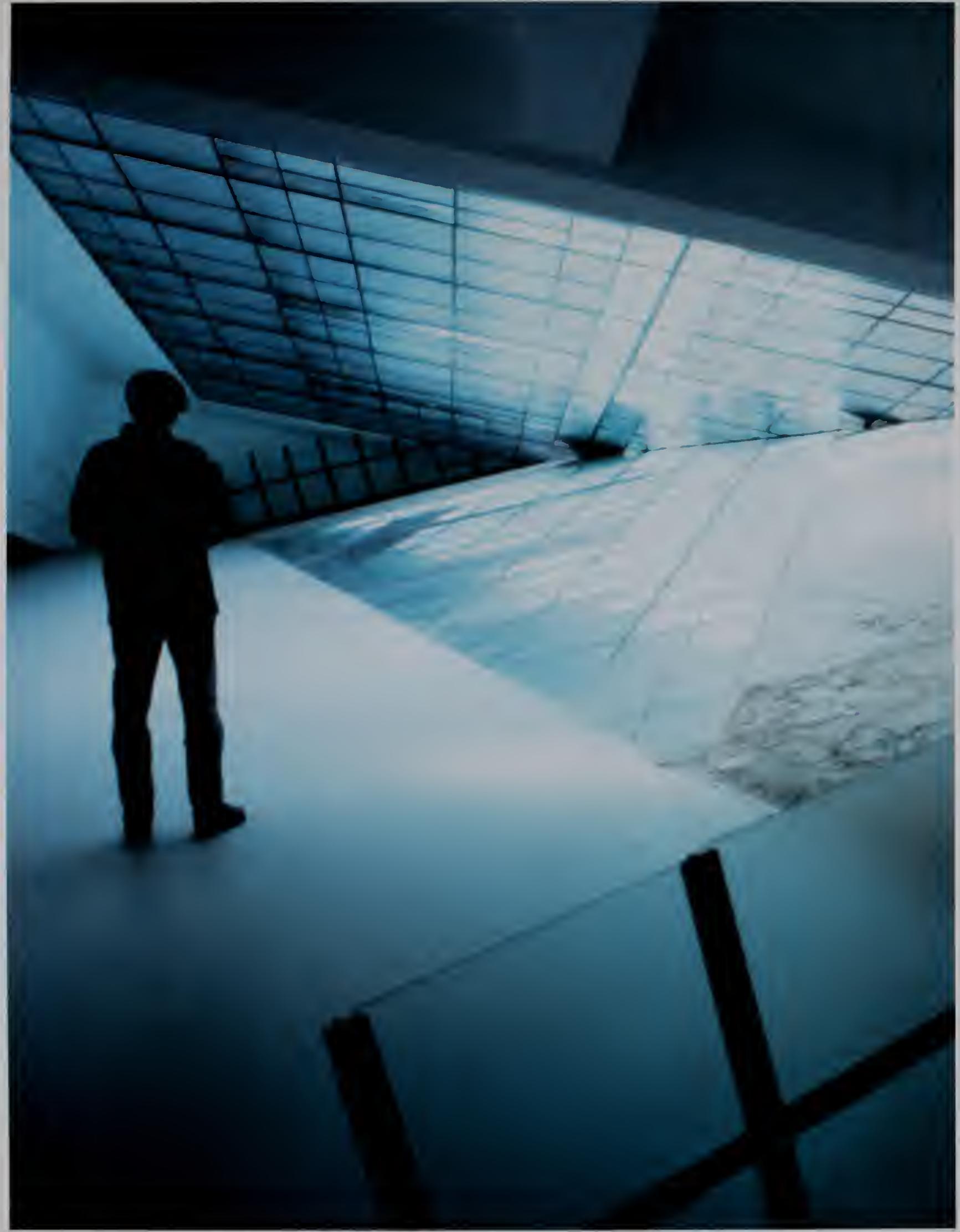


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THE HUGO BOSS
PRIZE 2000
GUGGENHEIM MUSEUM





