

THE HUGO BOSS PRIZE : 1996

Laurie Anderson

Janine Antoni

Matthew Barney

Cai Guo Qiang

Stan Douglas

Yasumasa Morimura

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Guggenheim Museum SoHo

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Sponsor's Statement

It is not the expected that counts, but the unexpected. In today's fast-moving world, we are provoked by what surprises, stimulates, and excites. Although integrally different, both science and art move forward through a blend of energy and imagination, logic and emotion. Changing technology is a powerful force. As the world changes, so must art. Every technological invention and artistic development operates on a parallel course, striving for excellence above all else.

The Hugo Boss Prize is designed to promote these qualities. It is awarded to artists who strike out on new paths—artists whose ideas lend a profound impetus to the evolution of contemporary art. My thanks are offered to the jurors for their meticulous detective work. They have picked their way through a labyrinth that has taken them to scenes of art across the world. I admire the great passion and commitment they have brought to their discussions, which have led to the selection of the six artists whose work is presented here, and which will lead, finally, to the awarding of this year's prize. My heartfelt gratitude goes also to the curators, for assembling an exhibition that is so rich in contrasts.

Peter Littmann, Chairman and CEO, Hugo Boss AG

Preface

This exhibition marks the inauguration of the Hugo Boss Prize at the Guggenheim Museum. Conceived as an international award recognizing significant achievement in contemporary art, the Hugo Boss Prize embraces today's most innovative and critically relevant cultural currents. Its primary objective, beyond providing oft-needed support to working artists, is to bring new developments in contemporary art to the attention of a broad audience, one significantly larger than the relatively few who frequent vanguard galleries, travel to international exhibitions, and subscribe to contemporary-art journals. In this goal, the Hugo Boss Prize strives to promote the spirit of innovation so essential to future cultural development. We believe that the work of the six finalists—Laurie Anderson, Janine Antoni, Matthew Barney, Cai Guo Qiang, Stan Douglas, and Yasumasa Morimura—embodies this spirit, and we are proud to feature it in the present exhibition at the Guggenheim Museum SoHo.

We are most indebted to Peter Littmann, Chairman and CEO of Hugo Boss AG, whose commitment to the visual arts and enlightened ideas about cultural sponsorship served as the catalyst for the foundation of this important prize. Without his progressive philanthropic vision, the

Hugo Boss Prize would not have come into existence. Gratitude must also be expressed to Isabella Heudorf, whose responsibility for art sponsorship at Hugo Boss AG insured that all organizational details of the prize and this exhibition were handled with meticulous care.

We would also like to acknowledge Miryam L. Drucker, a director of The Art Institutes International; Robert Goldstein, President and owner of Maryland Sound International, Ltd.; and Performance Video, for their generous contributions, which have enabled us to realize the exhibition's multimedia components.

Recognition must be given to this year's Hugo Boss Prize jury members—Marie-Claude Beaud, former Curator and Executive Director of the American Center, Paris; Lisa Dennison, Curator of Collections and Exhibitions, Guggenheim Museum; Dakis Joannou, collector of contemporary art and President of the Guggenheim's International Director's Council; Fumio Nanjo, independent curator and art critic; and Nancy Spector, Associate Curator, Guggenheim Museum—for their expertise in the field of contemporary art and the careful consideration they brought to the process of selecting the shortlisted artists whose work is exhibited here.

At the Guggenheim, numerous individuals have contributed to the success of this exhibition and its accom-

panying publication. Firstly, Lisa Dennison and Nancy Spector ably managed the project, working directly with the artists to organize the individual presentations of their works, and overseeing the creation of this unique publication. Jon Ippolito, Exhibition Coordinator, handled the myriad organizational details of the exhibition with great care and efficiency; he also contributed the insightful entries on each artist to this publication. Max Hollein, Executive Assistant to the Director, provided essential support at key moments along the way and produced this publication's bibliographic entries. Assistance was also provided by curatorial interns Roman Enders, Alexandra Grubeck, Vanina Holasek, Min Lee, Maja Riis, and Ina Rolshoven. Members of the technical staff have played critical roles in the realization of this exhibition. In particular, I wish to thank Lynne Addison, Exhibitions Registrar; Jocelyn Groom, Assistant Exhibition Design Coordinator; Paul Kuranko, Multimedia Technical Design Coordinator; Peter Read, Production Services Manager; Christopher Skura, Production Foreman; Dennis Vermeulen, Senior Exhibition Technician; Lisette Baron, Assistant Exhibition Technician; and Steve Plaxco of the Guggenheim installation staff.

We are grateful to Lisa Billard of Lisa Billard Design for her innovative approach to this publication,

including the postcards created by each of the artists expressly for the Hugo Boss Prize exhibition. She was assisted by Ashley Sargent. Our gratitude also goes to the museum's Publications Department.

Michael Gabellini of Gabellini Associates designed the exhibition with great sensitivity to each artist's individual aesthetic vision, creating six separate installations that cohere into one dynamic contemporary group exhibition. He was assisted by Jonathan Dewdney. We are grateful to both of them for lending their expertise to this project.

We would especially like to thank the representatives of the shortlisted artists and the artists' assistants for their support in all stages of the preparation for this exhibition: Roland Augustine, Bob Bielecki, Bohdan Bushell, Angela Choon, Michael Chybowski, Mark Fletcher, Barbara Gladstone, Colin Griffiths, Yuka Hishida, Wu Hong Hong, Yoshiko Isshiki, Michael Joseph, Chris Kondek, Lawrence Luhring, Norene Maciwoda, Diane Malecki, Kotaro Miyanaaga, Hanna Schouwink, Masatoshi Tatsumi, Miwako Fujii Wakimura, and David Zwirner. And finally, we must extend our thanks to the artists for their indispensable collaboration in making this exhibition a reality.

Thomas Krens, Director, The Solomon R. Guggenheim Foundation

The Genesis of an Award: The Hugo Boss Prize at the Guggenheim

The practice of rewarding excellence in the visual arts has a long history at the Guggenheim Museum. In 1956, three years before the institution moved into its distinctive Frank Lloyd Wright building, its board of trustees established the “International Solomon R. Guggenheim Award.” Financed by the Solomon R. Guggenheim Foundation, the award was conceived as a biennial grant of \$10,000 to be presented to an individual artist selected by an international jury for his or her achievements in contemporary painting.

In its criteria and stated mission, the award reflected the founding principles of the Guggenheim, which had originally been named the “Museum of Non-Objective Painting.” The fact that painting was judged

1. to be the only medium eligible for the prize coincided with the institution’s initial prejudices against sculpture, which Hilla Rebay, the museum’s first director and one

The museum’s name was officially changed in 1952 after the death of Solomon R. Guggenheim in 1948.

of its founders, had deemed too corporeal to be spiritually enlightening. The international scope of the award reflected the mission stated in the museum’s charter, which was to edify the most extensive public pos-

sible about art. But it also paralleled quite neatly the cultural posturing generated by American Cold War politics during the late 1940s and 1950s. Undertaken at the same time that the Museum of Modern Art in New York was organizing overseas exhibitions of American abstract art, presenting it as a symbol of political and social freedom, the Guggenheim's efforts to foster what was described as "an important manifestation of American international goodwill" through its new art prize could be construed as similarly motivated.

Endeavoring to formulate a flawless "democratic" structure allowing for the widest possible range of candidates, the museum created an intricate award process that was unwieldy and bureaucratic. As outlined, the rules governing nominations and the final award selection were comparable to those regulating the Olympics. In highly abbreviated form, the procedure was as follows:

1. The award program was conducted for the Guggenheim jointly by the International Council of Museums, the International Association of Art Critics, and the International Association of the Plastic Arts.

2.

A Guggenheim press release dated November 7, 1956 states that the purpose of the award was "to stimulate public interest in art in as many parts of the world as possible," and cites the 1937 Guggenheim Foundation charter, which states as its goal the "encouragement of art and education in art and the enlightenment of the public, especially in the field of art."

3.

Remark attributed to Harry F. Guggenheim, Chairman of the Board of Trustees of the Solomon R. Guggenheim Foundation, in the press release announcing the establishment of the award, dated March 9, 1956.

2. Any country with "National Sections" of all these three organizations was eligible for inclusion.

3. In each eligible country, a three-person jury (constituted by one native-born representative from each of the three organizations) selected a "National Winner," who was awarded \$1,000 and whose painting then qualified for the international prize. In addition, in each country four other paintings were chosen to be considered for the international prize.

4. One "Extra-National" award of \$1,000 was offered to an artist whose native country was not eligible. The Extra-National jury was appointed by a "Liaison Committee."

5. The National Award-winning paintings and the Extra-National Award-winning painting were then considered by a three-person international jury for the \$10,000 International Award. All works being considered for this award were exhibited at the Guggenheim.

The first recipient of the Guggenheim International Award, in 1956, was British artist Ben Nicholson for his

4. painting *August, 1956 (Val D'Orcia)*; the second, in 1958, was Catalan artist Joan Miró for his ceramic painting *Night and Day*; and the third, in 1960, was Dutch artist Karel Appel for his painting *Woman with Ostrich*. At the request of the Guggenheim, President

The abbreviated title of the prize was employed from the outset; it appears in a Guggenheim press release dated March 16, 1956 as the "Guggenheim International Award."

Dwight D. Eisenhower presented the first two awards during official ceremonies in Washington, D.C.

By 1964, the year of the fourth Guggenheim International Award, the prize had become more or less a triennial event and the selection process highly streamlined. A panel of three judges—art historian Werner Haftmann; Arnold Rüdlinger, Director of the Basel Kunsthalle; and American painter Hans Hofmann—selected the winning artist's work from an exhibition of paintings assembled by Guggenheim curator Lawrence Alloway. Eight years into the award process, the media-specific criteria may have seemed stifling; the prize was given for a work on canvas to Alberto Giacometti, an artist known more for his sculpture than his painting, who was characterized in a press release simply as a "62-year-old painter from Switzerland." Perhaps the limited nature of this description was not lost on Guggenheim personnel, since 1967's award nominations and accompanying exhibition—

Sculpture from Twenty Nations, selected by Edward F. Fry and featuring over one hundred works by eighty artists—were devoted exclusively to sculpture. The structure of the prize was further modified as well. Now, instead of a single grant, the museum bestowed a number of "purchase awards," allocating the grant monies into an acquisition

5.
Press release, dated
January 14, 1964.

fund, which it used to procure the winning works for the permanent collection. The judging process had become an entirely in-house activity, with award winners selected by the museum's director, Thomas M. Messer. Among the four prize winners in 1967 were American artist Robert Morris and British artist Eduardo Paolozzi.

