Less "in your face" but no less engaging, another piece of art beckoned from the west. Japanese artist Yayoi Kusama had recreated her *Narcissus Garden* (originally shown at the 1966 Venice Biennale) in the Lower Meadow. There, 1,300 12-inch, mirror-finish, stainless-steel spheres floated in the pond, glinting like shiny pearls when seen from the house and, up close, offering viewers stunning convex selfies, framing their faces artfully with the surrounding water, forest and sky.

I had never seen The Glass House activated in such a dynamic manner as this. Johnson and

sitting alongside multiple structures designed by Johnson over his 70-year career, remains his masterpiece, an instant sensation at a time when suburban conformity was the norm. In its early days, curiosity seekers would sometimes line up along the stone wall at the road, straining for a glimpse of the house they'd heard had neither walls nor the least shred of privacy. Even esteemed guests were sometimes shocked. Upon arrival, Frank Lloyd Wright reportedly quipped: "Here I am, Philip, am I indoors or am I out? Do I take my hat off or keep it on?"

Johnson died in 2005 at the age of 98, and his home has now been open to the public for a decade. Both Irene Shum, Curator and Collections Manager, and Cole Akers, Curator and Special Projects Manager, have continued to carry out Philip Johnson's mission at the



Glass House and, as I knew him, his spirit as a patron of the arts. This fall ushers in another Kusama installation, the bold *Dots Obsession—Alive, Seeking for Eternal Hope*, in which more than a thousand of the artist's signature polka dots (in Pepsi-red vinyl) will be applied to The Glass House, producing an "infinity room" sensation for visitors. It's a shame Philip won't be there to join in the fun. ■

Alexander Gorlin, FAIA is principal of Alexander Gorlin Architects, an *Architectural Digest* 100 firm, and author of *Tomorrow's Houses: New England Modernism* (Rizzoli).

(PREVIOUS SPREAD, EXTERIOR) ROBIN HILL; (PREVIOUS SPREAD, NARCISSUS GARDEN) MATTHEW PLACEK

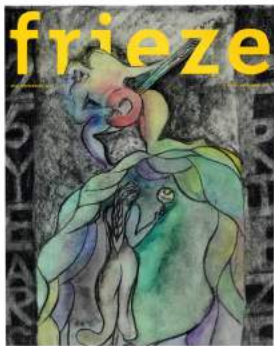


THOROUGHLY MODERN MILIEU
 (COUNTERCLOCKWISE, FROM TOP) Johnson furnished the Glass House with iconic designs by his mentor, Mies van der Rohe; in the living area, members of L.A. Dance Project perform Gerard & Kelly's *Modern Living*; Kusama's *PUMPKIN* in the meadow.



(INTERIOR) ROBIN HILL; (MODERN LIVING) GERARD & KELLY; (PUMPKIN) MATTHEW PLACEK





FRIEZE / GERARD & KELLY / SEPTEMBER 2016

Live: Gerard & Kelly

Evan Moffitt

The Glass House, New Canaan



2

The modernist philosophy of Le Corbusier, Ludwig Mies van der Rohe and their contemporaries was democratic and utopian – at least until it was realized in concrete, glass and steel. Despite its intention to produce affordable designs for better living, modernism became the principle style for major corporations and government offices, for the architecture of capital and war. Are its original ideals still a worthy goal?

I found myself asking that question at Philip Johnson's Glass House in New Canaan, Connecticut, while watching *Modern Living* (2016), the latest work by performance artist duo Brennan Gerard and Ryan Kelly. As I followed the sloping path to Johnson's jewel box, pairs of dancers dressed in colourful, loose-fitting garments, mimicking each other's balletic movements, appeared in emerald folds of lawn. With no accompaniment but the chirping of birds and the crunch of gravel underfoot, I could have been watching tai chi at a West Coast meditation retreat. The influence of post-modern California choreographers, such as the artists' mentor Simone Forti, was clear.

When the Glass House was first completed in 1949, Johnson was criticised for producing a voyeuristic domestic space in an intensely private era governed by strict sexual mores. Like a fishbowl, the house gave its inhabitants

nowhere to hide. But if Johnson invited the gaze of others, he also gave himself a space to perform before their eyes. That suburban domestic ideal – the middle class 'American dream' – was unattainable then for gay men. In the Glass House's 'theatre in the round', heteronormative behaviour is revealed to be a set of learned and habituated gestures, which Johnson amplified to absurdity in a kind of drag performance. The house thus provides a perfect stage for Gerard & Kelly's exploration of queer bodies within the legacy of modernism.

Johnson was a camp appropriator, famous for inhabiting the styles of other architects and designers in exaggerated fashion. His Glass House refines the elements of Mies van der Rohe's Farnsworth House to extremity; his 1984 AT&T Building in Manhattan, with its oppressively weighty Chippendale roofline, merged the historical pastiche of postmodernism with 1980s corporate bombast, perversely turning a macho office building into a gigantic closet. As the primary space of queer life that lies at the dark heart of the home, the closet is not simply a rhetorical device but links (domestic) interiority with (public) appearance, personal secrets with dress and social behaviour. Structurally and materially, the Glass House embodies this paradox; fully transparent yet exceptionally private, the building gave Johnson and his partner, David Whitney,

exactly what they could never have beyond the property – the freedom to be openly intimate without fear of assault.

As rain began to fall, the dancers entered the living room, where their movements grew less synchronized. Like human clocks, each performer announced the 'arrival' of an hour, their awkwardly staggered voices suggesting a gradual temporal slip. These were followed by brief personal memories associated with each hour: 'eleven' for some meant 'sweeping the floor'; for others, 'the taste of coffee' or 'holding him close'. As more bodies gathered in the house, their recitations thickened into a palimpsest which recalled that tender tribute to romantic disconnection, Felix Gonzalez-Torres's "Untitled" (*Perfect Lovers*) (1991). Gerard & Kelly borrowed the move from their 2014 performance *Timelining*, but at the Glass House it took on new meaning: modern life cages bodies in the vicious clockwork of daily labour – a mathematical system that cares little for our subjective experiences of time. As dancers slowly merged and separated, the erotic magnetism of their movements left me somewhat melancholic, reminded of how difficult it can be to find real love when 'matches' are determined by dating-app algorithms.

With no score, 'Modern Living' is organized around three maxims, which the dancers chant in unison at regular intervals throughout the 70-minute performance. The first ('clockwork, clockwork, relationships like clockwork') captures the quiet violence our daily routines inflict on those we love. The second ('the home is a mathematical equation'), recited by dancers seated at Johnson's dining table, is a paean to the stiff precision commonly associated with middle-class propriety. And the third ('the family is a system of regeneration') ascribes the sole purpose of procreation to the nuclear family, explicitly denying queer people its graces. This last axiom was spoken outside, as the dancers extended their arms rigidly out or up towards the sky and twirled together in dense clusters, forming a skyline of human flesh.

At the climax, dancers assembled around the coffee table in black tailored suits to perform a hybrid goose-step and vogue to Igor Stravinsky's *Symphony in Three Movements* (1945), a suite inspired by the sight of marching Nazi soldiers, here remixed by music producer SOPHIE. It seemed a clear exorcism of Johnson's crypto-fascist politics and refusal to come out during the AIDS epidemic, when he turned a blind eye to a gay community in crisis and built lavish office towers for the homophobic barons of Wall Street.

As I left the Glass House, I recalled that 'utopia' means 'no place'. Gerard & Kelly traced Johnson's development from modern purist to corporate hack, but they also revealed the fallacy of a one-size-fits-all architecture. If the modernist project can be resuscitated to accommodate queer bodies, it won't be by doubling down on its high ideals, but by acknowledging those principles as just another performative gesture – another manifestation of style.

EVAN MOFFITT



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people are talking about

dance

Domestic BLISS

For “**Modern Living**,” the dancers turned artists Gerard & Kelly didn’t want individual performers but a dance *company*. The piece examines intimacy within alternative domestic arrangements, and what is a company if not a sort of family? They got Benjamin Millepied’s L.A. Dance Project to sign on, along with the Art Production Fund, then found their first site in the Schindler House in West Hollywood, built in the 1920s to house a two-couple commune. The work debuted there earlier this year. Now comes the second performance, to be staged at the Glass House, once the Connecticut home of Philip Johnson and David Whitney, and a gathering place for their closeted friends. “We like to think of it as hiding in plain sight,” says Kelly. If in California the dancers wore homespun garb in colors inspired by Paul Klee, here they’ll have suits and a subdued, mid-century modernist palette as they move in and around the house striking up abstract tableaux. Gerard & Kelly are often on the road and believe “Modern Living” was born of questions about their own setup. “There’s a desire for a home, but also wondering about what kind of home that would be,” says Gerard. Millepied, who is looking forward to being back in L.A. full-time, calls the piece “free-spirited.”—k.g.

VANITY FAIR



Nicky Haslam on His First Trip to Philip Johnson's Glass House in 50 Years

The interior designer recently returned to the late architect's masterpiece, and reminisced with Reinaldo Herrera afterwards.

By Isabel Ashton | May 20, 2016



Yayoi Kusama's Narcissus Garden at The Glass House. Courtesy of The Glass House.

Philip Johnson's Glass House, that subject of many an architectural pilgrimage in New Canaan, Connecticut, is having something of a moment with its spring programming this year. It's currently hosting a landscape installation, Narcissus Garden by the revered Japanese artist Yayoi Kusama, and also recently served as the stage for a much Snapchatted piece by the performance duo **Gerard & Kelly**. Last month, the British car manufacturer Bentley introduced its new Bentayga model to editors and journalists at the property. Nicky Haslam, British interior designer and contributing editor at British Vogue and Tatler, and a friend of Johnson's until his 2005 death, returned to the grounds for the occasion. V.F. contributing editor Reinaldo Herrera, who has known Halsam for more than 40 years, sat down with him to reminisce about the house and classic cars.

Art in America



Chosen Family: Gerard & Kelly at the Glass House

By Wendy Vogel | May 18, 2016



Gerard & Kelly: *Modern Living*, 2016. Courtesy of the Glass House. Photo Max Lakner/BFA.com.