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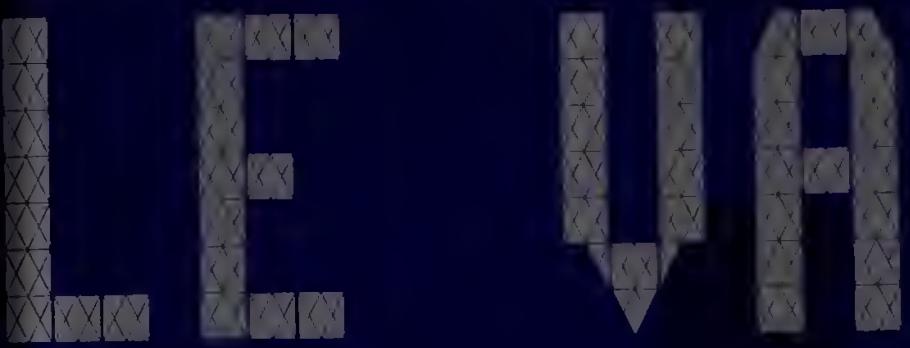
RACE IT

TOM

FREDMAN







M A R C
P O T R C





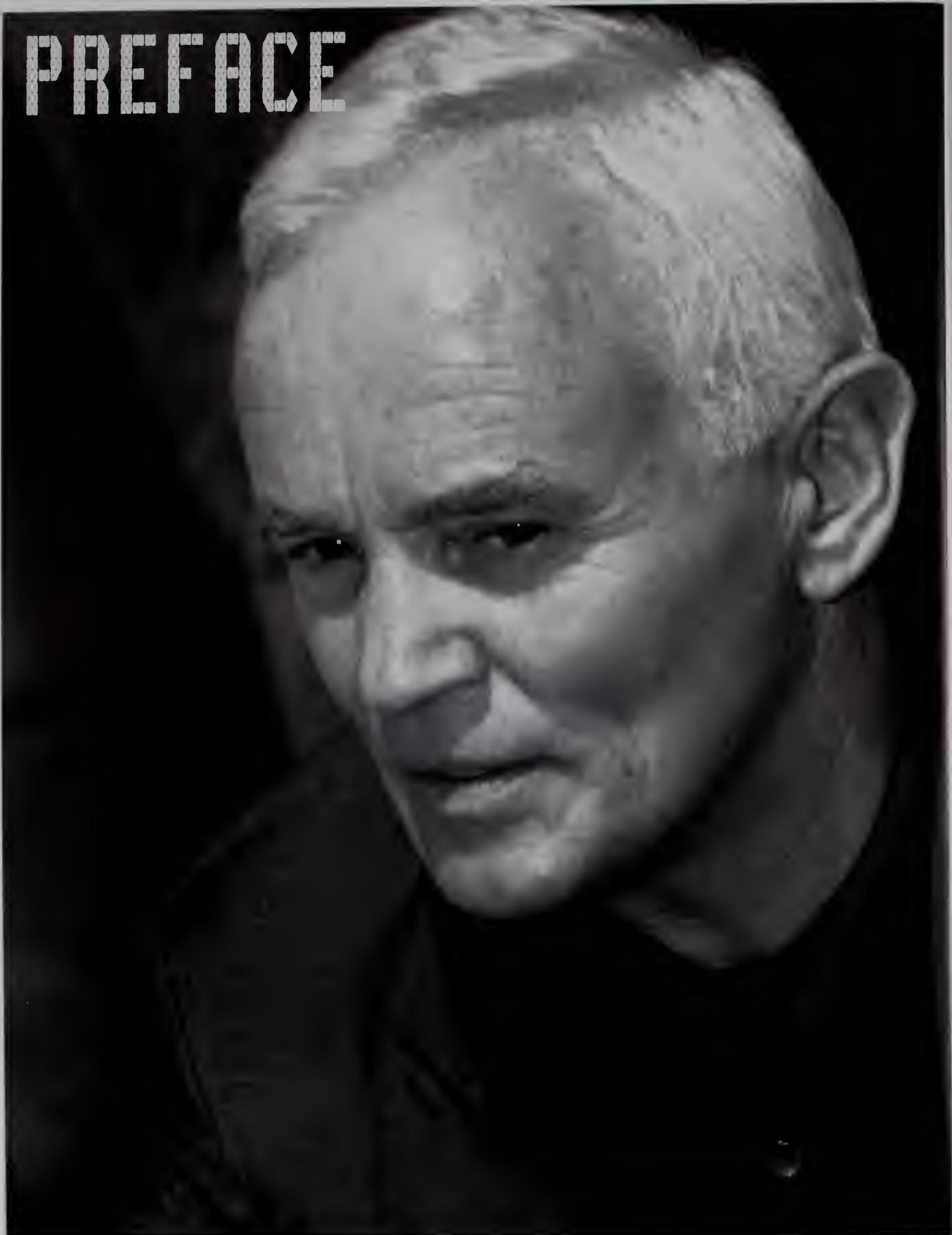


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PREFACE



The Hugo Boss Prize, launched in 1996, is the product of many years of cooperation between Hugo Boss and the Solomon R. Guggenheim Museum. The prize goes to artists whose work assumes unusual forms of expression and innovation—artists who offer fresh perspectives and ideas that challenge the way we think.

Contemporary art today has many faces. This variety is mirrored both in the featured works and in the global diversity of the artists. Their art gives us an inspired—and inspiring—perspective that transcends borders and opens up new horizons. For us, this vision is the very essence of artistic achievement. The Hugo Boss commitment to culture is devoted to promoting and supporting this achievement.

We would like to take this opportunity to express our gratitude to the members of the international jury for their excellent work. A very special thanks goes to the artists, and to Nancy Spector, Curator of Contemporary Art at the Guggenheim Museum, who has once again coordinated the Hugo Boss Prize with outstanding skill and dedication.

We hope that your own encounter with the Hugo Boss Prize 2000 proves an exciting and motivating experience. We also hope this experience will help enhance your enjoyment and appreciation of contemporary art.

Werner Baldessarini
Chairman of the Management Board
HUGO BOSS AG

FOREWORD