By 1971, the year of the last Guggenheim International, the concept of systematically displaying examples of a specific medium on the occasion of the award selection had faded to the background. In its place, curators Fry and Diane Waldman organized an exhibition that featured the most radical and trenchant work being created at the time, including Conceptual, Environmental, Process, and site-specific art. Of the twenty artists who participated—including Hanne Darboven, Walter De Maria, Dan Flavin, Michael Heizer, On Kawara, Joseph Kosuth, Mario Merz, and Bruce Nauman—a number devised new works specifically to engage the museum's spiraling architecture. While some objects and installations were acquired during the course of the show, this was no longer the *raison d'être* of the International Exhibition. Instead, it had evolved into a showcase for new talent, a barometer of the most significant contemporary work being produced at the time, and a vehicle through which the museum could bolster its postwar collection.

The practice of granting "purchase awards" continued through the mid-1980s as a result of two exhibition series that were sponsored expressly for the purpose of supporting emerging artists. Beginning in 1969, Theodoron, a foundation comprised of anonymous members, funded a series of three small invitational exhibitions of work by younger artists and the acquisition of one work by each of the participants. The first show featured such now well-known artists as Barry Flanagan, Nauman, Gerhard Richter, Richard Serra, and Gilberto Zorio. From 1978 until 1986, Exxon Corporation underwrote annual "new talent" exhibitions, presenting international and exclusively American artists on alternate years. As with the Theodoron Awards, the Exxon funding allowed for the purchase of one work by each exhibited artist, some of whom have since gained wide international recognition, such as Siah Armajani, Scott Burton, Barbara Kruger, and Martin Puryear.

In retrospect, the various manifestations of award-giving at the Guggenheim begin to provide a conceptual framework through which to contemplate the truly subjective nature of such an enterprise. The shift from the museum's initial attempts to activate an infallible democratic process of global magnitude to, with the Hugo Boss Prize, a simplified system involving a panel of

international experts charts the gradual realization that achievement in art cannot be quantitatively measured. It is not possible to evaluate aesthetic accomplishments with the same set of criteria as those used, say, for athletics, in which speed can be charted and world records documented with a universal set of standards. But art poses entirely another set of considerations around which it is nearly impossible to establish absolute consensus. How can an artist or an artwork be deemed the "best," when taste is ultimately so arbitrary? If one were to try nonetheless, what parameters should be used: geography, age, gender, race, sexuality, religion, medium, or style?

With the creation of the Hugo Boss Prize at the Guggenheim Museum, these factors were given careful attention as the nomination process and award criteria were being formulated. Firstly, the museum opted to establish an award to recognize the collective work or a particular body of work of an individual artist rather than a specific painting, sculpture, installation, photograph, or video. It was decided that the primary purpose of the prize would be to identify an artist whose work—in any medium—has come to exemplify a significant new development in contemporary art, one that is generating international cultural reverberations. Such an

undertaking would also mean that each jury would need to define for itself which current cultural trends seem the most incisive, and which of them promise to endure beyond the present. According to the Hugo Boss Prize criteria, the winning artist will have realized the highest level of aesthetic achievement while demonstrating a sustained and coherent vision. Because it does not discriminate by age, gender, or nationality, the award can honor a younger, even emerging, artist or provide the long-overdue acknowledgment of an established individual. Of course, the notion of a "sustained" aesthetic and conceptual vision is relative, depending on the length of the artist's career.

The Hugo Boss Prize jury is intended to be "international" in scope, but cannot be exhaustive in its representation of global culture. Its members, drawn from both the Guggenheim's curatorial staff and the international art community of critics, curators, and collectors, will change each time the award is granted. For the 1996 prize, jury members were each invited to submit up to ten names of artists whom they believed met the criteria. A lengthy review of materials and deliberation among the jurors led to the current list of six finalists, whose work is included in this exhibition at the Guggenheim Museum SoHo. Organized in collaboration with

the artists, this presentation is perceived as an opportunity for the Guggenheim to introduce some of the finest examples of contemporary art to the general public, rather than as an integral part of the award competition. Jurors will make their final selection only after reviewing each artist's career in depth. And, finally, since the prize is no longer conceived as a "purchase award," the Guggenheim Museum will confer a grant of \$50,000 to the winning artist.

With the foundation of the Hugo Boss Prize, the Guggenheim joins a number of other cultural institutions—the Tate Gallery, London; the Irish Museum of Modern Art, Dublin; and the Carnegie Museum of Art, Pittsburgh, among others—that bestow awards in the visual arts as part of their ongoing efforts to sustain and promote a thriving international art community. At a time when government support of the arts is diminishing and the market remains unpredictable, museum-endorsed grant programs are becoming an important form of patronage. Admittedly, the exclusivity of these awards may be perceived as elitist, but the publicity surrounding them can only help in building an informed public, one that is sympathetic to the kind of experimentation necessary for the advancement of art. For instance, the Tate Gallery's prestigious Turner Prize—an annual award given to an

artist from the United Kingdom—is sponsored by Channel 4, a British television station committed to arts broadcasting. The award ceremony is televised along with brief films on each of the shortlisted artists, who are also included in an exhibition at the Tate. With the critical participation of Channel 4, the Turner Prize has become a much-debated national event among people who may never enter a museum or gallery. It is the hope of the Guggenheim Museum and the sponsors of the Hugo Boss Prize that this award will eventually attract the attention of a far-reaching public, who will in turn benefit from exposure to the exigencies of contemporary art.

As in any award for contemporary art, each Hugo Boss Prize winner and list of finalists will reflect the opinions and passions of the individuals comprising the jury. This is unavoidable, yet admissible, as long as the terms of the process are articulated and understood from the beginning. This year's finalists—Laurie Anderson, Janine Antoni, Matthew Barney, Cai Guo Qiang, Stan Douglas, and Yasumasa Morimura—seem, at first glance, to share nothing more than the distinction of being nominated. Their international reputations and the diversity of their nationalities—American, Bahamian, Canadian, Chinese, and Japanese—parallel those of the jury, which has representatives from the United States, Europe, and Asia. And the

wide range of mediums employed by the artists, from high technology and photography to the hand-wrought, is indicative of the curatorial practices of a jury whose members do not distinguish between stylistic genres in their selection of artists for projects and/or acquisitions. However, there are significant correspondences among the finalists' varied works, which map a constellation of predominant themes in today's most meaningful art forms. For each of the artists, the performative plays a critical role in their projects, whether as a vehicle for presentation or a concept of identity construction. The notion of the performative as a time-based artistic strategy is pervasive in much of the finalists' work: Anderson orchestrates multimedia theatrical productions; Barney envisages entire cosmologies of hybrid characters for his videos; Douglas devises evocative historical narratives to project as video or film installations; Cai creates immersive, participatory situations in which viewers can sip herbal tea or purchase traditional Chinese medicine from vending machines; and Antoni physically places herself in the *tableau-vivants* she creates in galleries or museums. Also, the mutability of gender and the role that performance may play in its construction are thematic motifs common to a number of the finalists' artworks. Compare Morimura's photographic

Actresses series, in which he transformed himself into Hollywood's leading ladies for the camera, to Anderson's electronically altered voice, which can oscillate between male, female, and cyborg at will. In this light, also consider Barney's cinematic explorations of gender differentiation at its biological source, or Antoni's cosmetic conversions of one parent into the other and vice versa.

The exhibition of Hugo Boss Prize finalists cannot possibly embody every factor informing recent developments in contemporary art, nor can it chart worldwide artistic accomplishments. However, it can and will survey the aesthetic and conceptual currents that have had the most profound impact on this year's jury members.

Lisa Dennison, Curator of Collections and Exhibitions
Nancy Spector, Associate Curator

Laurie Anderson's first work of performance art was inspired by a peculiar local custom she witnessed on the town green of Rochester, Vermont in 1972. As Anderson relates the story, people from the town would drive up around a gazebo and sit in their parked cars while a local high-school band played inside. Anderson noticed that the school's amateurish playing sounded especially weak in comparison with the audience's form of applause, which was to honk their horns repeatedly in a blast of reverberating sound. To remedy this inequitable situation, Anderson decided to mount a concert of her own, in which people in their cars would play a composition for car horns while the audience would sit in the gazebo. No one volunteered to participate in the concert until she invited motorists to a formal audition; all thirty drivers who showed up were "selected" to perform, and were given scores to unfold on their dashboards during the final performance so they would know when to chime in.

From these humble origins, Anderson's experiments in sound have evolved into multimedia stage productions that dazzle audiences with giant video projections, computer-altered voices, and dramatic spotlighting. Yet the



Laurie Anderson, "The headlight glasses"
(From *United States I-IV*, 1979-83). Performance

genesis of her first performance is telling, for throughout Anderson's career as a performance and recording artist she has found inspiration in bizarre aspects of the ordinary world. A truck stop, a talk show, a desert island, the home of Hansel and Gretel: the settings for Anderson's songs and videos are often familiar landmarks of our cultural imagination, though they don't feel so familiar by the time she's done with them. Or rather, they feel too familiar, a sensation Sigmund Freud described as *unheimlich*—cutting too close to home. Anderson's own home, America, is perhaps the artist's most recurrent theme, but her cultural-survey-cum-performance-series *United States I-IV* (1979-83) suggests that her homeland's familiarity conceals something sinister. Anderson responds to a description of malls and freeways under construction with euphoric words sung in an emotionless voice: "Big Science. Hallelujah. Yodellayheehoo." A phone call from "Mom" in the song "O Superman" hints at an uncannily intrusive imperialism ("I've got a message to give to you. Here come the planes.") Gender is also a common theme, found in such songs as "Beautiful Red Dress" and in such visual works as *Object/Objection/Objectivity* (1973), a series of photographs Anderson took of men who accosted her in the street. The deadpan delivery with which Anderson recounts asking her surgeon for high-heeled

feet or sitting in a plane falling out of the sky suggests that in today's society these events are not as outlandish as they may seem. More than her punkish hair-style or austere musical arrangements, the hallmark of Anderson's style is a tone of complicity—like a wink that says, you and I both know that this is one weird planet.