“The family is a system of regeneration,” chanted a group of dancers, huddled on the lawn next to Philip Johnson’s modernist Glass House, toward the end of Gerard & Kelly’s *Modern Living*. Performed last weekend on the grounds of Johnson’s estate in New Canaan, Connecticut, the 90-minute dance piece is Brennan Gerard and Ryan Kelly’s most ambitious work to date on the subject of queer intimacy. Starring nine highly trained dancers from Benjamin Millepied’s L.A. Dance Project, *Modern Living* grew out of Gerard & Kelly’s research on living experiments practiced in both Johnson’s compound and the Schindler House in West Hollywood, California. The piece debuted at the Schindler House, which is now part of the MAK Center for Art and Architecture, in January. It marks the first project staged across the two modernist sites, and a new method of working for Gerard & Kelly.

Though Philip Johnson (1906-2005) famously lived in a transparent structure that he built in 1949, his sexuality remained opaque for most of his life. The architect shared his residence with his partner David Whitney for decades, hosting lavish soirées for gay art-world icons like Robert Rauschenberg and Merce Cunningham. But he didn’t officially come out until 1994. Rudolph Schindler (1887-1953), on the other hand, built an L-shaped two-family structure in 1922 for himself, his wife Pauline, and the artist couple Clyde and Marian Chace. The

nontraditional design accommodated communal living spaces, semi-discrete studios and sleeping baskets on the roof. The families’ intimate life was equally unusual; Pauline Gibling Schindler left Rudolph for John Cage, later lived as a lesbian, and returned to the house to live platonically with her husband in the late thirties.

Rather than a didactic presentation, *Modern Living* is a composition informed by progressive aesthetics and social theory. The dance activated the Glass House with the presence of breathing and sweating young bodies, recounting their own lived memories. What Gerard & Kelly strove to elicit in their performers was not an interpretation of Johnson’s coterie, but rather an affinity with its lifestyle.

Queerness and the performativity of memory are key themes for Gerard & Kelly, who have been working together since 2003. An earlier series, variously titled *You Call This Progress?* and *Reusable Parts/Endless Love*, features reconstructions of German artist Tino Sehgal’s make-out performance *Kiss* (2002). In Gerard & Kelly’s piece, audio instructions for performers’ embraces are transmitted anew in each rendition via headsets. The work’s looped, evolving structure and queer cast challenges the heteronormativity of the male-female couples in Sehgal’s *Kiss*. In

2015, Gerard & Kelly explored the feminist and queer reclaiming of pole dancing during a residency at the New Museum. A recent work, *Timelining*, was staged last summer on the ramp of the Guggenheim Museum, which acquired the piece. In the performance, pairs of people—siblings, friends, and Gerard & Kelly themselves (who share both a creative and romantic history)—remember their past in reverse chronological order.

Modern Living featured five men and four women channeling the decadent spirit of the Glass House’s heyday via collaboratively scripted actions. On Friday afternoon, the day I attended, the weather was dark and drizzly. The performance began as the visitors exited a shuttle bus at the top of a hill across from Da Monsta, a whimsical building of swooping forms Johnson designed in 1995. A man sporting rich shades of mustard and orange stood beside it, performing controlled modern-dance movements that a woman in brilliant fuchsia echoed downhill. The gloomy day made for clear views of the house, which is sometimes obstructed in daylight with reflections of the surrounding landscape.

The crowd meandered down to the house, passing performers in distinct monochrome outfits every color of the rainbow stationed in the landscape, executing quasi-militaristic motions. In the Glass House itself, a man and woman began a “duet” in the living room. They traded off performing movements and recounting memories based on the hour of the day. Each of the twelve hours was assigned a specific action—for instance, the extension of the arm or rotation of the hips—that one performer repeated. The orientation of the dancers’ bodies loosely mimicked the hands of a clock, keeping a tight circle. Their rhythms played off each other as they were joined by other dancers, who filled the house with their voices and bodies. The memories they recounted spanned the spectrum from wholesome daytime pursuits (summer camp activities, a milkshake before bed) to sexy late-night pastimes (a partner asking if “Icelandic girls give head.”)

As several dozen spectators filled the house with the performers, the building felt alive. It was thrilling to see the performers occupy the spaces that Johnson and his companions once did—sitting at the table, rolling in the bed, removing outfits from his walnut armoire and changing in the bathroom (the one windowless place in the Glass House). Their movements highlighted what Gerard & Kelly called the “campiness” of the house, from the gridded leather on the bathroom ceiling to Elie Nadelman’s sculpture *Two Circus Women* (1930), a pair of twinned, voluptuous queer sirens. The cluster of people highlighted how unlivable the house is, as condensation crept up the walls and the temperature rose with so much body heat.

Vignettes throughout the performance focused on both the pleasures and difficulties of love, queer or otherwise. “Relationships are like clockwork,” a duo repeats in the bedroom area, alternately supporting each other’s weight and practically shoving one another. Later, two women interpret “Gospel Noble Truths,” a poem written by Allen Ginsberg on the subway in 1975, as a harmonized folk song, intermittently caressing each other’s hair. The poem begins with bitterness (“Born in this world / You got to suffer”), switching to advice (“Try to be gay / Ignorant Happy”) to Zen-like resignation (“Talk when you talk / Cry when you cry / Lie down you lie down / Die when you die.”) Other sequences on the lawn suggested various sexual configurations—grinding threesomes of various genders, pairs flopping down in the wet grass, a huddled mass of bodies rolling over one another. (This last movement references the work of Simone Forti, with whom Gerard once worked.)

Most of the action obliquely references the Brick House, some 50 feet from the Glass House, where perhaps most of the “living” was done. The structure, equal in length to the Glass House, appears windowless from the front, and contains the necessary internal functions that the transparent house lacks. From certain angles, the brick masks the glass structure behind it. And yet, this monastic “guest residence,” currently closed to the public for renovations, has its flourishes, including an arched bedroom and shag carpet. In a 1991 tour, Johnson explained: “I learned from Sir John Soane the wonderful thing of lighting coming in from around a curved surface to make you cuddle. This was a bedroom, why not get cuddly. So, I had silk—no, it was cotton—put on the walls, and the plaster dome filters the lighting.” The Brick House, a brick-and-mortar representation of the metaphorical closet,

in other words, could be seen as the place for ultimate intimacy and indulgence.

However, Johnson had another semi-closeted past—his affiliation with the Fascist movement in the 1930s—that he tried to keep hidden in his later years. New elements in the Glass House version of *Modern Living* reference this dark episode in Johnson’s life. There are sequences scored with a version of Stravinsky’s *Symphony in Three Movements*, inspired in part by Nazi goose-stepping. (The symphony became the score for an athletic “leotard ballet” by George Balanchine that premiered at the New York City Ballet in 1972.)

A final sequence in *Modern Living* sees the dancers in black sharp-shouldered suits designed by Uri Minkoff, their previous colorful costumes indicated by discreet tuxedo stripes. It begins with the dancers facing the audience in strict rows, then gathering around two women, who angrily circle each other around a glass coffee table. Their slow-motion voguing poses—wagging fingers, hands on hips while bending at the waist—evoked club culture, or “RuPaul’s Drag Race.” A house music soundtrack picks up speed, as the company begins to improvise, shouting the words “Yas” and “Gurl.” The movements appeared to connect Johnson’s attraction to fascism, which Walter Benjamin once called the aestheticization of politics, with camp. The suited figures marched out of the house and onto the promontory, just beyond the gridded Harry Bertoia Diamond loungers. As it was raining heavily, the audience instinctively stayed inside the Glass House. The vantage point framed the figures, who seemed like ghostly silhouettes against the pastoral vista—a chosen family, perfect and flawed, like any other.

HYPERALLERGIC



Watching Relationships Build and Unravel in Philip Johnson's Glass House

By Elisa Wouk Almino | May 17, 2016



Gerard & Kelly, 'Modern Living' at Philip Johnson's Glass House (all photos by the author for Hyperallergic)

NEW CANAAN, Conn. — A man and a woman are separated by a grassy hill. He makes one movement — a snap, a jump — and she repeats it. They playfully signal to one another, flirting, perhaps like birds would do.

We are instructed to move down the driveway — the road that leads to Philip Johnson's famed Glass House, completed in 1949. We are watching *Modern Living*, a performance centered on romantic relationships and how they develop within the home, staged by the artist duo Gerard & Kelly in collaboration with Benjamin Millepied's L.A. Dance Project and Art Production Fund. For two hours, nine dancers explore the house and grounds where Johnson lived with his partner, David Whitney, largely in secrecy, concealing their homosexuality from the world in a glass box.

Moving down the driveway, we encounter a man dressed in blue, encircled by a stone wall. He is stern, angry about something. He reaches for a knee, raises an arm, and takes his hands to his ears, the motions like accents to an unheard conversation. Walking further along, we find another man standing on a ledge and notice that he is repeating the same movements as the man in the circle. They look intently at one another.

The two people who were on the hill reappear, still standing feet apart, though closer than before. Distances seem to lessen as we approach the house, whose glass walls invite our voyeurism. In the sparsely furnished living room, a woman stands and a man sits on the floor. "9pm," she says. They snap their fingers, hit their chests, constantly twisting their bodies. "The smell of cigarettes," she says. "She threw her ring at you like clockwork," he says.



Left: One of the dancers along the driveway leading to the Glass House. Center: Gerard & Kelly, ‘Modern Living,’ in the bedroom of the Glass House. Right: Gerard & Kelly, ‘Modern Living’

There are three couples and one threesome, with each relationship guided by its own clock. As we choose which dancers to follow inside and around the house, they tell and describe time (“11pm: your second margarita”; “10pm: time to get the fire going”; “4am: You asked, ‘do Icelandic girls go down on people?’”; “11pm: You wiped your lipstick all over my hand towel”). The formula can feel overbearing and the dialogue sometimes trite, but the dancers are convincing in their performance as they become slaves to time. Each group sticks to 12 different movements, lending a repetitive and nervous energy to their dancing. “They use this physical tool to draw out memories based on the hours of a day,” Kelly informs me later. “Modernity has shaped our most intimate experience by certain timings. This includes our relationships.”