The biannual Hugo Boss Prize has become an integral component of the Guggenheim Museum's contemporary programming since its inception in 1996. It has given us the opportunity to identify, exhibit, collect, and honor the work of extraordinarily talented artists who are actively redefining the parameters of today's cultural production. Conceived as an international award recognizing significant achievement in contemporary art, the Hugo Boss Prize is global in its reach. This year's finalists hail from Brazil, Denmark, Italy, Norway, Slovenia, and the United States. And because the award does not discriminate by age, the shortlist is truly cross-generational, comprised of both emerging artists and those who have been active for many years but have yet to receive the recognition merited by their work.

Prize giving in the visual arts is, ultimately, a subjective process, since creative vision cannot be measured with a universally recognized set of standards. Rather than seeking to single out the "best" artist, each Hugo Boss jury has attempted to identify salient trends in the current art world and those artists whose work best articulates, if not defines, them. From there, the jury focuses on discerning true innovation and lasting influence as criteria for selecting the award recipient. This year's shortlist reflects a prevalent concern with the construction of social space and the value systems embedded in the often deceptive division between public and private domains. Humor—whether expressed as outright parody or a minute idiosyncratic gesture—is also a sensibility shared by a number of the artists. Formally and conceptually diverse, the finalists' works nevertheless all tend to eschew categories defined by mediums such as painting, sculpture, or video in favor of installation-based practices involving performative elements, the moving image, environmental structures, or, even, invisibility.