The technologies that Anderson uses to defamiliarize the familiar range from voice-altering microphones, to clothing that makes drum sounds when struck, to her famous series of transformed violins. Since *Duets on Ice* (1974-75), in which she played violin duets with a hidden tape recording while wearing skates frozen in blocks of ice, Anderson has camouflaged violins, filled them with water, burned them, and popped popcorn in them. In her film *Home of the Brave* (1986), she plays the phrase "listen to my heartbeat" on a violin whose strings are a recording head and whose bow is a stretch of magnetic tape. Anderson also samples visual media, recording images that can be repeated and manipulated in new contexts. She cuts visual icons out of daily life—airplanes, palm trees, light sockets—and pastes them into her drawings and performance backdrops, where they serve more as signs than substance. Anderson even samples her own video image: she appears on a fictional talk show with a squat, mustache-sporting man who would be an exact clone of her-



Laurie Anderson. *Duets on Ice*.
1974-75. Performance

self except that his stature, voice, and confidence level are all lower than Anderson's familiar stage persona.

Whether verbal, musical, or visual, Anderson's language often seems to be in code, as though it has taken on an additional meaning beyond its literal interpretation. Sometimes the noise in the signal comes from a mistranslation across cultures ("*¿Qué es más macho, pineapple o knife?*"), but often it comes from language itself, which Anderson's sometime collaborator William S. Burroughs claims "is a virus." Anderson explores language's tendency to conjure its own meaning in the song "Let $x=x$," whose tautological lyrics include "It's a sky-blue sky" and "Satellites are out tonight." Like these self-evident truths, oft-repeated phrases such as "place your tray tables in their upright, locked position" also have a life of their own; it is as though their very enunciation is enough to command allegiance or obedience, especially when intoned in the anonymous "voice" created by Anderson's harmonizer. By putting the voice of authority in quotes, Anderson draws attention to the subtle control that this voice exerts on its listeners, without merely positioning herself as an alternative authority. Ultimately, Anderson presents her evidence not as sociology but as stories, told by a normal person who has found herself in an abnormal world.

Selected One-Person Exhibitions

- 1974** New York, Artists Space, *O-Range*, Jan. 5-26.
- 1978** New York, The Museum of Modern Art,
Projects: Laurie Anderson (When You Were Hear)
Sept. 15-Oct. 29. Brochure.
Hartford, Connecticut, Wadsworth Atheneum,
Laurie Anderson/MATRIX 46, Dec. 15, 1978-Jan. 21, 1979.
Brochure, with essay by Andrea Miller-Keller.
- 1980** New York, Holly Solomon Gallery,
Dark Dogs, American Dreams, Apr. 12-May 3.
- 1982** London, Institute of Contemporary Art,
Laurie Anderson: Artworks (part of *ICA:NY*), Oct. 14-Nov. 21.
Catalogue, with essay by Stuart Morgan.
- 1983** Philadelphia, Institute of Contemporary Art,
University of Pennsylvania, *Laurie Anderson: Works from
1969 to 1983*, Oct. 15-Dec. 4. Catalogue, with essays by
Janet Kardon, Ben Lifson, Craig Owens, and John
Rockwell. Traveled to Los Angeles, University of
California, Frederick S. Wight Gallery, Jan. 29-
Mar. 4, 1984; Houston, Contemporary Arts Museum,
Apr. 21-June 3, 1984; and New York, The Queens Museum,
July 1-Sept. 9, 1984.

Selected Group Exhibitions

- 1975** New York, Whitney Museum of American Art, Downtown
Branch, *Autogeography*, Dec. 11, 1975-Jan. 7, 1976.
- 1977** Houston, Contemporary Arts Museum,
American Narrative/Story Art: 1967-1977, Dec. 17, 1977-
Feb. 25, 1978. Catalogue, with essays by Marc Freidus,
James Harithas, Paul Schimmel, and Alan Sondheim.
Traveled to New Orleans, Contemporary Arts Center,
Mar. 25-May 21, 1978; Winnipeg, Winnipeg Art Gallery,
June 15-Aug. 13, 1978; Berkeley, University Art

- Museum, University of California at Berkeley, Sept. 16-Nov. 10, 1978; and Santa Barbara, University Art Museum, University of California at Santa Barbara, Dec. 15, 1978-Feb. 12, 1979.
- 1978** New York, Artists Space, *Audio Works*, Jan. 21-Mar. 4.
- 1979** Bochum, Germany, Museum Bochum, *Words*, Jan. 27-Mar. 11. Catalogue, with essay by Isabella Puliafito and statements by the artists (in German and Italian). Traveled to Genoa, Palazzo Ducale, Mar. 28-May 4.
- 1980** Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Écouter par les yeux: Objets et environnements sonores*, June 18-Aug. 24. Catalogue, with essays by René Block, Helmut Danniger, and Frank Popper. New York, Institute for Art and Urban Resources, *Scores and Notations*, Sept. 30-Nov. 18.
- 1981** Philadelphia, Institute of Contemporary Arts, University of Pennsylvania, *ICA Street Sights 2*, Apr. 15-May 10. Catalogue, with essay by Paula Marincola.
- 1982** Amsterdam, Stedelijk Museum, *'60-'80, Attitudes/Concepts/Images*, Apr. 9-July 11. Catalogue, with essays by Ad Peterson, Dorine Mignot, and Frans van Rossum (in Dutch and English).
- 1994** Rotterdam, Museum Boymans-van Beuningen, *La Visite Guidée*, Mar. 27-May 29. Catalogue, with essays by Elbrig de Groot and Jörg Zutter (in Dutch, English, and French).
- 1995** The Knitting Factory, *Macintosh Music Festival*, July 19.
- 1996** Oslo, Henie-Onstad Art Center, *Electra*, Mar. 1-Apr. 14. Catalogue, with introductions by Øivind Storm Bjerke and Arvid Esperø (in Norwegian).
- Berlin, Sonambiente Festival für Hören und Sehen, *Whirlwind*, Aug. 9-Sept. 8. Catalogue, with introductions by Helga de la Motte-Haber, Christian Kneisel, Matthias Osterwold, and Georg Weckwerth; and essays by Sabine Breitsameter, Golo Folimer, Douglas Kahn, et al.

Selected Performance Tours

- 1979-** United States and Europe, *United States I-IV*.
1983
1986 United States, Europe, Japan, and Australia,
Natural History.
1990 United States and Europe, *Empty Places*.
1992- United States and Europe, *Stories from the Nerve Bible*.
1995

Books by the Artist

- 1992** *Stories from the Nerve Bible*. New York: Harper Collins.

Selected Recordings by the Artist

- 1977** "New York Social Life" and "Time to Go."
New Music for Electronic and Recorded Media.
Berkeley: 1714 Arch Street Records.
- 1979** "Song from Americans on the Move" (with Julia Heyward). *The Nova Convention*. New York: Giorno Poetry Systems Records.
- 1981** *O Superman*. New York: Warner Brothers.
- 1982** *Let X=X*. New York: Artforum.
Big Science. New York: Warner Brothers.
- 1983** *Mister Heartbreak*. New York: Warner Brothers.
- 1986** *Home of the Brave*. New York: Warner Brothers.
- 1989** *Strange Angels*. New York: Warner Brothers.
- 1994** *Bright Red*. New York: Warner Brothers.
- 1995** *The Ugly One with the Jewels*. New York: Warner Brothers.

CD-ROMs by the Artist

- 1995** *Puppet Motel*. New York: The Voyager Company.

Janine Antoni maps her body onto the world. She leaves her teeth marks on a giant cube of chocolate, the imprint of her breast on white gallery walls, the impression of her figure in a bathtub filled with lard. She uses her body as a pen, chisel, or brush, winking mascara onto paper, lathering her hands across sculptures made of soap, mopping floors with her hair. The directness of these gestures recalls that stage of infancy when hands and hair seem not parts of the self but parts of the environment to be experimented with. Yet despite this evocation of childlike experience, Antoni's work has a sophisticated artistic pedigree. Her association of food and the artist's body brings to mind such feminist artworks as Hannah Wilke's 1982 *Venus Pareve*, in which Wilke cast her nude body in chocolate. Antoni's obsessive bodily mark-making—in *Butterfly Kisses* (1993), she batted 1.

mascara onto paper by winking 1,124 times with each eye—is reminiscent of the performances of Marina Abramovic, Vito Acconci, and Nam June Paik.

Unlike some of these earlier works, however, Antoni's gestures reflect the social pressures that shape self-image. In mapping her body onto the world, Antoni reveals

Simon Taylor, "Antoni's Principle," *World Art 1*, no. 2 (June 1994), p. 58.

how the world is mapped back onto the body. In *Gnaw* (1992), for example, she chewed pieces from a large block of lard—perhaps the most unimaginable foodstuff an image-conscious woman would put in her mouth—and spat them out to mold them into 400 tubes of red lipstick (for which lard is a common ingredient). In so doing, she drew attention to the irony inherent in a fashion that demands that women put one form of the substance to their mouth but not another. In *Wean* (1989), the imprint of Antoni's nipple on a wall appears next to the imprint of a latex nipple from a baby's bottle, together with the imprint of the plastic packaging from which the artificial nipple came, a "dispenser for the dispenser" that highlights the nipple's industrial origin. Like many of Antoni's pieces, *Wean* reminds its viewers that society intervenes in their most intimate affairs, even in the bond between a child and its mother's breast.

It is not only society's obsessions and prostheses that enter Antoni's work; sometimes it is society itself. Guests at the opening of her installation *Loving Care* (1992-96) in Hartford, London, and other venues were allowed to enter a room in which Antoni was mopping Loving Care-brand "natural black" dye across the floor with her hair. Antoni's act of domestic and cosmetic upkeep gradually mopped viewers out of the room.