Yet the dancers’ dialogue is uncensored, vulnerable, impassioned — straining to break out of the mold they’ve entered. In previous works, Gerard and Kelly have explored the expectations we impose upon relationships, the differences between contrived and uninhibited forms of intimacy. Those lines are constantly being blurred here, and are mirrored by the setting. “Every room ... a transit to another room,” reads a distributed floor plan of the Glass House. The building, like relationships and clocks, is structured like an endless cycle, a place where you can find release but that also binds you. We often say the things we are otherwise afraid to say, or are angry or sad about — the things we tend to keep inside — in the home. Like a relationship, it creates structure, a system of support for the part of ourselves we can no longer stand to contain.

As the performance progresses, however, this sense of safety seems to waver. The dancers frantically weave in and out of the house, developing a symbiotic but toxic relationship with it, oscillating between rigidity and freedom, intimacy and distance.

Gerard has said that *Modern Living*, a two-part series, is designed to “open ... queer spaces up” by reinhabiting them. Prior to the Glass House, the dancers performed at the Schindler House, a dwelling in West Hollywood that once housed two families and is considered a failed experiment in communal living. In addition to being home to atypical relationships, these buildings embody, in Kelly’s words, the “harder moment of modernism” the duo is interested in. Spaces that are generally clean, polished, bare, and clear become messy, filled with memory, disrupted by bodies and noise.

The Glass House seems to wear many façades: Those of Johnson’s sexuality and architecture, but also his politics — he was a Nazi sympathizer, a fact that has largely been kept under the rug. In a puzzling closing sequence, the dancers emerge dressed in black, hard-edged suits designed by Uri Minkoff; Kelly has described them as “fascistic.” The dancers move their bodies like the hands of a clock before breaking loose, dancing and goofily



Left: Looking out of the Glass House at dancers in 'Modern Living' Right: A dancer performs her 12 movements in a corner of the Glass House

contorting their faces to what sounds like Berlin club music (composed by SOPHIE). They are released from the strictures of time and regimented life — but the reference to Johnson's politics feels tenuous, if not forced. Afterward, the dancers rush outside to the edge of the hill on which the Glass House sits. In trying to reinhabit Johnson's house, they have found catharsis and unleashed the pent-up secrets of the place. In complete silence, they turn their backs to the house — a space, it seems, that is no longer habitable.

Gerard & Kelly's Modern Living took place at the Glass House (199 Elm St, New Canaan, CT) on May 13 and 14.



The ending sequence of Gerard & Kelly's 'Modern Living'

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Full House: Gerard & Kelly Shake Up Johnson's Glass House

The performance art duo take over Philip Johnson's Glass House for their mischievous "Modern Living" dance series, which tackles relationships, architecture and the closet.

By Fan Zhong | May 12, 2016



L to R: Brennan Gerard (left) and Ryan Kelly. L.A. Dance Project dancers at Johnson's Brick House, on the Glass House estate. Photo by Chris Schoonover. Produced by Biel Parklee.

According to Philip Johnson, the man who can—and if he were here likely would—take the lion's share of credit for bringing Modernist architecture to America, one of the explicit influences on his famous Glass House was the Parthenon.

"The Parthenon!" the artist Brennan Gerard said last week, smiling in disbelief. We were having lunch with his partner Ryan Kelly, with whom he makes up the performance art duo Gerard & Kelly. "But you can never trust Johnson on his historical references—he also claims Malevich as a reference for the Glass House! He made a lot of claims. It's him both revealing and disguising autobiography."

Johnson did make reference to Kazimir Malevich, not to mention Le Corbusier, Ledoux, the Acropolis, and much, much more. (There are pages of citations in his 1950 essay on the Glass House in London's *Architectural Review*, published a year after the house was built.) It's a strategy that politicians of all stripes are still using to great effect today—obfuscation by way of reams of mundane if amusing revelations. What Johnson was hiding in plain sight, however, was his homosexuality: He lived with his partner, the collector and curator David Whitney, for over four decades in what must have felt at times like a transparent glass closet. (Johnson eventually came out in 1994.)



L to R: L.A. Dance Project dancers at the Glass House estate. L.A. Dance Project dancers at Johnson's Brick House, on the Glass House estate. Photo by Chris Schoonover. Produced by Biel Parklee.

The alternative history of domestic spaces is what Gerard & Kelly, working with the nine dancers of the L.A. Dance Project, are exploring in their dance performance series “Modern Living,” co-produced by Art Production Fund and arriving this Friday and Saturday at the Glass House, the semi-transparent, glass-skinned illusion on the hillside of a 49-acre estate in New Canaan, Connecticut. The fact is that even Johnson, whose Teflon reputation survived revelations about his Fascist sympathies with disconcerting ease, could likely not have lived down being outed in his day.

“It was a queer strategy of survival,” Kelly, who was born in 1979, said. “Yes, to hide is a painful experience, but to be revealed could discredit you, ruin your career, diminish you. So sometimes it did seem like Johnson’s tactic was to give you an abundance of information”—or to offer a house with nowhere to hide as rebuttal—“which end up obscuring any truths.”

“We have this idea that the closet is bad,” Gerard, who is a year older than Kelly, said. “That celebrities should be out, that gays should hold hands in public. And all that’s great. But the closet is a complicated performance that works by telegraphing yourself to an internal world while hiding something from the larger one. It may have protected an intimacy among queer people that may not be possible anymore. The kind where no one asked what you were doing ...”

Kelly interjected: “Or how you live ...”

“Or what your situation is!” Gerard added. They both laughed—at me, mostly. In the interest of journalistic bad manners, moments earlier I had asked what their, well, situation is, to which they both responded with Johnsonian deflection. (Last September, *Out* reported that the pair “have been involved in each other’s lives creatively and romantically for more than a decade.”)

Gerard forked his spaghetti, which was a shade of green that was the pasta equivalent of kale juice, a drink order Kelly attempted to place before Gerard and I shamed him into switching to wine. “Look at this color,” Gerard said. “I feel like I’m still in Los Angeles.”

Years ago, the duo, whose backgrounds are both in dance, moved to Los Angeles from New York, where Kelly had worked with Benjamin Millipied at the New York City Ballet when he was younger. The duo have collaborated with Millipied’s L.A. Dance Project on “Modern Living,” which they first activated in January at West Hollywood’s Schindler House, an experiment in communal living Rudolph M. Schindler designed in 1921 for himself, his wife Pauline, and another couple. The arrangement didn’t work out, exactly: Pauline Schindler, a socialite and independent thinker, had an affair with John Cage, moved out to Ojai, became a lesbian, and eventually moved

back in to live with Schindler, companionably but in a consciously uncoupled state, until his death 10 years later. “A lot of people called it a failed experiment, but I’m more interested in the fact that the experiment existed,” Kelly said. “I wanted to return to the idea that there were these two families there. A dance company of nine individuals is like a young family. They’re structured by these lateral sibling-like relationships, which is kind of like how the Schindler House was structured.”

At the Glass House this weekend, the nine dancers will move in and out of sync with one another in movements (“relationships are measured by time and synchronicity,” Kelly said); they will wear Repetto shoes and dark, custom suits designed by Uri Minkoff (“we wanted to conjure this masculine, gay meeting place that the Glass House was”); and they will be backed by an updated version of Stravinsky’s Symphony in Three Movements, which the composer wrote in 1945 after witnessing German soldiers goose-stepping in the streets during World War II. “We wanted to pose this question about Johnson choreographically,” Gerard said of the architect’s Nazi-sympathizing past, which rears its head every few years. “But there’s no use in wagging a finger at Johnson, or spanking him—which he probably enjoyed.”

Gerard & Kelly, who have also created works at L.A.’s Hammer Museum, the Guggenheim and the New Museum in New York, and the Palais de Tokyo in Paris, are looking to bring their “Modern Living” series to Houston, to the Modernist home that Johnson built for Dominique de Menil. It was a structure that shook the antebellum mansions of the tony River Oaks neighborhood in 1950, but it also created controversy within Johnson’s camp, when de Menil hired Charles James, whose tastes are not exactly in line with Johnson’s, to do the interiors and the furniture.

“It was these two fags and Dominique de Menil!” Kelly said, clearly delighted. “Another strange set of relationships in architecture.”

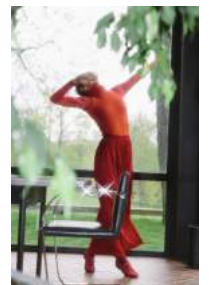
“But the goal is to really open up these sites through videos and other works that will come of this that we can show in a gallery,” Gerard added. “To reclaim these sites for all of us who deviate from the norm, to open these queer spaces up—and not just to architecture aficionados.”

He laughed.

“By the way, we’re not architecture aficionados,” Gerard said. “We just want to know how people live now.”



L to R: L.A. Dance Project dancers at the Glass House. L.A. Dance Project dancers on the Glass House estate. Photo by Chris Schoonover. Produced by Biel Parklee.





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ART MATTERS

Dance, Modernism and Transparency

The Glass House, Philip Johnson's sprawling 49-acre estate and titular Modernist building of floor-to-ceiling clear glass in New Canaan, Conn., famously plays with the boundary between voyeurism and hiding in plain sight — a function tangled up in the architect's homosexuality.

"The more time I spent in that space, I

realized that the glass served to reflect, from the outside," said Brennan Gerard, half of the performance and art duo Gerard & Kelly. "As much as it's transparent, there are moments in the day where it's literally opaque."

The team's performance piece "Modern Living" was presented at Glass House last

week by nine dancers from Benjamin Millepied's L.A. Dance Project.

At the core of the piece, Mr. Gerard said, is "looking to Modernist sites and reframing them as queer sites, and asking what they might be in terms of ruins."