The primary objective of the Hugo Boss Prize, beyond awarding excellence in the visual arts, is to bring such creative energy to the attention of as broad an audience as possible, one not necessarily familiar with the issues and debates surrounding contemporary art. In this goal, the Guggenheim hopes to promote the spirit of exploration and ingenuity so critical to the survival of the avant-garde. I believe that the work of the shortlisted artists—Vito Acconci, Maurizio Cattelan, Michael Elmgreen & Ingar Dragset, Tom Friedman, Barry Le Va, Marjetica Potrč, and Tunga—embodies this spirit, and I am pleased that my fellow jury members arrived at this specific constellation of individual talents.

The previous two Hugo Boss Prizes were accompanied by an exhibition at the Guggenheim Museum SoHo of the finalists prior to the announcement of the award. For the Hugo Boss Prize 2000, the work of the winning artist will be presented in a special exhibition at the Guggenheim next February. This publication, designed as a magazine for mass distribution, functions as an "exhibition" in print. Each artist was invited to create a six-page project that would communicate the concerns of her or his work in two dimensions. These projects are accompanied by specially commissioned articles on the individual finalists.

The successful realization of the Hugo Boss Prize always depends on the concerted efforts of numerous individuals. We are most indebted to Werner Baldessarini, Chairman of the Management Board of Hugo Boss AG, for his enthusiastic support of this award. Hugo Boss's commitment to the visual arts and enlightened ideas about cultural sponsorship were the catalyst for the foundation of the prize, and it would not exist without

Hugo Boss's continuing patronage. Gratitude must also be expressed to Dr. Hjordis Jahnecke, whose responsibility for art sponsorship at Hugo Boss insured that all organizational details of the prize were handled with meticulous care.

Recognition must be given to this year's Hugo Boss Prize jury members—Carlos Basualdo, Chief Curator, Wexner Center for the Arts, Columbus, Ohio; Germano Celant, Senior Curator for Contemporary Art, Guggenheim Museum; Eileen Cohen, collector of contemporary art; Kasper Konig, Director, Museum Ludwig, Cologne; and Nancy Spector, Curator of Contemporary Art, Guggenheim Museum for their expertise in the visual arts and the careful consideration they brought to the nomination and selection process.

At the Guggenheim, numerous individuals have contributed to the facilitation of the Hugo Boss Prize and its accompanying publication. Although most are noted on the project team listed elsewhere in this publication, a few people deserve special recognition here: Joan Young, Assistant Curator, and Kara Vander Weg, Curatorial Assistant, sensitively and creatively organized all facets of this project with great insight into the artists' works. Craig Houser, Assistant Curator, provided essential support in the beginning phases of the project. Ben Hartley, Director of Corporate Communications and Sponsorship, served as a crucial liaison between the museum and Hugo Boss through every step of the process. As always, Lisa Dennison, Deputy Director and Chief Curator, and Nancy Spector provided essential advice along the way.

We are most grateful to designer Paul Carlos for his innovative approach to this publication, which we believe projects the adventurous spirit of the prize itself. In addition, Elizabeth Levy, Managing Editor/Manager of Foreign Editions, and Elizabeth Franzen, Manager of Editorial Services, deserve recognition for their participation in the making of this publication.

We would especially like to thank the representatives of the shortlisted artists, the artists' assistants, and various helpful individuals for their invaluable support in all stages of the preparation of this publication: Barbara Gladstone Gallery, New York; Marian Goodman Gallery, New York, especially Catherine Belloy; Hudson, Feature Inc., New York; Luhring Augustine Gallery, New York; Sonnabend Gallery, New York; Galleri Nicolai Wallner, Copenhagen; and Cordelia Mello Mourão.

And finally, we must extend our deepest gratitude to the artists for the inspiration they continuously provide.

Thomas Krens
Director
The Solomon R. Guggenheim Foundation

HUGO BOSS PRIZE 1996



Laurie Anderson, Two installation views of *Dancing in the moonlight with her wigwam hair*, 1996.

Janine Antoni, Two installation views of *Slumber*, 1994.