Janine Antoni, *Lard Gnat*, 1992, 600 lbs. of lard gnawed by the artist, Sastoli Collection, London



Janine Antoni, *Mean*, 1999, Plaster and sheetrock, Collection of Craig Robbins

Antoni's most vivid confrontation between intimacy and publicity to date is her installation *Slumber* (1994), in which the artist works and sleeps in an open gallery. During her first night's sleep, an electroencephalograph wired to her temples captures the rapid eye movement that occurs during her dreams. In the following days, Antoni sits at a loom weaving a bolt of material, in which she reproduces the EEG pattern by interweaving strips of fabric ripped from a nightgown bought in the host city. At night, she wears the nightgown and pulls the cloth that she has woven over her body as a blanket. What makes this installation feel like such an intimate encounter with the artist is not so much the exhibition of her body as the exhibition of her time. Antoni's two activities, sleep and labor, represent times of day when most people are protected from public view. While it is usually events from working life that weave their way into dreams, Antoni reverses this course. And while dream time is supposed to be subjective while work time can be tallied by a punch-clock, Antoni displays her dreams as scientific measurements on graph paper, while her labor is conveyed by a length of woven cloth that offers a more visceral sense of time. *Slumber* suggests that of all the personal possessions to share with someone, one's time may be the most intimate.

Selected One-Person Exhibitions

- 1992** New York, Sandra Gering Gallery, *Gnaw*, Feb. 22-Mar. 21.
- 1994** New York, Sandra Gering Gallery, *Lick and Lather*, Feb. 8-Mar. 12.
London, Anthony d'Offay Gallery, *Slumber*, Mar. 1-Apr. 16.
Lund, Sweden, Anders Tornberg Gallery, *Hide and Seek*, Sept. 17-Oct. 29.
- 1995** Glasgow, Center for Contemporary Arts, *Slip of the Tongue*, Mar. 17-Apr. 22. Catalogue, with introduction by Brenda McParland and Nicola White, essay by Dan Cameron, and statements by the artist. Traveled to Dublin, Irish Museum of Modern Art, May 5-July 30.
- 1996** Hartford, Connecticut, Wadsworth Atheneum, *Janine Antoni/MATRIX 129*, Jan. 7-Apr. 28. Brochure, with essay by Andrea Miller-Keller and text by the artist.
Atlanta, The High Museum, *Art at the Edge*, Jan. 12-Apr. 14. Brochure, with essay by Carrie Przybilla.
Barcelona, Fundació La Caixa, Sala Montcada, *Janine Antoni: Activitats Esculturals*, June 14-July 28. Catalogue, with essays by Amparo Lozano and Mignon Nixon (in English and Spanish).

Selected Group Exhibitions

- 1991** New York, Artists Space, *Warp and Woof: Comfort and Dissent*, Sept. 26-Nov. 9. Brochure, with essay by Connie Butler.
- 1992** New York, AC Project Room, *In Your Face*, Mar. 27-Apr. 22.
- 1993** New York, Whitney Museum of American Art, *1993 Biennial Exhibition*, Feb. 24-June 20. Catalogue, with essays by Homi K. Bhabha, Coco Fusco, Thelma Goldin, John G. Hanhardt, Lisa Phillips, B. Ruby Rich, Avital Ronell, and Elisabeth Sussman. Traveled to Seoul, Museum of Contemporary Art, Aug. 1-Sept. 8.

- Venice, *Aperto '93* (part of *XLV Biennale di Venezia*), June 14-Oct. 10. Catalogue, with essays by Francesco Bonami, Jeffrey Deitch, Mathilde Krim, et al (in English and Italian), published by Marsilio Editori, Venice. Additional catalogue, with essays by Akira Asada, Francesco Bonami, Achille Bonito Oliva, et al (in English and Italian), published by Giancarlo Politi Editore, Milan.
- 1994** New York, The New Museum of Contemporary Art, *Bad Girls*, Jan. 14-Apr. 10. Catalogue, with essays by Linda Goode Bryant, Cheryl Dunye, Marcia Tanner, and Marcia Tucker. Cleveland, Ohio, Cleveland Center for Contemporary Art, *Outside the Frame: Performance and the Object*, Feb. 11-May 1. Catalogue, with introduction by David S. Rubin and Marjorie Talalay, and essays by Robyn Brentano and Olivia Georgia. Traveled to Staten Island, Snug Harbor Cultural Center, Feb. 26-June 18, 1995.
- Zurich, Kunsthhaus, *A Streetcar Named Desire*, July 2-Aug. 28. Catalogue, with essays by Bice Curiger, Thomas Kling, and Michelle Nicol (in German).
- Boston, School of the Museum of Fine Arts, *Self/Made Self/Conscious: Bruce Nauman and Janine Antoni*, Oct. 28-Nov. 30. Catalogue, with introduction by Lelia Amalfitano.
- Madrid, Museo Nacional Centro de Arte Reina Sofia, *Cocido y Crudo*, Dec. 14, 1994-Mar. 6, 1995. Catalogue, with essays by Dan Cameron, Jean Fisher, Gerardo Mosquera, Jerry Saltz, and Mar Villaespesa (in English and Spanish).
- 1995** Johannesburg, South Africa, *The First Johannesburg Biennial*, Feb. 28-Apr. 30. Catalogue, with essays by Rasheed Araeen, Ery Camera, Arthur C. Danto, and Dongi Dhlomo (in English and French).
- Philadelphia, Institute of Contemporary Art, University of Pennsylvania, *PerForms: Janine Antoni*,

Charles Ray, Jana Sterbak, Sept. 9-Nov. 5. Catalogue, with introduction by Judith Tannenbaum and essay by Brian Wallis.

- 1996** Athens, DESTE Foundation for Contemporary Art, *Everything that's Interesting Is New: The Dakis Joannou Collection*, Jan. 20-Apr. 20. Catalogue, with interview between Dakis Joannou and Jeff Koons, and essays by Jeffrey Deitch and Stuart Morgan, published by DESTE Foundation, Athens and Cantz Verlag, Stuttgart.
- Miami, Museum of Contemporary Art, *Defining the Nineties: Consensus-Making in New York, Miami, and Los Angeles*, Feb. 24-Apr. 6. Catalogue, with essays by Bonnie Clearwater, Michael Duncan, and Allan Schwartzman.
- Dublin, Irish Museum of Modern Art, *IMMA/Glen Dimplex Artists Award Exhibition*, Mar. 14-May 17. Brochure, with introduction by Declan McGonagle and Brenda McParland (in English and Irish).
- Humblebaek, Denmark, Louisiana Museum of Modern Art, *NowHere*, May 15-Sept. 8. Catalogue (two volumes); volume one: essay on the "Incandescent" section of the exhibition by Laura Cottingham (in Danish and English); volume two: essays by Cottingham, Lisa Dent, Jill Johnston, Mayumi Kagawa, Vibeke Nissen and Inge-Lise Paulsen, and Yasmin Ramirez (in English).



It is tempting to assume that the goat-men, musclebound faeries, and coquettish linebackers that populate Matthew Barney's videos embody the Postmodern tactic of juxtaposing opposites in order to discredit stereotypical dichotomies. They do not. Rather than merely collapsing distinctions like male/female, straight/gay, or human/animal, Barney's hybrids stake out a continuum of possible points in between. They are linked not by a common cultural critique, but by their participation in a constantly evolving cosmology, in which athletic training, artistic creativity, and the production of sexual difference exemplify the more general opposition between restraint and growth. Barney's sculptural installations and videos do not deconstruct our representation of the world so much as replace it with another one.

For this reason, the various elements that make up an installation by Barney seem more like parts of a whole than self-contained art objects. Among the pieces that Barney included in a 1991 installation at Barbara Gladstone Gallery, for example, were a video in which an actor dressed as Oakland Raider Jim Otto punches the artist in the gut, technical-climbing clips screwed into

the scuff-marked ceiling, and a video showing the artist, clad only in a climbing harness and with an ice pick up his backside, using these clamps to traverse the ceiling. The first video alludes to the accidental death of Harry Houdini, who, like Otto, serves as a role model for Barney for his ability to perform under stress. As team center, Otto constantly felt the quarterback's hands reaching between his legs for the ball, and this suggestion of homoerotic penetration is echoed by Otto's orificelike jersey number ("00") and Barney's act of auto-sodomy. In another video in the installation, the cross-dressed artist is seen dancing with one of the padded sleds that linebackers hit for practice. The self-lubricating plastic from which this blocking sled is molded is also the kind used in bodily prostheses, a reminder that Otto played most of his career with an artificial knee.

Like Otto's, Barney's body is always completed by something else—Vaseline, an ice pick, prosthetic horns. Similarly, Barney's major bodies of work don't exist as separate entities, but as successive grafts onto or mutations of each other. While Barney's most recent video project, the *CREMASTER* series, mythologizes five stages in the sexual differentiation of an embryo, its idiosyncratic symbology of sex, sports, and food has its roots in Barney's earliest actions. The weightlifter sporting a



Matthew Barney, *BLIND PERINEUM*, 1995. Video still. Video production by M. Grey, B. Groel, P. Steiermann, and B. Wisocki

white wedding gown in *Field Dressing (orifill)* (1989), for example, metamorphoses in *CREMASTER 4* (1994) into three “faeries” whose muscular arms and legs bulge out of their yellow turn-of-the-century ball gowns. Tapioca appears in the 1992 video *Ottoshaft* as an intermediary between glucose and pound cake, in *CREMASTER 4* as undersea goo, and as a garnish for a dining table on a dirigible in a sculpture based on the video *CREMASTER 1* (1995).

The motif that recurs most frequently in Barney’s work is a simple shape that the artist describes as “an organism and its self-imposed closure”:

1. form bisected by a perpendicular straight line. In *Field Dressing (orifill)*, it appears in the form of a mat slathered with Vaseline. In *CREMASTER 1*, a troupe of showgirls—half marching band and half Busby Berkeley chorus line—parades across a football gridiron. From above, their formations seem to diagram a profusion of possible reproductive systems, all based on Barney’s archetypal form. In this respect, the shape and its polymorphous progeny are fitting symbols for the artist’s personal universe, which opens his viewers’ imagination to an expanded field of sexual and anatomical difference.

Thyrza Nichols Goodeve,
“Travels in Hypertrophica”
(interview with Barney),
Artforum 33, no. 9
(May 1995), p. 69.



