

FOR IMMEDIATE RELEASE



**LIVE ARTS AT THIRD STREAMING Presents New Commissioned Performances by  
DAVE MCKENZIE AND CLIFFORD OWENS**

In conjunction with PERFORMA 13 and *Radical Presence: Black Performance in Contemporary Art*

**Location:** Third Streaming, 10 Greene Street, 2<sup>nd</sup> Floor, New York, NY 10013

**RSVP / Info:** Andie Sablosky, [info@thirdstreaming.com](mailto:info@thirdstreaming.com)

**Dave McKenzie:** Tues, Nov. 5<sup>th</sup>, 7:00 pm, *All the King's horses...none of his men*

**Clifford Owens:** Mon, Nov. 18<sup>th</sup>, 8 – 10 pm, *In the Dark*

Tues, Nov. 19<sup>th</sup>, 12 – 2 am, *Waiting for David (Hammons)* not open to the public

Wed, Nov. 20<sup>th</sup>, 7:30 – 8:30 pm, *Letters from My Lovers*

Thu, Nov. 21<sup>st</sup>, 7:30 – 8:30 pm, *Dad*

Fri, Nov. 22<sup>nd</sup>, 7:30 – 9:30 pm, *Come to Me*

New York, NY, October 29, 2013—Third Streaming, an experimental gallery known for its innovative programming which features artists who work in a range of media, is delighted to announce two projects with artists Dave McKenzie and Clifford Owens that will premiere in November 2013; Part of the Performa 13 biennial and related programming for the exhibition, *Radical Presence: Black Performance in Contemporary Art*.

Dave McKenzie will present *All the King's horses...none of his men* on November 5, 2013 at 7:00 p.m. The lecture-performance combines text, projections, and movement as a critique of black American representations in the media. Interacting with various objects, including his own body, McKenzie will engage the public's fetishization of media-hyped personalities in a live piece imbued with ambiguity and contradiction.

Clifford Owens' site-specific project *Five Day's Worth* is a multi-day, durational performance, taking place November 18–22, 2013. While conceived as one art work, the piece is structured in five parts, each of which is realized on a different day over the course of a week: *In the Dark*, *Waiting for David (Hammons)*, *Letters from My Lovers*, *Dad*, and *Come to Me*. The project is a point of departure for the artist as it will be realized outside of the white cube space of a gallery or museum, as is typically the context for Owens' performances. Instead, the artist will respond to Third Streaming's intimate loft setting. *Five Day's Worth* is also Owens' most personal work to date as he creates distinct yet related performances which explore various personal themes of emotional, inspirational, and artistically influential importance. Throughout the project, Owens activates objects, and stages conflicts and resolutions, which accumulate and crescendo in the culminating performance through a series of participatory actions with the audience. As in previous bodies of work, such as *Photographs with an Audience* (2008–) and *Anthology* (2011–2012), Owens will use the occasion and context of the project as the basis for a new series of photographs, videos, and sound works.

McKenzie and Owens' coincident presentations illuminate their shared conceptual approach to artmaking, of which performance has been and continues to be a key element, although to entirely different effect. Both of the artists employ the resonance of their particular individual presence to speak to something more profound about our culture at this current moment in time. McKenzie's artistic training in printmaking manifests strongly in his practice through his use of repetitive gestures and utterances to the point of exhaustion. While Owens operates in an aesthetic of audacity, displaying an extraordinary boldness, courage, and insolence in his live works, which often pushes his audiences to their limits or rather alerts them to precisely where they exist. McKenzie and Owens explore the uncanny ways in which black and gendered male identity constantly negotiates the bounds of subjectivity and objectivity; this sociological condition also manifests in their work as an ideological and aesthetic interest in the relation between art objects in the context of live performance, and vice versa. Exploring the affective realm of discomfort and productive aspects of disorientation, McKenzie and Owens are not artists who entertain. Instead they offer contemplative experiences in which we are able to better understand society as a whole and our way of being in common.

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*All the King's horses...none of his men* and *Five Day's Worth* are curated by Adrienne Edwards, Curator-at-Large for Third Streaming, Associate Curator for Performa, and Ph.D. Candidate at New York University in Performance Studies.