Matthew Barney, Production still from *CREMASTER 1*, 1996 (above) and photographs, drawings, and vitrine with special-edition video disk and objects from *CREMASTER 1*, 1996.

The Guggenheim Museum inaugurated the biennial Hugo Boss Prize in 1996 to recognize visual artists who have attained an exemplary level of achievement while significantly impacting contemporary art and culture. Laurie Anderson, Janine Antoni, Matthew Barney, Cai Guo Qiang, Stan Douglas, and Yasumasa Morimura were the six finalists selected in that year, and their work was presented in a special exhibition at the Guggenheim Museum SoHo in November. Each artist was invited to present existing work or a new installation that would communicate the concerns of her or his practice. Despite the dissimilar geographic backgrounds, conceptual approaches, and formal strategies of the artists, collectively their work reflected the influence of popular culture, often implying a critique of this phenomenon, and demonstrated a prevalent trend to employ new technologies such as film, video, digitized sound effects, and

robotic creatures while transcending the purely mechanical properties of these mediums.

Laurie Anderson's environment, *Dancing in the moonlight with her wigwam hair* (1996), consisting of multiple video projections paired with synchronized light and sound, indicated her longstanding interest in new media and her desire to manipulate familiar surroundings to restructure our perceptions of them. In *Slumber* (1994), Janine Antoni installed herself in the gallery for several days, sleeping there at night and recording her rapid eye movement (REM) with an electroencephalograph to document her dream activity. She then worked at an immense loom during the day, using her REM notations as the pattern for a blanket that covered her during sleep. Cai Guo Qiang created a giant raft from inflatable sheep skins, similar to those once used by Mongol

The Hugo Boss Prize 1996, exhibition opening events.



Lou Reed and Laurie Anderson.



Cai Guo Qiang, *Cry Dragon/Cry Wolf: The Ark of Genghis Khan* (detail and full view), 1996.



Stan Douglas, *Nu•tka•*, 1996 (above) and installation of photographs from *Nootka Sound*, 1996.



Yasumasa Morimura, Installation of the *Actress* series, 1996 (above) and *Self-Portrait (Actress)/After Brigitte Bardot*, 1996.

armies crossing the water in their invasion of Eurasia. Suspended from the ceiling of the gallery, the piece *Cry Dragon/Cry Wolf: The Ark of Genghis Khan* (1996) took the form of a dragon, complete with a "tail" of running Toyota engines, representing the more recent Asian invasion of the West and the artist's concern for the blurring of cultural boundaries. Stan Douglas's video installation, *Nu•tka•* (1996), and the related photographs from his *Nootka Sound* series (1996) expanded on the artist's investigation of the media's selective inclusion and distortion of current events, to include the representation of historical memory as conveyed through the moving image. Using a split-screen projection showing shifting and converging landscape imagery and a four-channel sound-track culled from actual diaries, the artist invoked the divisive history of colonization on Vancouver Island during the eighteenth century. Yasumasa

Morimura questioned gender roles and the Western ideal of beauty in his photographic *Actresses* series (1996), in which he posed as famous Hollywood starlets, in full drag and theatrical makeup. Matthew Barney exhibited photographs, drawings, and the special-edition laser disk from *Cremaster 1* (1995), the second installment in his five-part *Cremaster* film cycle, in which he has created a personal cosmology featuring distortions of sexual identity and corporeal form. Noting Barney's unique sculptural vocabulary and sophisticated cinematic vision, the jurors selected Barney as the winner of the \$50,000 prize.