Matthew Barney. CREMASTER 4. 1994.
Production still

Selected One-Person Exhibitions

- 1989** New Haven, Connecticut, Payne Whitney Athletic Complex, *Field Dressing*, Sept. 9-Oct. 2.
- 1991** Los Angeles, Stuart Regen Gallery, *Matthew Barney*, May 22-June 22. Traveled to New York, Barbara Gladstone Gallery, Oct. 16-Nov. 16.
San Francisco, San Francisco Museum of Modern Art, *Matthew Barney: New Work*, Dec. 12, 1991-Jan. 30, 1992. Catalogue, with introduction by Robert R. Riley.
- 1994** Los Angeles, Stuart Regen Gallery, *Portraits from Cremaster 4*, Nov. 3-Dec. 3.
- 1995** Paris, Fondation Cartier pour l'Art Contemporain, *Matthew Barney: Cremaster 4*, Mar. 3-Apr. 16, and New York, Barbara Gladstone Gallery, Apr. 8-May 6. Catalogue, with introduction by James Lingwood, published by Fondation Cartier pour l'Art Contemporain, Paris and Barbara Gladstone Gallery, New York.
London, Tate Gallery, *Matthew Barney: Ottoshaft*, May 2-June 18. Brochure.
Rotterdam, Museum Boymans-van Beuningen, *Pace Car for the Hubris Pill*, Oct. 21, 1995-Jan. 1, 1996. Catalogue, with essays by Richard Flood and Neville Wakefield (English and Dutch, English and French, and English and German editions). Traveled to Bordeaux, capc Musée d'Art Contemporain, Jan. 26-Apr. 8, 1996; and Bern, Kunsthalle, May 17-June 23, 1996.

Selected Group Exhibitions

- 1991** New York, Barbara Gladstone Gallery, June 28-July 26.
Los Angeles, Stuart Regen Gallery, Sept. 7-Oct. 12.
- 1992** Bordeaux, capc Musée d'Art Contemporain, *Périls et Colères*, May 22-Sept. 6. Catalogue, with essay on Matthew Barney by Dan Cameron.
Kassel, Museum Fridericianum, *Documenta IX*, June 13-Sept. 20. Catalogue (three volumes), with essays by Bart de Baere, Jan Hoet, Pier Luigi Tazzi, Denys Zacharopoulos, et al (in English and German), published by Cantz Verlag, Stuttgart, in association with Harry N. Abrams, New York.
Lausanne, FAE Musée d'Art Contemporain, *Post Human*, June 14-Sept. 13. Catalogue, with essay by Jeffrey Deitch. Traveled to Turin, Castello di Rivoli, Oct. 1-Nov. 22; Athens, DESTE Foundation for Contemporary Art, Dec. 3, 1992-Feb. 14, 1993; and Hamburg, Deichtorhallen, Mar. 12-May 9, 1993.
- 1993** New York, Whitney Museum of American Art, *1993 Biennial Exhibition*, Feb. 24-June 20. Catalogue, with essays by Homi K. Bhabha, Coco Fusco, Thelma Goldin, John G. Hanhardt, Lisa Phillips, B. Ruby Rich, Avital Ronell, and Elisabeth Sussman. Traveled to Seoul, Museum of Contemporary Art, Aug. 1-Sept. 8.
New York, Paula Cooper Gallery, *Works on Paper*, Feb. 26-Mar. 25.
Venice, *Aperto '93* (part of *XLV Biennale di Venezia*), June 14-Oct. 10. Catalogue, with essays by Francesco Bonami, Jeffrey Deitch, Mathilde Krim, et al (in English and Italian), published by Marsilio Editori, Venice. Additional catalogue, with essays by Akira Asada, Francesco Bonami, Achille Bonito Oliva, et al (in English and Italian), published by Giancarlo Politi Editori, Milan.

- New York, Barbara Gladstone Gallery, Oct. 23-Nov. 20.
- 1994** London, Royal College of Art, *Acting Out: The Body in Video, Then and Now*, Feb. 22-Mar. 13. Catalogue, with essays by Julia Bunnage and Liz Kotz, Clarrie Rudrum, Annushka Shani, Alessandro Vincentelli, and Victoria Walsh.
- Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Hors Limites*, Nov. 9, 1994-Jan. 23, 1995. Catalogue, with essays by Jean-Pierre Bordaz, Marie de Bruggerolle, Charles Dreyfus, et al.
- 1995** Cambridge, Massachusetts, MIT List Visual Art Center, *The Masculine Masquerade*, Jan. 21-Mar. 26. Catalogue, with essays by Harry Brod, Steven Cohan, bell hooks, et al, published by MIT Press, Cambridge, Massachusetts.
- New York, Whitney Museum of American Art, *1995 Biennial Exhibition*, Feb. 10-May 28. Catalogue, with essays by John Ashbery, Gerald M. Edelman, John G. Hanhardt, Klaus Kertess, and Lynne Tillman.
- Helsinki, Finland, Museum of Contemporary Art, *ARS 95*, Feb. 11-May 28. Catalogue, with essays by Yonah Foncé-Zimmerman, Jonathan Friedman, Michael Glasmeier, et al.
- St. Louis, Missouri, Forum for Contemporary Art, *Altered States: American Art in the 90's*, Mar. 24-May 6. Catalogue, with essays by Jeanne Greenberg and Robert Nickas.
- New York, The Museum of Modern Art, *Drawing on Chance, Selections from the Collection*, Oct. 12, 1995-Jan. 23, 1996. Brochure, with essay by Laura Hoptman.
- São Paulo, Brazil, Museu de Arte de São Paulo, *DAS AMERICAS II*, Nov. 7-Dec. 10.
- 1996** Athens, DESTE Foundation for Contemporary Art, *Everything that's Interesting Is New: The Dakis Joannou*

Collection, Jan. 20-Apr. 20. Catalogue, with interview between Dakis Joannou and Jeff Koons, and essays by Jeffrey Deitch and Stuart Morgan, published by DESTE Foundation, Athens and Cantz Verlag, Stuttgart.

Miami, Museum of Contemporary Art. *Defining the Nineties: Consensus-Making in New York, Miami, and Los Angeles*. Feb. 24-Apr. 6. Catalogue, with essays by Bonnie Clearwater, Michael Duncan, and Allan Schwartzman.



Cai Guo Qiang's installations give new meaning to the term "large-scale." By diverting a river to create an island or setting off explosions to be seen from outer space, Cai intends to move his audience beyond the limited scale of everyday human perspective. Through imaginative leaps across geographic and astronomic scales, he aspires to bring himself and his environment in harmony with the cosmos, what Lao-tsu described as "the way": "Man models himself on earth/Earth on heaven/Heaven on the way." The "way" that Cai advocates often leads in the 1.

opposite direction from what has gone before, in order to redress an imbalance in the natural order. And so, 700 years after Marco Polo's voyage from Venice to China, Cai brings a junk to Venice from his hometown of Quanzhou, once the principal Chinese port to the "silk road on the sea." In another work, he stages a nighttime event during which a floating cable of gunpowder lights up the Pacific horizon near Iwaki City, Japan; instead of sailors glimpsing a string of lights on a distant shore, residents of terra firma glimpse a line of light where heaven and ocean meet. And, rather than interpreting crop circles as a sign

Lao-tsu, *Tao Te Ching*, trans. D. C. Lau (London: Penguin, 1963), p. 82. Cai affirmed the connection between his work and Taoism in a conversation with the author, Oct. 30, 1996.

from extraterrestrials, Cai creates his own crop circles to serve as a sign for *them*. In addition to Taoism, Cai turns to other Chinese arts to apply remedies on smaller scales. *Feng shui* tells Cai how to reroute a stream to bring the flow of energy in a military base back into balance; acupuncture dictates where Cai should stick pins into a figure representing Venice to heal the city's afflictions.

The materials from which Cai builds his bridges across time and space still bear the traces of their original cultural identities. He describes his use of gunpowder as a smaller echo of the Big Bang, the moment when all of the universe was united; but also, the region of China where Cai was born happens to be one of the world's major manufacturers of firecrackers, which were originally invented by Cai's countrymen over a thousand years ago. The rafts in *Cry Dragon/Cry Wolf: The Ark of Genghis Khan* (1996), built from inflatable sheepskins, are the type once used by Mongol armies to ford the Yellow River and invade the rest of Eurasia, while the Toyota engines that Cai affixes to these rafts embody the technology of a more recent Asian incursion into the Occident. In *Project for Extraterrestrials No. 11: The Immensity of Heaven and Earth* (1991), Cai stages a race between a train and a lit fuse of gunpowder, thus enacting a contest between a century-old Occidental technology and a millennium-old Asian one.



Lai Bao Qiáng, *Project for Extraterrestrials No. 9: Fetus Movement II*, 1992. Event at Bundeswehr military base near Hannover'sch Münden, Germany, with gunpowder, fuse, gunpowder, earthquake sensing equipment (seismograph and nine sensors), electroencephalograph, electrocardiograph, and water; area of explosion: 15,000 m; duration of explosion: 9 seconds.



Cai Guo Qiang, *Project for Extraterrestrials No. 9:
Fetus Movement II*, 1992.

While Cai's ceremonies are intended to heal the spirit, they are not sacred rituals. Their meaning derives not from religious objects but from the medicinal or therapeutic value they offer society. Cai doesn't pray for Venice, he does acupuncture on its walls. He doesn't offer lectures in Buddhist philosophy to visitors to his installations, but healing herbal teas. For their part, the people who live near Cai's installations often volunteer to set miles of cable afloat or to salvage hundreds of boards from a shipwreck rather than passively observe his events.

For Cai, a profoundly optimistic artist, there is no contradiction between dispensing medicines and detonating gunpowder. Although he grew up within earshot of bombs dropped by Taiwanese planes in their struggle with mainland China, he believes that aliens will interpret his explosions of gunpowder as friendly attempts at communication, and that discharging his own gunpowder mushroom clouds near the Nevada Nuclear Test Site will remedy an injustice of the past. By incorporating into his work the immense and the tiny, the horrific and the healing, Cai aims to re-establish harmony in a world splintered into disconnected fragments of experience. Perhaps his most ambitious attempt to date is *Project for Extraterrestrials No. 9: Fetus Movement II*, performed in 1992 at a military base in Hannoversche-Münden, Germany. After diverting water

from a nearby stream, Cai planted nine earthquake sensors in the island thus formed and attached an electrocardiograph and electroencephalograph to his own body. He then discharged ninety kilograms of explosives, setting off a sequence of detonations in concentric rings that radiated out from the center of the island to its circumference and back again. The scene left for viewers once the smoke had cleared is a fitting emblem for Cai's project: a man sitting alone on an island, the apparatus wired to his body recording his effort to link his heart and mind to the trembling earth below and to the vast, possibility-filled sky overhead.