JULIE BAUMGARDNER

T THE NEW YORK TIMES STYLE MAGAZINE



A Performance Project That Brings Some Mystery to the Glass House

By Julie Baumgardner | May 10, 2016



The artist partners Brennan Gerard (left) and Ryan Kelly, whose new work “Modern Living” will be performed at Philip Johnson’s Glass House in Connecticut this weekend. Credit Matthew Placek

Forget throwing stones: A more pressing concern, for those who live in glass houses, is that it’s impossible to hide in them. Or is it? The Glass House, the architect Philip Johnson’s sprawling 49-acre New Canaan, Conn., estate and titular Modernist building comprising 1,800 square feet of four-walled, floor-to-ceiling clear glass, famously plays with the boundary between voyeurism and hiding in plain sight — a function tangled up in Johnson’s homosexuality.

“The closet is a very complex mechanism. Now we believe that everyone should be out. But it’s a dialectic — in a way, it protected something,” says Brennan Gerard, one-half of the performance and art duo Gerard & Kelly. The second installment of their performance piece “Modern Living,” co-produced by Art Production Fund, arrives at the Glass House this Friday and Saturday. “We were thinking about how the house sheltered and protected a queer subculture — mostly gay men and mostly artists, who weren’t totally out,” Gerard explains.

Ryan Kelly chimes in: “Johnson talks a lot about the ‘wish to be caught’ — that’s definitely been inspiring, the way the box is an invitation of voyeurism.” The Glass House, a leisurely residence for Johnson and his partner David Whitney, became a retreat of gay society soirees, and it’s still astonishing how the compound’s neighbors remained oblivious to the libertine carousing next door. But that may have been Glass’s intention all along, as Gerard explains: “The more time I spent in that space, I realized that the glass served to reflect, from the outside. As much as it’s transparent, there are moments in the day where it’s literally opaque. And this piece, in many ways, is a way of moving forward by looking back.”



A dancer from Benjamin Millepied's L.A. Dance Project rehearses "Modern Living" at the Glass House. Credit Evan Whale

The costumes, too, engage with the complexities of Johnson's life and work. The duo enlisted Uri Minkoff to create nine dark, uniform-like suits "in a fun, fetishistic way, but also a fascistic way," Kelly says, evoking Johnson's turn to the extreme right — including time spent in Germany during the Third Reich, a detail often glossed over in his popular lore. "It was not without risk for us or the curators for a project to deal with queer and politically problematic issues of Johnson," Kelly says.

This weekend's performance piece is the second in a series that debuted in January at Los Angeles's Schindler House — a 1921 construction that, like the Glass House, subverts the traditional domestic expectations of "home." (The Schindler House was built to accommodate two families who shared common space.) At the core of "Modern Living," Gerard says, is "looking to Modernist sites and reframing them as queer sites, and asking what they might be in terms of ruins. The function of so much domestic architecture is towards biological reproduction." Kelly elaborates: "This is why we made the project — how do you live queerly? Meaning not giving into convention." In preparation for the project, the duo lived in the Marcel Breuer House at Pocantico Hills as part of a residency that allowed them to delve further into their inquiry of queer domesticity. "Ryan and I lived there for two weeks — you can really feel the specter of the nuclear family, the space is highly gendered," Gerard says. ("We were traumatized," Kelly says of the house plan.)

Intimacy and the transmission of cultural history are at the forefront of Gerard & Kelly's practice, which exists mostly in performance but extends into dance, video and text. This time around, with nine professional dancers — a first for the duo — borrowed from Benjamin Millepied's L.A. Dance Project, the piece "distills this idea of relationships into ideas of rhythm, and then how rhythms interact with others, falling in and out of space," Gerard says. There's a looping quality to the work that Kelly compares to a GIF: "We were interested in the pleasure of synchronization, and asynchronization," he says. "There's a lot of layering, as a spectator you have to make choices about what you want to see, though you always have a sense or are aware of what's going behind you."

To live, to dance: Gerard & Kelly occupy two modernist marvels in *Modern Living*

By Daniel Scheffler | April 29, 2016



R to L: This May, performance art duo Gerard & Kelly will bring a dance extravaganza to Philip Johnson's The Glass House, following a similar intervention at The Schindler House in West Hollywood in January. Pictured: *Modern Living* at The Schindler House; The performance will include dancers commissioned from the famed French maestro Benjamin Millepied's company, performing throughout the interior and exterior of the site.

INFORMATION

Modern Living will take place at The Glass House from May 13–14. For more information, visit The Glass House's website

Images courtesy Gerard & Kelly

ADDRESS

The Glass House
199 Elm Street
New Canaan, CT 06840

Following a similar intervention at The Schindler House in West Hollywood in January, performance art duo Gerard & Kelly will explore The Glass House in New Canaan, Connecticut – an iconic modernist structure created by Philip Johnson, completed in 1949 – and the life of the architect who built and lived in it. Titled *Modern Living*, and co-produced by Art Production Fund, the performance will include dancers commissioned from the famed French maestro Benjamin Millepied's company, performing throughout the interior and exterior of the site.

'*Modern Living* brings into dialogue two iconic modernist homes,' explains Gerard & Kelly. Both of these homes are what the artists call 'auto-architectures,' or homes lived in by the architects who built by them. Each sheltered a different kind of alternative family or domestic relationship – something the duo are exploring through this work.

'RM Schindler built the Kings Road house in 1922 to shelter two young couples in an early example of cooperative living. The pinwheel structure of the house is built around four studios assigned specifically to each of the four residents, men and women alike. In Schindler's design, bedrooms moved from being a focal point of a house to "sleeping baskets" lofted above the studios. A communal kitchen provided, in the architect's words, "respite from the incessant household rhythm"; they explain.

The Glass House, on the other hand, famously sheltered its architect, Philip Johnson, and his partner, David Whitney, for several decades in something of an 'open secret.' 'Such interventions into traditional codes of domestic architecture produced ways of living that were radical for their times, and may be a template for queer lives today, nearly a century later,' Gerard & Kelly explain.

Working with the nine dancers of LA Dance Project, they have re-imagined the Schindler and Glass houses as 'experiments in living, positing architecture as choreography for relationships.'



Clockwise: Both of these homes are what the artists call 'auto-architectures', or homes lived in by the architects who built by them; Working with the nine dancers of LA Dance Project, they have re-imagined the Schindler and Glass houses as 'experiments in living, positing architecture as choreography for relationships'; Each sheltered a different kind of alternative family or domestic relationship – something the duo are exploring through this work.

▪ Des baisers artistiques déclinés à l'infini



Le Palais de Tokyo a convié trois références de la danse américaine actuelle. Deux d'entre eux ne seront visibles que dimanche : Ligia Lewis, dont les performances sont contaminées par la danse et le chant, et Trajal Harrell, qui propose deux shows (*Odori, the Shit !* et *M2M*) où l'on reconnaîtra l'influence du buto, du théâtre ou encore du voguing, et clôturera Do Disturb dimanche soir.



Le duo Gerard & Kelly, venu de Los Angeles, présente leur performance *Reusable Parts/Endless Love* (visible pendant les trois jours du festival), qui fonctionne sur un fascinant principe de bouche-à-oreille. La bouche est d'ailleurs centrale dans le dispositif, puisque tout est parti de la performance *Kiss*, créée par Tino Sehgal en 2007 au Musée d'art contemporain de Chicago, puis rejouée deux ans plus tard pour les 50 ans du Musée Guggenheim à New York. Le duo était dans l'assemblée, mais, alors qu'il était interdit de prendre des images, ils ont enregistré une description orale de cette mise en danse, par un couple, des grands baisers de l'histoire de l'art (de Rodin à Brancusi, Klimt, aux peintures de Courbet ou aux photos de Jeff Koons et de La Cicciolina).

Leur description sert de base à un jeu de retranscription : un premier danseur écoute l'enregistrement d'origine et le restitue au fur et à mesure au micro, créant un nouvel enregistrement qui va être écouté puis retranscrit à son tour par chaque danseur. La performance originelle déformée par les mots est ainsi reproduite en solo, à deux ou trois, hommes ou femmes.

LES INROCK / GERARD & KELLY / APRIL 2016

BAISER SANS FIN

Gerard & Kelly
Reusable Parts/Endless Love

"CETTE ÉTREINTE À MÊME LE SOL, ce slow infini, les visiteurs s'y pressent comme devant un feu. *La naissance de l'exposition.*" C'est avec cette formule joliment tournée qu'Olivier Babin, aujourd'hui directeur de la galerie Clearing à New York, rendait compte de sa visite de l'exposition *Tino Sehgal*, déployée sur la totalité du Guggenheim pour les 50 ans du bâtiment circulaire de Frank Lloyd Wright.

La pièce dont il est question (et dont il n'existe aucune trace visuelle), c'est *The Kiss*, un baiser sans fin, au ralenti, entre un homme et une femme. Si l'on parle aujourd'hui de cette œuvre, ce n'est pas tellement parce que Tino Sehgal, après le Guggenheim, prendra les clés du Palais de Tokyo en octobre prochain, mais parce qu'un duo d'artistes-chorégraphes installé à Los Angeles – Brennan Gerard et Ryan Kelly (nés en 1978 et 1979) –, sorti lui aussi fasciné de sa promenade au Guggenheim en 2010, présente dans le cadre de *DO DISTURB* un *reenactment* augmenté et surtout (dé)genré de ce tête-à-tête sensuel. Chez Gerard & Kelly, qui collaborent depuis 2003, le duo peut parfois se transformer en trio, l'homme devenir femme ou inversement, si bien que l'on bascule dans une fluidité parfaite de couples hétérosexuels en couples homosexuels, de ménages à deux en troupes heureux. Chaque round dure douze minutes, au-delà desquelles chaque tableau vivant mute et se reconfigure. **C. M.**

Le 8 avril à 19 h 30, le 9 à 13 h 30 et le 10 à 15 h (sur la Galerie haute)



Reusable Parts/Endless Love, Gerard & Kelly

Gerard & Kelly / Pictured: Roger Prince and Nir Acosta

DO DISTURB les inrockuptibles 9

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CultureZohn: Modern Living

By Patricia Zohn | January 12, 2016



Photo of the Schindler House by Joshua White

The Schindler House in West Hollywood, California was an experiment in living as much as the Philip Johnson Glass House or the Farnsworth House or the Eames House, though each one was a temple to a wholly different experiment. Viennese architect Rudolph Schindler and his American wife Pauline, disciple of the labor and left wing movements of the '20s and '30s, were partners in establishing a home environment that could accommodate personal and communal space in one integral whole. Activist Pauline was architect Schindler's most ardent client and got her parents to help fund it. Pauline's social philosophy depended on nature, simplicity and communality and was shared by the Chaces, another progressive couple.