Third Streaming is a Biennial Consortium member of the Performa 13 biennial, and a provider of related programming for *Radical Presence: Black Performance in Contemporary Art*. Organized by Valerie Cassel Oliver, Senior Curator, Contemporary Arts Museum Houston, *Radical Presence* is presented in New York in two parts: Part I at New York University's Grey Art Gallery (September 10–December 7, 2013), and Part II at The Studio Museum in Harlem (November 14, 2013–March 9, 2014).

### Artist Bios

**Dave McKenzie** received a BFA in printmaking from the University of the Arts, Philadelphia, Pennsylvania and also attended the Skowhegan School of Painting and Sculpture, Skowhegan, Maine. His most recent exhibitions include "The Ungovernables": New Museum Triennial, New York (2012). *Citizen*, Galerie Wien Lukatsch, Berlin (2011). *Dave McKenzie*, Aspen Art Museum, Aspen (2010). *30 Seconds Off an Inch*, The Studio Museum in Harlem, New York (2009). *On Premises*, Susanne Vielmetter Los Angeles Projects, Los Angeles (2009). *Black is, Black Ain't*, The Renaissance Society at the University of Chicago, Chicago (2008), and *Museum as Hub: Six Degrees*, New Museum, New York (2008). He lives and works in Brooklyn, New York.

**Clifford Owens'** solo exhibitions: "Anthology: Clifford Owens" Museum of Modern Art PS1 (2011-2012) and "Perspectives 173: Clifford Owens" CAM, Houston (2011); group exhibitions: "Radical Presence" CAM Houston (2012), "Deliverance" Atlanta Contemporary Art Center (2012), "Greater NY 2005" MOMA PS1 (2005), and "Freestyle" Studio Museum in Harlem (2001). He studied at The Art Institute of Chicago, Rutgers University, and the Whitney Museum ISP. He was an artist-in-residence at Studio Museum in Harlem and attended Skowhegan. Clifford received the William H. Johnson Prize, Art Matters Grant, Louis Tiffany Comfort Award, NYFA Fellowship, NY Community Trust, Lambent Foundation, and Rutgers University Ralph Bunche Distinguished Graduate Fellowship. His work has been written about in *New York Times*, *Art + Auction*, *Village Voice*, *Art in America*, *New Yorker*, *BOMB*, *Wall Street Journal*, *Greater New York 2005*, *Performa: New Visual Art Performance*, *Rethinking Contemporary Art*, *Multicultural Education*, and *Clifford Owens: Anthology*.

### About Third Streaming

Third Streaming (3S) serves artists through in-depth consideration and the presentation of their work; and to introduce it into public contexts through exhibitions, screenings, performances and other public programs. Founded by Yona Backer in 2010, 3S participates in the development of society through contemporary art; we support artists by assisting with the production of new projects and by creating opportunities that promote their role as cultural agents to maximize impact and raise visibility for their work. 3S is committed to increasing awareness around socially relevant issues addressed through our exhibition and public programs, many of which are done in partnership with other institutions. *Live Arts at Third Streaming* commissions artists to create public events, interventions and live actions. *All the King's horses...none of his men* and *Five Days Worth* are produced by Natasha Bunten, *Live Arts at 3S* Consulting Program Manager.

### About Performa

Performa is the only biennial dedicated to commissioning, presenting and exploring new visual art performance across disciplines. From November 1-24, 2013, Performa and a consortium of arts organizations will band together to transform New York City into the performance capital of the world. More than 100 separate events presented at over 40 venues will showcase new work in an innovative program, breaking down the boundaries between visual art, music, dance, poetry, fashion, architecture, graphic design, and the culinary arts. Presented in collaboration with a consortium of more than 50 arts institutions and over 50 curators.

**Contact / RSVP:** Andie Sablosky

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 **PERFORMA 13**

*Live Arts at Third Streaming* is made possible by individuals who have generously contributed to the 3S Community Arts Production Fund.

Clifford Owens, a Lambent Fellow, and his new performance *Five Days Worth* has received generous support from the Lambent Foundation.

*Live Arts at Third Streaming* is a sponsored project of Fractured Atlas, a non-profit arts service organization.

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