Selected One-Person Exhibitions

- 1990** Osaka, Osaka Contemporary Art Center, *Cai Guo Qiang: Works 1988/89*, Feb. 5-10. Brochure (in English and Japanese).
- 1991** Tokyo, P3 Art and Environment, *The Project for Project*, Feb. 26-Apr. 20. Catalogue, with essays by Takashi Serizawa and Michiko Takagishi (in English and Japanese).
- 1992** Kanagawa, Japan, IBM Kawasaki City Gallery, *The Wall of Grief—From the Engines of Four Hundred Cars*, Oct. 15-26. Catalogue, with essay by Kitazawa Noriaki (in English and Japanese).
- 1993** Tokyo, P3 Art and Environment, *Long Max (The Dragon Meridian)*, Jan. 22-Mar. 20. Brochure, with essay by Takashi Serizawa and statement by the artist (in English and Japanese).
- 1994** Nagoya, Gallery APA, *Calendar of Life*, Jan. 7-30. Catalogue, with statement by the artist (in English and Japanese).
- Fukushima, Japan, Iwaki City Art Museum, *From the Pan-Pacific*, Mar. 6-31. Catalogue, with essay by Akihiko Hirano and statement by the artist (in English and Japanese).
- Tokyo, Tokyo Gallery, *To Flame*, May 9-28. Brochure, with essay by Kusumi Kiyoshi (in Japanese).
- Tokyo, Setagaya Art Museum, *Chaos*, Sept. 20-Nov. 3. Catalogue, with essays by Yuko Hasegawa, Seiji Oshima, and Chen Ri Sheng, and statement by the artist (in English and Japanese).

Selected Group Exhibitions

- 1985** Fuzhou, China, Fuzhou City Museum, *The Shanghai and Fujian Youth Modern Art Joint Exhibition*, June 15-25. Brochure (in Chinese).
- 1992** Saitama, Japan, The Museum of Modern Art, *Looking for Tree of Life: A Journey to Asian Contemporary Art*, June 20-Aug. 2. Catalogue, with essays by Hideki Nakamura, Makoto Nakamura, and Koichi Yasunaga (in Japanese).
- 1993** Berlin, Haus der Kulturen der Welt, *China Avant-Garde*, Jan. 30-May 16. Catalogue, with essays by Jochen Noth, Wolfger Pöhlmann, Hans van Dijk, Li Xianting, et al (Chinese, English, and German editions). Traveled to Kunsthal Rotterdam, May 29-Aug. 22; Oxford, Museum of Modern Art, Sept. 4-Oct. 24; and Odense, Denmark, Kunsthallen Brandts Klaedefabrik, Nov. 12, 1993-Feb. 6, 1994.
- Oxford, Museum of Modern Art, *Silent Energy*, June 27-Aug. 29. Catalogue, with essays by David Elliott, Hon Hanru, and Lydie Mepham.
- 1994** Hiroshima, Hiroshima City Museum of Contemporary Art, *Creativity in Asian Art Now*, Sept. 18-Nov. 6. Catalogue, with essays by Osamu Fukunaga, Hiroshi Miyatake, and Akio Obigane.
- Otterlo, Holland, Kröller-Müller Museum, *Heart of Darkness*, Dec. 18, 1994-Mar. 26, 1995. Catalogue (forthcoming), with introduction by Marianne Brouwer and essay on Cai Guo Qiang by Ken Vos (in English and German).
- 1995** Johannesburg, South Africa, Turbine Hall Building/Johannesburg Power Station, *The First Johannesburg Biennale*, Feb. 28-Apr. 30. Catalogue, with essays by Rasheed Araeen, Ery Camara, Arthur C. Danto, et al, published by Transitional

Metropolitan Council, Johannesburg.
Venice, Palazzo Giustinian Lolin (Fondazione Levi),
TransCulture (part of XLVI Biennale di Venezia),
June 11-Sept. 4. Catalogue, with essays by Ryuta
Imafuku, Ivo Mesquita, Fumio Nanjo, Apinan
Poshyananda, and Joshua Quittner, and entries on the
artists by Dana Friis-Hansen (in English and
Japanese), published by the Japan Foundation and
Fukutake Science and Culture Foundation.
Seoul, The HO-AM Art Museum, *Contemplation*,
Sept. 26-Oct. 20. Catalogue, with texts by Hyung-Min
Chung, Jong-Sang Lee, Joon Lee, Ra Hee Hong Lee, and
Kwang-Su Oh (in English and Korean).

- 1996 New York, P.S.1 Museum/The Institute for Contemporary
Art, *In the Ruins of the Twentieth Century*, May 3-31.
Catalogue, with essay by Jean-Michel Ribettes.
Nagoya, Nagoya City Art Museum, *Between Earth and the
Heavens: Aspects of Contemporary Japanese Art II*,
June 15-August 25. Catalogue, with introduction by
Kazuo Yamawaki (in English and Japanese).
São Paulo, Brazil, Bienal Building, *Universalis: The 23rd
Bienal of São Paulo*, Oct. 5-Dec. 8. Catalogue, with essay
on Cai Guo Qiang by Tadayasu Sakai (in English and
Portuguese).
Ghent, Belgium, Museum van Hedendaagse Kunst, *The Red
Gate*, Nov. 9, 1996-Feb. 2, 1997. Catalogue (two
volumes), with introduction by Jan Hoet and essay by
Hans Martens (in Dutch, English, and French).



Stân Douglas, *Evening*, 1994. Three-channel video and three-channel sound installation with three projectors; color, 20 minutes; edition of two



Stân Douglas, *Der Sandmann*, 1994. Still from composite film

Many of Stan Douglas's video installations seem to be documentaries about a specific time and place, and it is true that the accuracy he achieves in the scenes that he stages proves that he is no stranger to historical research. *Hors-champs* (1992), a two-sided video screen that displays a jazz performance in progress, suggests a "straight-jazz" recital of the sort heard in Paris in the late 1960s or early 1970s. The three Chicago newscasters in *Evening* (1994) refer to such specific events as the Chicago Democratic national convention in August 1968 and the slaying of local Black Panther Party leader Fred Hampton in December the following year. *Der Sandmann* (1994), one of Douglas's most historically allusive films to date, takes place in a government-subsidized *Schrebergarten*, a small family plot near Potsdam originally meant as a utopian attempt to give poor Germans a chance to raise their own crops. As the camera pans 360 degrees around the garden, the viewer watches a screen divided into two parts, each of which depicts the garden at a different period in time: as an active garden during the late 1960s or early 1970s, and twenty years later when the plots were being bulldozed to make room for upscale housing developments.

Nevertheless, a closer look at these projects reveals that Douglas's real subject is not the historical events themselves, but the ideological and narrative constraints imposed when those events are represented in a particular medium. *Hors-champs* is a portrayal not of a live jazz concert but of the way such concerts were edited for presentation on the French national television station ORTF; one side of the projection screen depicts the sort of camera shots selected for on-air recitals, while the other shows "outtakes" of the players waiting for their solos. This two-sided presentation overturns the presumption that live television comes to us unmediated by editorial intervention. The newscasters in *Evening* never mention the one historical development in which they themselves are participating: the invention of "happy news," a convention by which a smiling face and good-natured banter with fellow newscasters diverts an audience faced with news of tragedy or great import. While *Hors-champs* and *Evening* both refer to the conventions of television, *Der Sandmann* refers to a historical association between folklore and psychoanalytic literature. The myth of the Sandman comes from a tale by E. T. A. Hoffman, in which the Sandman pours sand into children's eye sockets until their eyeballs pop out. As recounted in *Der Sandmann's* voiceover, a boy imagines the Sandman to be the surly gardener he

sees laboring in the family's *Schrebergarten*. Here, Douglas traces a connection between the literature on childhood fantasy and adult psychosis, for Sigmund Freud's treatises on paranoia and the uncanny drew on the original Hoffman tale, as well as the memoirs of the son of Moritz Schreber, for whom the *Schrebergärten* were named. What Douglas represents is already a representation: not historical events themselves, but the way they are captured in words or on film.

What a representation leaves out is as important as what it leaves in, and Douglas often draws attention to what is on the margin of the action or what is absent altogether. *Overture* (1986) is a looping film that follows rustic train tracks in their descent into a dark tunnel; the moment when the train is in the tunnel, when the scenery is absent, is suspended by an extra length of black leader added by the artist. In *Pursuit, Fear, Catastrophe: Ruskin, B.C.* (1993), a detective story about the search for a missing person, the central protagonist remains absent throughout the film—only his hat is found, and the film ends before the drama is resolved. Midway through, in the darkened room in which the film is screened, a digital piano suddenly begins to play an Arnold Schönberg score, accentuating the mystery of the protagonist's evaporation.

That this strategy of omission can have the odd effect of highlighting what is omitted is proven by audiences' reactions to Douglas's *Television Spots* (1987-88) and *Monodramas* (1991), both made for television broadcast. Often lasting not much more than a few seconds, these tiny dramas focus on events that seem utterly inconsequential. A car and a bus nearly hit each other, then drive away. A woman listens to her answering machine play its outgoing message. A passing pedestrian mistakes an African-Canadian man for someone he knows, only to be told "I'm not Gary." The brevity of these atoms of narrative lends them an absurd humor, but what makes their impact outlast their duration is that they represent the disruption of routine, everyday experiences. Douglas seems keenly aware that large-scale political trends are often reflected in the unconscious habits of individual citizens, and he aims to interrupt the routine of his viewers as well as his protagonists: when his *Television Spots* were aired in the midst of normal programming on a Saskatoon channel, viewers called the station to find out what was being sold. Their reaction testifies to the extent to which expectations are determined by the conventions of media—as well as to art's capacity for thwarting those expectations, and in so doing, opening the mind to other points of view.