Left: *Rudolph Schindler* Courtesy of Architecture and Design Collection, Art Design & Architecture Museum, UC Santa Barbara. Right: *Pauline Schindler* by Dorothea Lange UCSB.



Left: Courtest Schindler Family 1923 in the courtyard. Right: UCSB Collection 1924.

With four separate studio spaces, each could have his/her own realm, plus a sleeping porch. The kitchen was communal. The wives would alternate so they'd have respite from household duties. They were vegetarians, practiced yoga, nude sunbathing: the Schindler-Chace foursome was determined to live their dream. Pauline established a salon, a left wing mecca for the LA avant garde. Schindler was notoriously unfaithful and Pauline was challenged despite her immersion in progressive theory. Once children -- and lovers -- came into the picture they eventually divorced. Years later however, Pauline returned to live in the house with Schindler when other partners had come visibly into the picture. Into this space, sacred to architecture and history buffs alike, came Gerard & Kelly (Brennan Gerard and Ryan Kelly) who have collaborated since 2003 on project-based installations and performances to address questions of sexuality, memory, and the formation of queer consciousness and their new piece, *Modern Living*. The duo felt that although the Schindlers were heterosexual “we thought of this as a queer experiment in living” says Ryan Kelly. The communitarian architecture is really challenging what is a family, what is a partnership. Even today we build homes around master bedroom, a single couple.”



Left: Brennan Gerard and Ryan Kelly in the Schindler House gardens. Right: LA Dance Project in *Modern Living*.



Left: LA Dance Project in Modern Living at the Schindler House. Right: LA Dance Project in the Modern Living finale in the Schindler Gardens

LA Dance Project (Benjamin Millepied's company which is still doing splendidly even though he is in Paris) collaborated with Gerard and Kelly to achieve this communal vision and the Schindler modernist vibe has been remarkably transmuted into a three-hour-long dance piece which unfolds sequentially and simultaneously in the diminutive house. The choreography, organized around the theme of time, the clock and domesticity is wholly analogous to the original architectural concept, since Schindler based the house on a "pinwheel" plan. The notion of the 12 hours of the day informs the rhythm; hence 12 movements per 9 dancers. In the kitchen at noon, upstairs later on, outside, in between. "Everyone has an internal clock" says Kelly. "What does 12 feel like to you?" Moreover, the piece highlights something dancers deal with all the time: they have to count. What we see up on the stage is often a highly complex technical system of dancers counting to themselves as they are often counter to the music and to each other. The choreography here highlights the fact that we are all, in a sense, running on our own internal clocks that are not always in synchronicity. Despite the customized architecture, the Schindlers' clocks clearly often were not. LA Dance Project had only 2 1/1 weeks of rehearsal with Gerard and Kelly, earning the "Certifiably amazing" compliment Kelly pays them. "We had never worked blindly like that before, we always cast our pieces. It's so rare to have performers as intelligent in their bodies as in their minds".



LA Dance Project in Modern Living at the Schindler House

James Fayette, LA Dance Projects managing director added, "They had ownership of it. They created a lot of their own phrases, it was more of a partnership. They participated in the choreography, that's why it was able to come together."

This piece will be performed at the Glass House in May and it is worth the trip to New Canaan (when you can also take in the new Sanaa River House if you have not seen it) It will be interesting to see how it is reconceived there as the spaces are not at all alike. Though the houses are both deemed modernist, they have a completely different footprint and energy.

The whole notion of dance and architecture in tandem is intriguing practitioners like Gerard and Kelly, LA Dance Project, Jonah Bokaer and others who are exploring site specific dance creation as a relatively recent subset of dance. Even the NY City Ballet did a dance and architecture project a few years ago. Stay tuned for more about this mashup of genres.

As it was, the dancers brought forth a perfect warming counterpoint to the gray and unseasonably chilly post El Nino weather. I feel sure the Schindlers would have loved it.

Los Angeles Times



Culture: High & Low

Datebook: Collages of L.A., an architectural dance project, abstractions of the Internet

By Carolina A. Miranda | January 8, 2016

The Los Angeles art world comes roaring back to life this weekend with openings and events all over town. This includes a show that examines the psychology of horse racing in Chinatown, L.A. photography in Sawtelle, meticulously rendered drawing in Hollywood and paintings/installations that evoke the idea of the seaside carnival in downtown. Plus: A dance performance in habits the Schindler house, and Ed Ruscha screens a little-seen film.

Here are 11 shows and events to check out this week:

Gerard & Kelly with L.A. Dance Project. "Modern Living," at the MAK Center.

Brennan Gerard and Ryan Kelly, the dance duo known as Gerard & Kelly, are known for creating pieces that employ gesture, video and dance in ways that explore issues of sexuality. Now the pair are taking on the architecture of the Schindler house, and its ideals of communal living, in a series of performances that will be staged over the weekend. *This Saturday and Sunday from noon to 3p.m.; RSVP required. 835 N. Kings Road, West Hollywood, makcenter.org.*

The New York Times



THE Arts

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WEDNESDAY, JANUARY 6, 2016

The New York Times

Arts, Briefly

Performance Art Planned At 2 Famous Houses

Architecture and performance art have gone together at least since Yves Klein's "Leap Into the Void," his 1960 photomontage that makes it look as if he were swan-diving from a roof. Beginning this weekend, the dancers and visual artists Brennan Gerard and Ryan Kelly will use two beloved 20th-century houses — the Schindler House, designed by Rudolph M. Schindler in West Hollywood, Calif., and the Glass House, Philip Johnson's masterpiece in New Canaan, Conn. — as walk-in texts for a performance work focusing on what they describe as "themes of queer intimacy and domestic space within the legacies of modernist architecture."

The performances, which will be held Saturday and Sunday at the Schindler House in collaboration with Benjamin Millepied's L.A. Dance Project, will come to the Glass House in May. The piece, "Modern Living," will be the first artistic collaboration between the Schindler House and the Glass House, which has transformed itself into an active exhibition space.

Produced with help from the Art Production Fund, the performance will continue explorations that Mr. Gerard and Mr. Kelly — artistic and romantic partners — have conducted for the last several years about togetherness, family and domesticity. After the national legalization of same-sex marriage, the new work looks in particular at earlier gay living arrangements, like those of Johnson and his partner, the curator and collector David Whitney. **RANDY KENNEDY**

The New York Times

Gerard and Kelly to Perform at Schindler House and Glass House

By Randy Kennedy | January 5, 2016



Stephanie Amurao in Brennan Gerard and Ryan Kelly's "Modern Living" at the Schindler House in West Hollywood. Photo by Morgan Lugo.

Architecture and performance art have gone together at least since Yves Klein's "Leap Into the Void," his 1960 photomontage that makes it look as if he is swan-diving from the ledge of an elegant mansard roof. Beginning this weekend, the dancers and visual artists Brennan Gerard and Ryan Kelly will use two of the country's most beloved 20th-century houses – the Schindler House, designed by Rudolph M. Schindler in West Hollywood, Calif., and the Glass House, Philip Johnson's masterpiece in New Canaan, Conn. – as walk-in texts for a performance work focusing on what they describe as "themes of queer intimacy and domestic space within the legacies of modernist architecture."

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Produced with the help of the Art Production Fund, the performance will continue explorations that Mr. Gerard and Mr. Kelly – artistic and romantic partners who have created works for the Guggenheim, the New Museum and the Kitchen – have conducted for the last several years about togetherness, family and domesticity. In the wake of the national legalization of same-sex marriage, the new work looks in particular at earlier gay living arrangements, like those of Johnson and his partner, the curator and collector David Whitney.

"It's political for us," Mr. Gerard told Out Magazine last year. "The model of marriage can be very constricting and cause a lot of problems for how one lives one's life. We think this alternate concept is a necessary story that needs to be told."

By Bettina Korek



Recommended Westside and Miracle Mile Openings and Events



Modern Living, MAK Center at the Schindler House (West Hollywood), 12–3pm. Also January 10. Suggested donation \$7–10.

This new project by Gerard & Kelly features nine dancers from the L.A. Dance Project and explores queer intimacy and domestic space within the modernist architecture of the Schindler House. The event is fully booked, but contact office@makcenter.org to be placed on the waiting list.

Inside Art

Hilarie M. Sheets

Linking Art and Labor

On the heels of protesters descending upon the Guggenheim Museum in Abu Dhabi, calling for improved conditions for the workers who will build a future branch of the museum in Abu Dhabi, the artists Gerard & Kelly have partnered with the Guggenheim to hammer out fair labor standards for themselves and the other performers in “Timelining,” part of “Storylines: Contemporary Art at the Guggenheim.”

Ten couples of all stripes — siblings, romantic partners, mother and daughter, mentor and prodigy — take part in “Timelining,” by Brennan Gerard and Ryan Kelly, which was acquired by the Guggenheim last year for its permanent collection after a premiere at the Kitchen.

Each Monday evening through Sept. 7, pairs recite fragmented chronologies of their personal and shared histories as they circle the rotunda floor in interlocking patterns. Mr. Gerard and Mr. Kelly spent the last year developing a 75-page document that would determine how performers would be paid, lay out how the piece would be taught and ensure

that it would live on in perpetuity. (The museum has acquired seven performance art works.)

The artists saw performer compensation “as a blind spot in how performance was entering collections,” Mr. Kelly said. Mr. Gerard added that they “know that the labor of the work is inextricable from its aesthetic content.” They said that they learned that the going rate museums paid performers in major 2010 exhibitions was about \$20 an hour, which they found low and arbitrary. (This includes Marina Abramovic’s piece at the Museum of Modern Art, they said, and Tino Sehgal’s at the Guggenheim, the first performance piece

that museum acquired.)

Mr. Gerard and Mr. Kelly consulted Heather McGhee, a public policy specialist who is also performing in “Timelining” with her brother, the choreographer Has-san Christopher. They proposed that the museum link minimum payment to New York’s established “living wage” (currently \$13.13 an hour) multiplied by eight hours, or \$105.04 per appearance. They needed to persuade the museum to pay the

performers for eight hours, even if they were performing for less than two. This would take into account an artist’s preparation time and other work given up to perform. The Guggenheim ultimately agreed and offered a better

rate to “Timelining” performers than the living wage, which will vary according to inflation and the city where the piece is performed.

“No one can show this work without following these standards,” said Mr. Kelly, who added that he and Mr. Gerard hoped other artists would find it empowering to think about what a museum “owns” when it acquires an ephemeral performance.

“Having this ethical framework so clearly laid out will be influential on our future work with performance, a field still defining itself,” said Nat Trotman, associate curator at the Guggenheim. “We agree with Gerard & Kelly that it’s important the performers feel valued and compensated properly as they are executing and becoming the artwork.”



WILLIE DAVIS FOR THE NEW YORK TIMES

Lauren Bakst, center, and Parker Gard, right, in “Timelining,” by Gerard & Kelly at the Guggenheim Museum.

OUT

LOVE & WAR

ELLEN PAGE AND JULIANNE MOORE

+ TASTEMAKERS 2015

*Featuring Nick Wooster, Dashaun Wesley,
Nicole Eisenman, and more*





Gerard (left) and Kelly at The Glass House

Room With a Skew

BRENNAN GERARD AND RYAN KELLY ARE EXPLORING QUEER RELATIONSHIPS IN UNUSUAL SETTINGS.

The Glass House, the iconic modernist building located in New Canaan, Conn., was part of the home of architect Philip Johnson and his partner, David Whitney, for more than 40 years until they died in 2005. Now, its intimate history has led performance duo Brennan Gerard and Ryan Kelly—who themselves have been involved in each other's lives creatively and romantically for more than a decade—to develop a series of site-specific performance pieces they've titled *Modern Living*.

"Johnson had been living there since 1949, two decades before Stonewall," Kelly explains. "He and Whitney eventually lived there in this sort of gay domestic partnership, and they gathered a community of mostly closeted gay people from the art world—Rauschenberg, Merce Cunningham, Warhol, Lincoln Kirstein—for social events. It was very queer."

Beginning in January 2016, the pair will begin to articulate the idea of "queered" spaces in West Hollywood's Schindler House, another modernist architectural touchstone (designed by Rudolph Schindler as an experiment in cooperative living between two families), and other key modernist homes, such as the Breuer House in the Hudson Valley, and the de Menil in Houston. So far, all of Gerard and Kelly's works have probed the idea of intimacy as a fluid concept that changes over time.

"That's part of the project of queerness—questioning those narratives of how one should live one's life or spend one's time," Gerard says. "It's political for us. The model of marriage can be very constricting and cause a lot of problems for how one lives one's life. We think this alternate concept is a necessary story that needs to be told."

— JERRY PORTWOOD

GROOMER: EVANIE FRAUSTO. STYLING BY STACEY BERMAN. CLOTHING BY VINCE. SHOT ON LOCATION AT THE GLASS HOUSE, A SITE OF THE NATIONAL TRUST FOR HISTORIC PRESERVATION

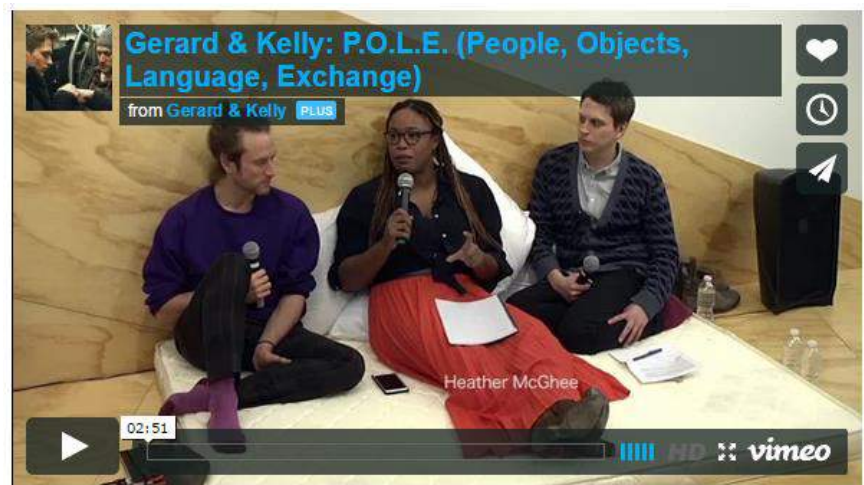
At the New Museum, An Unexpected Spin on the Pole

BY JULIE BAUMGARDNER

“I don’t think we would have made this project even a year ago — we would have been afraid to,” admits Ryan Kelly, who along with his artistic partner Brennan Gerard makes up the performance art duo known as Gerard & Kelly. Beginning today at the New Museum is a two-week exhibition, “P.O.L.E. (People, Objects, Language, Exchange),” the final culmination of a six-month residency at the downtown institution that the artists have used to explore the subject of pole dancing. “We weren’t so interested in the ways the spectacle of sexuality becomes the object of commerce,” Kelly explains, “but rather, in how the pole is appropriated in subways, the queer underground and exercise culture.”

For the show, Kelly and Gerard installed two 16-foot copper dancing poles in the museum’s lobby, even removing the ceiling panels to reveal a skylight that illuminates the exhibition. “P.O.L.E,” in its finished presentation, will include three live performances each

afternoon, titled “Two Brothers,” during which two dancers will take to the pole. Gerard & Kelly have enlisted eight dancers: two sets of subway crews known as the Chosen Ones and We Live This, as well as contemporary artistic dancers and pole-dance instructors and even the founder of Dangerous Curves, the only plus-size pole-dancing competition



in the country. All eight use dance to explore, in a variety of ways, the duo's central question of intimacy in the contemporary world.

"P.O.L.E." also includes plywood sculptures and a multichannel video work, as well as the artistic collective Gran Fury's "[Silence=Death](#)" neon sculpture created for ACT UP's New Museum installation in 1987, which remains one of only a few works in the museum's permanent collection. "We are part of a second generation of the civil rights movement that's using the strategies of direct action and non-violent protest that were perfected by ACT UP," Gerard says. "For us, the inclusion of the 'Silence=Death' neon sign is an attempt to bring a light from the past to the present moment." When the duo started their residency, they didn't anticipate the direction it would end up taking — particularly its emphasis on race. "We thought we were going to make work about queer and feminist appropriations of pole dancing," Kelly says. "A lot happened this fall, and people in art and beyond are thinking about what matters and what are the issues that stick. There's always a risk when you work outside of your so-called identity."

ArtReview

The conversations that happen at the periphery of art shows are important, yet difficult to record. Changes in mood are rarely noted in official documentation, nor are the informal conversations that happen away from panel discussions and interviews. Yet this is how we change our minds about art, and how thinking develops. Not that we should be in the business of recording everything – the NSA does that for us – but with regard to performance, artists’ historical struggles with the deadening aspects of documentation have often hinged on problems with capturing vitality. Excluded elements might include some of the following: the weather, emotional atmosphere, smell, taste, the day’s events, coughs, stumbles, late arrivals or mistakes. Putting these issues centre-stage, several recent performances have sought to document informal movements, memories and chatter of audiences and performers by describing them with language in real time.

“An event took place here [X] days ago. This is what happened...” said dancer and artist Lauren Bakst repeatedly in *Reverberations*, a work that she performed in New York, in the New Museum’s lobby gallery, over the course of several weeks this past January and February, as part of Gerard & Kelly’s (duo Brennan Gerard and Ryan Kelly) exhibition *P.O.L.E. (People, Objects, Language, Exchange)*. Each time I saw her perform, she was wearing a fluffy pale-pink sweater and patterned pink jeans with trainers, and described different micro-events that had occurred in the space over the course of Gerard & Kelly’s research residency at the museum. For example: 21 days ago a man had tried to take a picture of her performance with his iPhone and failed to do it properly; 20 seconds ago she brushed against a child’s foot by accident; 12 days ago, while she was trying to take a picture of a fellow dancer, she received a notification from an app she had downloaded earlier that, as she said during the performance I watched, was “keeping me updated on the progress of the protests that were happening outside, organised by Black Lives Matter. This was a day after the announcement of the nonindictment of Darren Wilson.”

EDGE FUNDS

or

How to exploit the untapped potential of those incidents and accidents on the periphery of the art experience

you know

gossip, half-remembered magazine articles, the bad moods provoked by inconsiderate lovers

if not

Laura McLean-Ferris will tell you



Reverberations, featuring Lauren Bakst, as part of Gerard & Kelly, *P.O.L.E. (People, Objects, Language, Exchange)*, 2015. Photo: Jesse Untracht-Oakner. Courtesy New Museum, New York

Each of Bakst’s stories was accompanied by a repeated movement extracted from the story and transformed into choreography – a raised hand in front of the face with a final jerk of a thumb to signify a phone photograph, a gesticulation as someone struggled to articulate a point. Bakst also referred to Gerard & Kelly’s other programming in the space, which included an exploration of pole dancing on two poles with various dancers and teachers, including the Chosen Ones – a group that usually performs on the poles in subway cars – as well as a series of conversations with activists, writers and artists including Chris Kraus, Andrea Fraser and Heather McGhee, who they invite to talk to them on a bed that they dragged into the gallery space.