Selected One-Person Exhibitions

- 1987** Toronto, Art Gallery of Ontario, *Perspective 87: Stan Douglas*, Oct. 31-Dec. 11. Catalogue, with essay by Barbara Fischer.
- 1988** Vancouver, Artspeak Gallery, *Television Spots*, Jan.16-Feb.6. Montreal, Optica, *Stan Douglas: Overture/Television Spots*, Apr. 2-27. Brochure, with essay by H el ene Taillefer. Vancouver, Contemporary Art Gallery, *Studies for Marnie and Television Spots*, Dec. 3-23. Catalogue, with essay by Miriam Nicholas.
- 1991** Paris, Embassy of Canada, *Trois Installations cin ematographiques*, Sept. 12-Nov. 2.
- 1992** Vancouver, Fine Arts Gallery, University of British Columbia, *Stan Douglas: Monodramas and Loops*, Jan. 10-Feb. 8. Catalogue, with essays by John Fiske and Scott Watson.
Toronto, Art Metropole, *Stan Douglas: Television Spots, Monodramas*, Nov. 19-Dec. 19.
- 1993** New York, David Zwirner Gallery, *Stan Douglas: Hors-champs*, Mar. 19-Apr. 24. Traveled to Glasgow, Transmission Gallery, June 8-July 3.
- 1994** Paris, Mus e National d'Art Moderne, Centre Georges Pompidou, *Stan Douglas*, Jan. 11-Feb. 7. Catalogue, with introduction by Christine van Assche and essays by Peter Culley and Jean-Christophe Royoux (in English, French, and German). Traveled to Madrid, Museo Nacional Centro de Arte Reina Sof a, Mar. 22-May 9; Zurich, Kunsthalle Z urich, June 3-Aug. 7; Rotterdam, Witte de With (as *Stan Douglas & Diana Thater*), Sept. 10-Oct. 30; and Berlin, DAAD, Jan. 20-Mar. 5, 1995.
Hartford, Connecticut, Wadsworth Atheneum, *Stan Douglas: Hors-champs/MATRIX 123*, Jan. 23-May 1. Brochure, with essay by Andrea Miller-Keller.

- Guelph, Ontario, MacDonald Stewart Art Center and North York, Ontario, Art Gallery of York University, *Stan Douglas*, Feb. 23-Mar. 27. Brochure, with introduction by Nancy Campbell and Catherine Crowston. Toronto, Art Gallery of Ontario, *Stan Douglas: Overture*, Feb. 23-Mar. 27.
- Houston, Contemporary Arts Museum, *Stan Douglas*, Aug. 6-Sept. 25. Brochure, with essay by Peter Doroshenko.
- London, Institute of Contemporary Arts, *Stan Douglas*, Sept. 2-Oct. 2. Brochure. Traveled to Salford, England, Viewpoint Photography Gallery, Jan. 11-Feb. 26, 1995.
- Milwaukee, Milwaukee Art Museum, *Currents 24: Stan Douglas*, Nov. 18, 1995-Jan. 15, 1996. Brochure, with essay by Dean Sobel.
- 1995** New York, David Zwirner Gallery, *Subject to a Film: "Marnie," "Overture" and Recent Photographs*, Mar. 24-Apr. 29.
- Chicago, The Renaissance Society at the University of Chicago, *Stan Douglas: Evening and Hors-champs*, May 10-June 30. Brochure, with introduction by Hamza Walker.
- Aachen, Germany, Neueraachenerkunstverein, *Stan Douglas: Monodramas*, July 9-Aug. 13.
- 1996** Montreal, Musée d'Art Contemporain de Montréal, *Stan Douglas*, Feb. 2-Apr. 7. Catalogue, with interview with the artist by Gilles Godmer (in English and French).

Selected Group Exhibitions

- 1986** Ottawa, National Gallery of Canada, *Songs of Experience/Chants d'expérience*, May 2-Sept. 1. Catalogue, with essays by Jessica Bradley and Diana Nemiroff (in English and French).
- 1989** Ottawa, National Gallery of Canada, *Biennale canadienne d'art contemporain/Canadian Biennial of Contemporary Art*, Oct. 6-Dec. 3. Included Douglas's *Television Spots*, broadcast on CBOT, Ottawa, Oct. 16-Oct. 27. Catalogue, with essay by Diana Nemiroff (in English and French).
- 1990** Sydney, Art Gallery of New South Wales, *The Eighth Biennale of Sydney: The Readymade Boomerang, Certain Relations in 20th Century Art*, Apr. 11-June 3. Catalogue, with interview with René Block by Lois Schwarz and essays by Lynne Cooke, Anne Marie Freybourg, Dick Higgins, and Bernice Murphy.
- Venice, *Aperto '90* (part of XLIV Biennale di Venezia), May 27-Sept. 30. Catalogue, with essays by Renato Barilli, Bernard Blistène, Michael Grauer, Wenzel Jacob, Linda Shearer, et al, published by Fabbri Editore, Milan.
- Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Passages de l'image*, Sept. 12-Nov. 18. Catalogue, with essays by Jacques Aumont, Raymond Bellour, Pascal Bonitzer, et al. Traveled to Barcelona, Fundació Caixa de Pensions, Feb. 11-Mar. 31, 1991; Toronto, The Power Plant, May 10-June 16, 1991; Wexner Center for the Visual Arts, Columbus, Ohio, July 12-Oct. 27, 1991; and San Francisco, San Francisco Museum of Modern Art, Dec. 12, 1991-Feb. 9, 1992.
- 1991** San Francisco, San Francisco Museum of Modern Art, *The Projected Image*, Mar. 7-May 5. Brochure, with essay by Robert R. Riley.

- 1992** Kassel, Museum Fridericianum, *Documenta IX*, June 13-Sept. 20. Catalogue (three volumes), with essays by Bart de Baere, Jan Hoet, Pier Luigi Tazzi, Denys Zacharopoulos, et al (in English and German), published by Cantz Verlag, Stuttgart, in association with Harry N. Abrams, New York.
- Toronto, The Power Plant, *The Creation . . . of the African-Canadian Odyssey*, June 26-Sept. 7. Catalogue, with essay by Nkiru Nzegwu.
- 1994** Ghent, Belgium, Museum van Hedendaagse Kunst, *Beeld/Beeld*, Mar. 5-Apr. 17. Catalogue, with introduction by Jan Hoet and essays by Christine van Assche and Wim Beeren (in Dutch).
- 1995** San Francisco, San Francisco Museum of Modern Art, *Public Information: Desire, Disaster, Document*, Jan. 18-Apr. 30. Catalogue, with essays by Gary Garrels, John R. Lane, Jim Lewis, Christopher Phillips, Sandra Phillips, Robert R. Riley, Abigail Solomon-Godeau, John S. Weber, et al.
- Tokyo, Setagaya Art Museum, *Spirits on the Crossing: Travellers to/from Nowhere: Contemporary Art in Canada 1980-94*, Jan. 28-Mar. 26. Catalogue, with essay by Yuko Hasegawa (in English and Japanese). Traveled to Kyoto, The National Museum of Modern Art, Apr. 11-May 14; and Sapporo, Japan, Hokkaido Museum of Modern Art, May 24-July 5.
- New York, Whitney Museum of American Art, *1995 Biennial Exhibition*, Mar. 23-June 4. Catalogue, with essays by John Ashbery, Gerald M. Edelman, John G. Hanhardt, Klaus Kertess, and Lynne Tillman.
- New York, The Museum of Modern Art, *Video Spaces: Eight Installations*, June 21-Sept. 12. Catalogue, with introduction by Samuel R. Delany and essay by Barbara London.

- Pittsburgh, The Carnegie Museum of Art, *Carnegie International 1995*, Nov. 5, 1995-Feb. 18, 1996. Catalogue, with essay by Richard Armstrong.
- 1996 Athens, DESTE Foundation for Contemporary Art, *Everything that's Interesting Is New: The Dakis Joannou Collection*, Jan. 20-Apr. 20. Catalogue, with interview between Dakis Joannou and Jeff Koons, and essays by Jeffrey Deitch and Stuart Morgan, published by DESTE Foundation, Athens and Cantz Verlag, Stuttgart.
- Miami, Museum of Contemporary Art, *Defining the Nineties: Consensus-Making in New York, Miami, and Los Angeles*, Feb. 24-Apr. 6. Catalogue, with essays by Bonnie Clearwater, Michael Duncan, and Allan Schwartzman.
- Los Angeles, The Museum of Contemporary Art, *Hall of Mirrors: Art and Film since 1945*, Mar. 17-July 28. Catalogue, with essays by Kerry Broucher, Jonathan Crary, Russell Ferguson, et al. Traveling to Columbus, Ohio. Wexner Center for the Visual Arts, Sept. 21, 1996-Jan. 5, 1997; Rome, Palazzo delle Esposizioni, June 15-Sept. 15, 1997; and Chicago, Museum of Contemporary Art, Oct. 11, 1997-Jan. 21, 1998.
- Humlebaek, Denmark, Louisiana Museum of Modern Art, *NowHere*, May 15-Sept. 8. Catalogue (two volumes); volume one: essays on the "Get Lost" section of the exhibition by Anneli Fuchs and Lars Grambye (in Danish and English); volume two: essays by Maurice Blanchot, Fuchs and Grambye, Henrik List, Niels Lyngso, and Simon Sheikh (in English).
- Ghent, Belgium, Museum van Hedendaagse Kunst, *The Red Gate*, Nov. 9, 1996-Feb. 2, 1997. Catalogue (two volumes), with introduction by Jan Hoet and essay by Hans Martens (in Dutch, English, and French).



What kind of self-portrait could possibly be in tune with a Postmodern perspective, which views the self-possessed figures in art of the past as vain attempts to fix an individual identity that is ultimately just a temporary intersection of social forces? Yet it is precisely this Postmodern “self,” oscillating between different races, genders, and sexual orientations, that Japanese photographer Yasumasa Morimura sets out to portray in his elaborately staged masquerades. Despite the obvious differences between the malleable self depicted in his photographs and the seemingly immutable self depicted in art of previous epochs, Morimura’s approach is not to dismiss the artists of the past but to pay homage to them—albeit with inflections and techniques that reflect Postmodernism’s playful irreverence for the original.

To anyone with a knowledge of European painting, Morimura’s photographic compositions from the late 1980s and early 1990s—which he based on works by artists such as Velázquez and van Gogh—will look familiar. The faces, however, may not: they are all Morimura, impeccably costumed and made up to look like the figures in the original paintings. In his revision of Manet’s *Olympia* (1863)—

Portrait (Futugo) (1988)—Morimura the black maid looks down upon Morimura the Parisian prostitute. In *Portrait (9 Faces)* (1989), Morimura's rendition of Rembrandt's *The Anatomy Lesson of Dr. Tulp* (1632), Morimura the surgeon gestures to Morimura the dissected corpse as Morimura medical students look on. Before Postmodernism, European culture rarely rewarded such overt imitation. In Asia, it is both an ancient tradition (for example, the imitation of Chao Meng-fu's calligraphy by Chinese artists of the Yüan and Ming dynasties) and the source of an Occidental stereotype (the racist cliché that the Japanese imitate American fashions in music and art because they have no inventiveness of their own). For his part, Morimura makes sure his travesties are honorable and blasphemous in equal measure.