I’ve seen several performances that use performers’ bodies as vehicles for memory. Siobhan Davies Dance’s *Table of Contents* at the ICA in London in January 2014 was a live archive of the company’s choreography performed and reconfigured by the dancers as they described their memories of performing these works over time. Tino

Sehgal’s participants in works such as *These associations* (2012) routinely describe their own memories to members of the public as a conversation starter. What was striking and exciting about Gerard & Kelly’s *P.O.L.E.*, and *Reverberations*, is the way that they summoned the museum as an active space for drawing in conversations that occur at the margins, which then unfolded over the course of weeks. In *Reverberations* we heard about moments of conflict and confusion with speakers such as Fraser and Kraus, or among audiences, as well as performance memories. It felt as though the peripheral conversations in the gallery, and input from streets, subway cars, marches, nightclubs and beds, were drawn into the space and suggested as places or moments of significant exchange. It was a form of live research that seemed tangibly to grow over time and reach a high number of people in an intimate manner, so that audiences could take part – in moments that we would have otherwise missed – as we were channelled through the memories of a living being.

BROOKLYN RAIL

Approaching the Pole; Gerard & Kelly's P.O.L.E. at the New Museum

By Leslie Allison

March 5, 2015



Two Brothers at the New Museum, Roz Mays and Tanya St. Louis. Photo: Jesse Untracht-Oakner.

Pole dancing is a form generally excluded from the critical discourse surrounding dance, and—though increasingly less so—dance is a form historically excluded from the critical discourse of fine arts and the museum. It is thrilling then to experience Gerard & Kelly's P.O.L.E. (People, Objects, Language, Exchange), a series of events and performances at the New Museum that shrug off these distinctions and allow pole dance to exist both as Dance and as Fine Art, with capitals D, F, and A, respectively.

On the afternoon that I saw *Two Brothers*, a P.O.L.E. score for two dancers and two poles, the performers were Tanya St. Louis, a teacher at Brooklyn's Finest Pole Dancing Studio and Sacred, and Roz Mays, who performs as Roz "The Diva" and also teaches at Sacred. I later interviewed the dancers about their experience with P.O.L.E. and their involvement in the development of *Two Brothers*. "It was a collaborative effort coming up with movements that would best define the message of the piece," says St. Louis. Mays elaborates, "Brennan [Gerard] and Ryan [Kelly] made our happiness, creativity, and specialties a priority. They asked me questions and honestly listened to my answers. I have never felt so respected as a performer in my life."

Rather than booming music through a fancy sound system, the performers in *Two Brothers* are accompanied by the tinny sounds produced by iPhones that they borrow from audience members. This kind of casual DIY aesthetic is offset by the formal virtuosity and awe-inspiring strength of the pole dancing itself. After quietly introducing herself to an audience member with a handshake, St. Louis asks him to volunteer his phone, requesting that he play a certain song and then lie down at the pole's base. She lifts herself onto the pole above him and maneuvers the verticality in powerful, elegant ways: curling into the pole like a cocoon hanging on a branch, extending her body through the air perpendicular to the pole, then inverting to face the volunteer, reach her arm down, and touch his cheek.

Mays and St. Louis connect with each other on several different levels throughout the piece, playing games of rock-paper-scissors, smiling at each other, ducking under each other's arms. Physical gestures of support (one dancer's back becoming a table for the other to stand upon, one's feet becoming a stand for balancing the other's inverted shoulders) are enforced with repeated verbal acknowledgements ("rest," "boost," "you okay?"). Their identities overlap as one dancer narrates pole choreography from a first-person perspective ("I approach the pole, I take my time") while the other dancer enacts the movements. The two begin to circle around one pole, each lovingly describing the specific traits of a sibling ("When I think of my brother"; "When I think of my sister"). At the conclusion of the piece, they each climb to the top of their separate poles and perform a tranquil unison sequence before slowly sliding down, floating like synchronized swimmers through water.

Many emotional elements present in *Two Brothers*—tenderness, personal connection, playfulness, honesty, humor—are missing in popular representations of pole dance. Both performers are quick to correct this: "Pole Dance displays a wide range of emotion. Most people only think of heels and hair flicks, which is one of my favorite styles, but there is also humor, sadness, rage, etc. Pole is just like any other form of dance that allows the dancers to express themselves freely," St. Louis explains.

When asked to compare the New Museum audience to the audiences they are accustomed to, the performers agree that the greatest difference is sound. "Normally, I perform to raucous screams and insane cheering; people being quiet freaked me out a little bit," Mays says, adding, "more importantly, I was thrilled that so many new eyes got to see my craft. Ninety-nine percent of those museumgoers had no idea what they were walking into." When I ask what P.O.L.E. means for the future of pole dancing, Mays emphasizes the "Exchange" element in "People, Objects, Language, Exchange": "I love that so many young polers of color were showcased and celebrated. Ryan and Brennan have made me a better teacher and dancer in so many ways—I'm hyped to take what they've taught me to my own students."

Though largely buoyant in tenor, *Two Brothers* occasionally lets in chilling strains of loss that necessarily accompany any discussion of love and kinship. When the dancers rest supine at the base of their poles, Gran Fury's neon pink "SILENCE=DEATH" piece looming over them in all its electric urgency, their bodies readily transform into two corpses. "'SILENCE=DEATH' was a constant and clear presence through the *Two Brothers* piece. I hope that image becomes scorched into [the audience's] memory," St. Louis notes. Another artwork invoking grief and loss in the gallery space was an inconspicuous video piece utilizing three television screens on the floor. On one screen, a white torso and a black torso extend arms to each other, seeming to touch and not touch at the same time; on the next, a black hand and white hand repeatedly try to catch a falling iPad on which is displayed the grainy image of Darren Wilson with a slain Michael Brown, framed by asphalt and bright green grass; on the final screen a finger swipes the iPad through an endless stream of the same death scene until it becomes a blur.

Lauren Bakst occupies the time between performances of *Two Brothers*, enacting an ongoing solo score called *Reverberations*. Bakst delivers an oral and physical history of events, conversations, and gestures that have occurred throughout Gerard & Kelly's six-month residency at the New Museum, from 65 days ago up to the current moment. She performs an embodied archive of P.O.L.E. with precision, giving equal weight to minor details and major concepts. Bakst recounts Ryan Kelly's response to an audience question about the contextual crossover of dance into art: "Ryan said, 'We're just shuttling around the river between these two fields.'" In the case of P.O.L.E., that river is an exciting place to be.

HYPERALLERGIC

PHOTO ESSAYS

Pole Dancers Drop It Like It's Political

Vic Vaiana

February 11, 2015



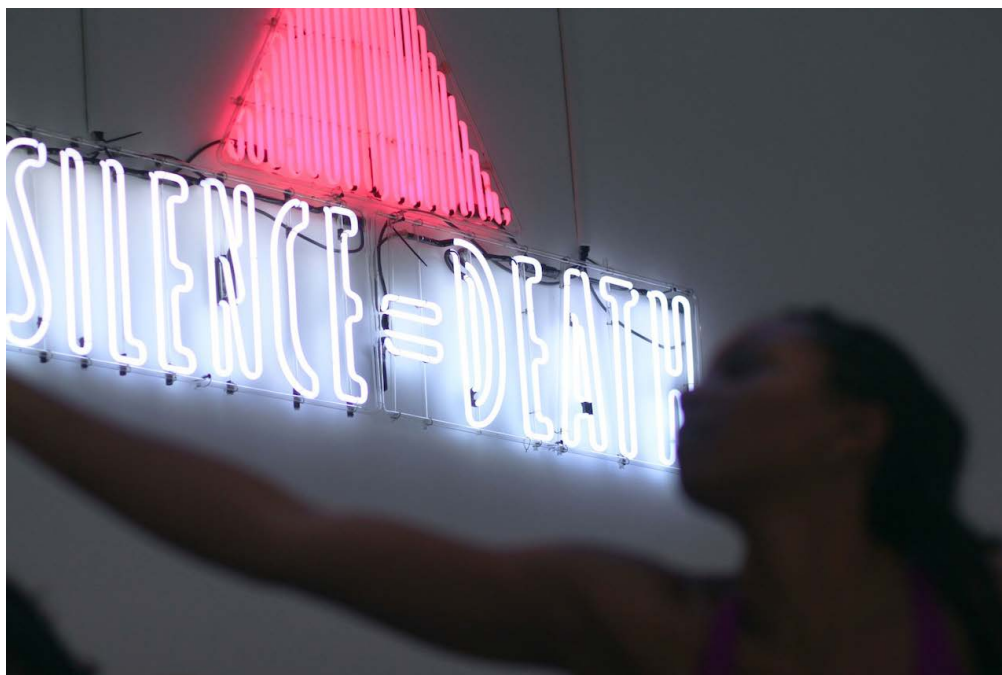
Tanya St. Louis balancing on her partner (all photos by the author for Hyperallergic)

Brennan Gerard and Ryan Kelly have brought politicized pole dancing to the New Museum. Their current exhibition, Gerard & Kelly: P.O.L.E. (People, Objects, Language, Exchange), was developed through the museum's Research and Development residency.

Through their residency, Gerard and Kelly have held pay-what-you-wish "open pole" sessions on the museum's fifth floor. The pair began collaborating with members of the local dance crews who were showing up to the sessions, with two crews, the Chosen Ones and We Live This, co-hosting the final session. The artists aimed to create a space in the dance community where dancers with and without formal training could participate.



A spectator very attached to her cell phone is pulled from the audience to participate.



The original "Silence = Death" sign returned to the New Museum as a part of the exhibition.

Solidarity and the forming of collective consciousness were the project's aims from the start, and as the "Black Lives Matter" movement built steam through the course of their residency, Gerard and Kelly incorporated and accentuated the political language of their piece. Many members of the participating dance crews have had run-ins with the police while performing on the subway, influencing the narratives told during their performances.

The artists connected the current struggles to an earlier era of identity politics by including Gran Fury's iconic "Silence = Death" neon sign in the installation. The sign

was first shown at the New Museum in 1987 by curator William Olander, a member of ACT UP.

The residency has been documented through *Reverberations*, a daily performance in which Lauren Bakst retells events that have occurred throughout the exhibition to visitors. In doing so she offers an oral history of Gerard and Kelly's powerful and rapidly evolving project.



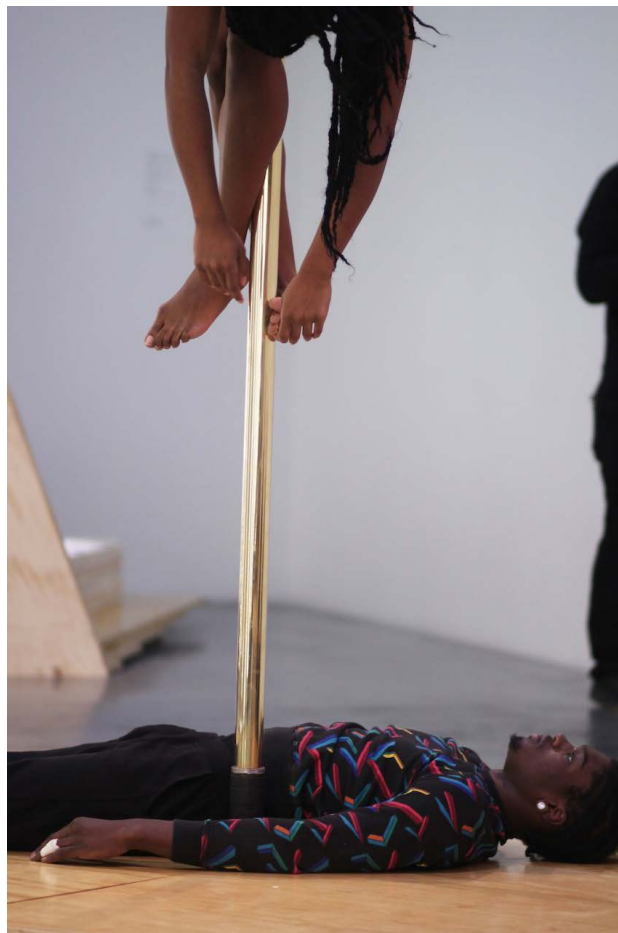
A rapt audience looks on as St. Louis suspends herself.



Dancer Forty Smooth spinning around the pole.



Two dancers touch hands in an earlier performance captured by the artists for the exhibition.



St. Louis and Smooth incorporate the body language of the recent “die-in” protests into their performance.



St. Louis and Smooth help each other maintain balance.



St. Louis and Smooth lock eyes as they tell stories from above the crowd.

The final “open pole” event in Gerard & Kelly: P.O.L.E. (People, Objects, Language, Exchange) takes place February 12, 7–9pm. The exhibition continues at the New Museum (235 Bowery, Manhattan), with daily performances, through February 15.

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Queering time, queering space

Brennan Gerard and Ryan Kelly
interviewed by David Everitt Howe

Gerard & Kelly's exhibition "Timelining" performs an anti-chronology based on faulty memory and viewer interruption. David Everitt Howe sits down with the pair to talk about their partnership, Tino Sehgal's *Kiss*, and why homosexuality is the new heterosexuality.

La mostra "Timelining" di Gerard & Kelly mette in scena un'anti-cronologia basata sugli inciampi della memoria e le interruzioni del pubblico. David Everitt Howe ha fatto una chiacchierata con la coppia sulla loro collaborazione, su *Kiss* di Tino Sehgal e sul perché l'omosessualità è diventata la nuova eterosessualità.



Recto/Verso at CCS Bard Center for Curatorial Studies, Annandale-on-Hudson, NY, 2012. Courtesy: the artists and Kate Werble Gallery, New York

David Everitt Howe: *Your upcoming performance Timelining (2014) at The Kitchen is based off of works you've performed a few times already, at UCLA, Bard Center for Curatorial Studies, and the Hammer, among other places. What is the performance exactly? You've got a thing for scores.*

Ryan Kelly: It's a score for two performers with some degree of intimacy, like boyfriends, or siblings, or a mother and daughter. For the duration of the exhibition, it'll restart whenever someone enters the space. Basically we worked with each performer separately. I worked with one partner and Brennan worked with the other. A series of writing exercises prompt recollections of their lives—memories and experiences that are personal, social, large events, everyday events—and we take that information and construct a portrait, a timeline, a score, that is then given to them to remember and recite as a performance. The scores begin at “now” and work back to the moment of birth. But because the “now” keeps advancing, the performers also have to revise their portrait between the beginning of the exhibition and the end. In practice, each individual's timeline gets woven together with their partner's, because when one person's memory falters they stop and the other person starts, at a point in their timeline that associates with the other's. Like if you were talking about Christmas holidays, I might find some family experience to begin with. The performances don't run back perfectly, in chronological terms, because everything is mediated through memory.

Brennan Gerard: The rules force a kind of relational timelining, because you can't just be on your own track. It's also a practice of listening as well. You're listening for cues, but also to the content of what the other person is saying, and using that to think about your own timeline.

DEH: *Do you rehearse them?*

BG: There has to be rehearsal because it's complicated to do, I think, even though in my experience it's pretty transparent; over time you could probably understand the rules, if you're thinking about what its structure is.

DEH: *When I first read your notes on Timelining I thought back to something I read in graduate school, back when I was smart: that wasp-orchid analogy in Deleuze and Guattari's A Thousand Plateaus, which Hardt and Negri also talk about in Commonwealth as an example of nature not doing what's biologically “right,” but what's “fun.” As Guattari exclaimed in a letter to Deleuze, “waspsfuck flowers!”¹ In A Thousand Plateaus it's discussed in the context of the rhizome, and rhizomatic thinking, or a thinking and acting that's not normative or conventional. At one point the term “anti-genealogy” is dropped, which is so interesting because it's somewhat similar to how you're using a chronological timeline. You're not really making a chronology here, but an anti-chronology, or at least one that fucks up and is premised on failure.*

BG: ...failure and faulty memory.

DEH: *You're also bringing up this idea of coupledness, partnerships, and relationships. Your own partnership has been a frequent subject of your work. Are you trying to get away from that, because it's perhaps too limited a focus?*

BG: We really wanted to react against the urge to collapse every relationship into a romantic coupling, and we realized that our prior performances of *Timelining* always reinscribed our own coupledness, so our project ended up getting smaller and smaller. I think even though there was this score, we were really, actively trying to use it as a way of decoupling. Coupling is interesting. You see this idea of the couple enacted really intensely in popular culture around celebrities.

DEH: *Like Beyoncé and Jay-Z.*

BG: Yes, Beyoncé and Jay-Z, Michelle and Barack, Hillary and Bill...

RK: Hillbilly.

BG: I think as a society we expect the couple, or pair, to be our savior, which is kind of coming against the actual kinds of partnerships and relationships functioning right now. They're a lot more diverse than they were. The model of compulsory heterosexuality no longer socially functions because of a shrinking economy and economic inequality. The model of the nuclear family may no longer be economically sustainable, so in practice, relationships are a lot more diverse. There's co-parenting, there are single parents. Relationships are constantly changing.

DEH: *Yes, but simultaneously you could argue that gay marriage perpetuates that binary of the pair, that it merely transfers it.*

RK: The most compelled group toward heteronormativity these days is... homosexuals. So when you say compulsory heterosexuality, I think it's more compulsory heteronormativity, which then breaks it out of any specific sexual practice.

DEH: *It's true, which is so funny because so many queer theorists from the 1970s and 1980s—from Guattari to Foucault—were rallying against this shit.*

RK: Even living queer theorists are still rallying...

BG: Not only are we all getting married, we're getting married in a way that's not camp at all. We're not renovating the institution, doing interior design. It's literally an assumption of this mantle, which is very strange and I wouldn't be surprised if it backfires.

RK: To a degree I think that this project, and the projects that directly preceded it, came from a very personal experience of being a gay, white, cisgender male, at a time when a lot of people like me were moving the gay rights movement towards marriage, and feeling a sense of disidentification with that trajectory. I felt like I needed to work through the terms of coupledness, and coupling, and partnership. I don't feel like the project is finished yet. And I also don't think I would be

doing this project on my own. So there's also something very peculiar and specific about our own multivalent intimacy and partnership; its own tensions drive this inquiry.

DEH: *Peculiar, specific, and queer. How exactly are you using such an open-ended term here?*

BG: That's a very good question. I think, partly, it's in the structure. In *Reusable Parts/Endless Love* (2011), we were very driven to “queer” space. The work started with our recording of Tino Sehgal's *Kiss* (2002) at the Guggenheim. We surreptitiously recorded the score in our own words, describing the movements of it. It's a piece for four dancers. A dancer would re-speak the score while they're listening to it in their headphones. They don't have great familiarity with the score, so the recording captures slips and slurs and all this derivation from the score. Which is itself a derivation from the original since we're describing what we're seeing. And then they enact that score as a solo on their own body, occupying both the male and female roles, as the version of *Kiss* that we saw at the Guggenheim is heterosexual. It was in this heteronormative model of romance borrowed from...

DEH: *...The annals of straight art history.*

RK: Which was very inspiring, not just to our own interventions, but in this emerging idiom of performance within an exhibition context. More specifically, I think there is a group of artists—especially in New York—who are now involved in rearticulating the exhibition as a time-based form.

BG: Which brings me to this idea that in *Reusable Parts/Endless Love* we were really thinking about how you queer a space. For one thing, we had simultaneous events happening so the spectator was always missing something. There were also moveable walls throughout the space. The performance insisted upon a partial view or an oblique relationship to the event. In and of itself, that formally queers the space. With *Timelining*, we were thinking more about queering time. How is time also normative? Is there such thing as chrono-normativity? In terms of history, it's the idea that one thing follows another, that my life moves along causally.

RK: But also the idea of Cartesian time, my time...

BG: *My timeline, my history.* We think that subjectivity is always relational and social. We're constructed by our relations with others.

1. Michael Hardt and Antonio Negri, *Commonwealth* (Cambridge: Harvard University Press, 2009), 186-187.



Kiss Solo, 2012, installation view at Kate Werble Gallery, New York, 2013.
Courtesy: the artists and Kate Werble Gallery, New York. Photo: Elisabeth Bernstein



Reusable Parts/Endless Love at Danspace Project - St. Mark's Church, New York, 2011.
Courtesy: the artists and Kate Werble Gallery, New York