During his youth, Morimura knew the famous European paintings he would later refashion only through reproductions. And on several levels, his work today is the result of a series of re-productions. First, he hires a specialist to paint a version of an old master painting. This becomes the backdrop against which Morimura photographs himself, dressed as the figures depicted in the painting. For multiple self-portraits, he scans an image of himself and manipulates it using a computer. The resulting photograph is brushed with a transparent varnish to imitate the



Yasumasa Morimura: *Portrait (Futugoi)*, 1988.
Color photograph covered with transparent
medium, 2,1 x 3 m, edition of three



Yasumasa Morimura: *Portrait (9 Faces)*, 1989.
Color photograph covered with transparent
medium, 2,66 x 3,38 m, edition of five

impasto texture of the original canvas. While Rembrandt used only a mirror and paint to capture his aging features on canvas, Morimura often relies on a production crew more typical of filmmaking than of painting, including a location scout, hairdresser, and cameraman.

Lynn Gumpert, "Glamour Girls," *Art in America* 84, no. 7 (July 1996), p. 64.

1. Morimura even thinks about painterly techniques in photographic terms: a nylon filter over the camera lens approximates the soft focus of a Rembrandt self-portrait, while the unusual perspective found in another painting suggests to Morimura a wide-angled lens.

Rembrandt Room, exh. cat. (Hara: Hara Art Museum, 1994), English translation of the artist's text, pp. 18, 22.

2. The cross-dressing that Morimura employs to cast himself as Saskia or Judith may seem less irreverent when viewed in light of *onnagata*, the Japanese tradition of men performing as women in Kabuki theater,

3. Gumpert, p. 63.

tive to see an Asian male dressed as a Caucasian woman, as though two different people were occupying the same self. Occasionally, Morimura complicates this ambiguity by hiding his genitals when portraying a boy, or by strapping on a dildo when portraying a woman, suggesting a sort of reverberation between two sexual identities.

The premise that a self is a cultural position rather than a unique and fixed identity is taken to its extreme

in Morimura's *Actresses* series, in which the artist forsakes his preoccupation with icons of high culture in favor of icons of publicity. Whether gussied up in a green velvet gown as Vivien Leigh in *Gone with the Wind*, or astride a motorcycle in black leather hot pants as Brigitte Bardot, Morimura's resemblance to the actresses he mimics is uncanny. As if to prove how far he can go and still maintain a resemblance, Morimura swaps settings as well as stars; in the Bardot image, for example, the Tsutenkaku Tower in Osaka takes the place of the Eiffel Tower. Is Morimura suggesting that some styles are adaptable enough to translate across cultural boundaries, or is he setting up another kinky reverberation, this time between landmarks of national identity? These questions might sound rhetorical if it weren't for the seriousness implied by the painstaking care Morimura brings to his impersonations.

With the help of his own makeup artists and propmen, Morimura manages to pry star quality away from the bodies of actresses and graft it onto himself. Yet, Morimura's quotations are more than an elaborate Postmodern critique of the self. Although the *Actresses* series undermines the notion of personal charisma, it does so in a spirit not so much of deconstruction as devotion—a devotion that for Morimura applies equally to old masters and to stars of the silver screen.

Selected One-Person Exhibitions

- 1986** Osaka, Gallery Haku, *Mon Amour violet et autres*, Nov. 24-29.
- 1988** Osaka, ON Gallery, *Mata ni Te* (Hand on Crotch), Nov. 14-26. Traveled to Tokyo, Gallery NW House, Nov. 30-Dec. 12.
- 1989** Osaka, Mohly Gallery, *Criticism and the Lover*, Nov. 7-18.
- 1990** Tokyo, Sagacho Exhibition Space, *Daughter of Art History*, Feb. 13-Mar. 16. Brochure, with statement by the artist (in English and Japanese).
- 1991** New York, Luhring Augustine Gallery, *Yasumasa Morimura*, Nov. 21-Dec. 21.
- 1992** Chicago, Museum of Contemporary Art, *Options 44: Yasumasa Morimura*, Jan. 11-Apr. 19. Brochure, with essay by Beryl J. Wright. Traveled to Pittsburgh, The Carnegie Museum of Art, July 25-Sept. 20.
- 1993** Paris, Fondation Cartier pour l'Art Contemporain, *Neuf Visages*, Mar. 7-Apr. 25. Catalogue, with essay by Gabriel Bauret (in French).
- 1994** New York, Luhring Augustine Gallery, *Yasumasa Morimura*, Jan. 8-Feb. 12.
 Tokyo, The Ginza Artspace, *Psychoborg*, Jan. 18-Feb. 27. Brochure, with statement by the artist (in Japanese).
 Hara, Japan, Hara Art Museum, *Rembrandt Room*, Sept. 10-Nov. 3. Catalogue, with introduction by Yoko Uchida, essay by Benjamin Weil, and statement by the artist (in Japanese).
- 1996** Yokohama, Yokohama Museum of Art, *The Sickness unto Beauty: Self-Portrait as Actress*, Apr. 6-June 9. Catalogue, with preface by Tetsuro Kagesato and essays by Taro Amano, Norman Bryson, Kaori Chino, Tetsuro Kagesato, and Yasuo Kobayashi (in English and Japanese).

Selected Group Exhibitions

- 1987** Tohigi, Japan, Tohigi Prefectural Museum of Fine Arts, *Photographic Aspect of Japanese Art Today*, Dec. 20, 1987-Jan. 31, 1988. Catalogue, with essays by Arata Tani, Yoshiaki Tono, and Kazuhiro Yamamoto (in English and Japanese).
- 1988** Kobe, Japan, Hyogo Prefectural Museum of Modern Art, *Art Now '88*, Feb. 20-Mar. 21. Venice, *Aperto '88* (part of *XLIII Biennale di Venezia*), June 26-Sept. 25. Catalogue, with essays by Saskia Bos, Dan Cameron, Giovanni Carandente, et al, published by Fabbri Editore, Milan.
- 1989** San Francisco, San Francisco Museum of Modern Art, *Against Nature: Japanese Art in the Eighties*, June 15-Aug. 6. Catalogue, with essays by Shuhei Hosokawa and Eikon Ikui (in English and Japanese). Traveled to Akron, Ohio, Akron Art Museum, Sept. 8-Nov. 5; Cambridge, Massachusetts, MIT List Visual Art Center, Dec. 9, 1989-Feb. 11, 1990; Seattle, Seattle Art Museum, Mar. 22-May 13, 1990; Cincinnati, The Contemporary Arts Center, June 8-July 27, 1990; New York, Grey Art Gallery and Study Center, New York University, Sept. 10-Oct. 27, 1990; and Houston, Contemporary Arts Museum, Nov. 16, 1990-Feb. 12, 1991. Ghent, Belgium, Museum van Hedendaagse Kunst, *Europalia '89: Japan in Belgium*, Oct. 28, 1989-Jan. 7, 1990. Catalogue, with essays by Norbert De Dauw, Jan Hoet, Yusuke Nakahara, et al.
- 1990** Tokyo, Tokyo Metropolitan Museum of Photography, *Japanese Contemporary Photography: Twelve Viewpoints*, Sept. 6-Oct. 14. Catalogue, with essays by Kohtaro Iizawa and Fuminori Yokoe (in English and Japanese). Traveled to Paris, Pavillon des Arts, Oct. 10-Nov. 12.

- 1991** Berlin, Martin-Gropius-Bau, *Metropolis*, Apr. 20-July 21. Catalogue, with essays by Achille Bonito Oliva, Wolfgang Max Faust, Christos M. Joachimides, Norman Rosenthal, et al, published by Rizzoli, New York (in English).
- Malmö, Sweden, Rooseum, *Transmission*, Aug. 27-Oct. 27. Catalogue, with introduction by Lars Nittve (in English and Swedish).
- 1992** Nagoya, Japan, Nagoya City Art Museum, *Homage to Spanish Still Life by Vasumasa Morimura and Miran Fukuda*, Apr. 21-May 31. Catalogue, with essay by Kazuo Yamawaki (in English and Japanese).
- 1993** Boston, Institute of Contemporary Art, *Dress Codes*, Mar. 10-June 27. Video catalogue.
- Venice, *Aperto '93* (part of *XLV Biennale di Venezia*), June 14-Oct. 10. Catalogue, with essays by Francesco Bonami, Jeffrey Deitch, Mathilde Krim, et al (in English and Italian), published by Marsilio Editori, Venice. Additional catalogue, with essays by Achille Bonito Oliva, Serge Daney, Helena Kontova, Thomas Locher, et al (in English and Italian), published by Flash Art International, Milan.
- 1994** Yokohama, Yokohama Museum of Art, *Japanese Art after 1945: Scream against the Sky*, Feb. 5-Mar. 30. Catalogue, with introduction by Alexandra Munroe and essays by Taro Amano, Hitori Fukada, and Tomoh Kashiwagi (in English and Japanese), published by The Yomiuri Shinbun, Tokyo. Traveled to New York, Guggenheim Museum SoHo, Sept. 14, 1994-Jan. 8, 1995; and San Francisco, San Francisco Museum of Modern Art and the Center for the Arts at Yerba Buena Gardens, May 31-Aug. 27, 1995. Catalogue, with essays by John Clark, Arata Isozaki, Kojin Karatani, Alexandra Munroe, et al, published by Harry N. Abrams, New York.

Dublin, Irish Museum of Modern Art, *From beyond the Pale: Art and Artists at the Edge of Consensus*, Sept. 23-Nov. 27. Catalogue, with introduction by Declan McGonagle and essays by David Frankel, Eamon P. Kelly, Thomas McEvilley, and Nuala Ni Dhomhnaill.

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Cocido y Crudo*, Dec. 14, 1994-Mar. 6, 1995. Catalogue, with essays by Dan Cameron, Jean Fisher, Gerardo Mosquera, Jerry Saltz, and Mar Villaespesa (in English and Spanish).

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THE HUGO BOSS PRIZE : 1996

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