Judith Cox, Janine Antoni, and Ultan Guilfoyle

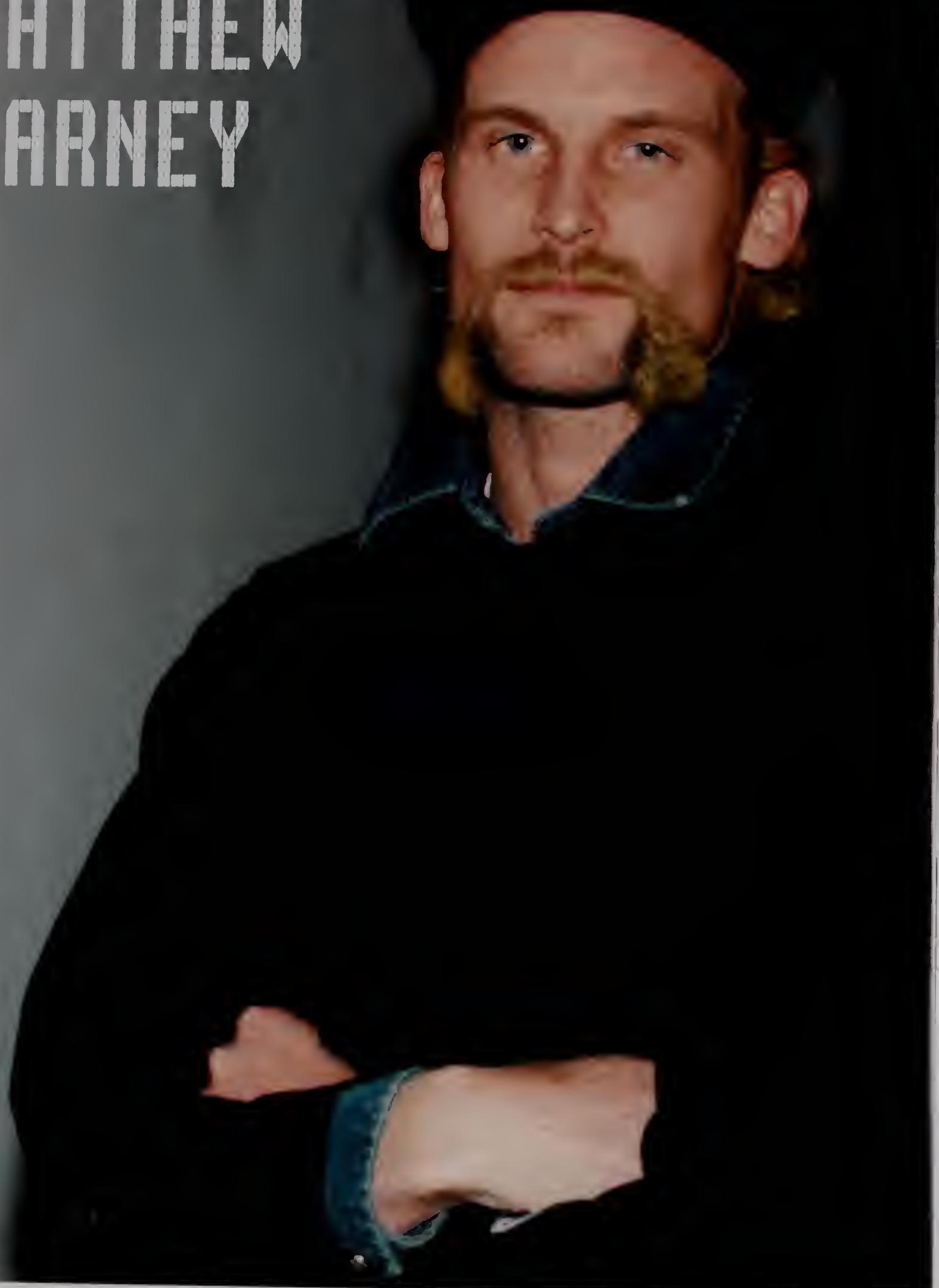
Twinkle, Marti Domination, and Matthew Barney

Cai Guo Qiang with his daughter Cai Wen You

Stan Douglas and Thomas Krens

Yasumasa Morimura

MATTHEW BARNEY



When Matthew Barney was nominated for the Hugo Boss Prize in 1996, he was in the midst of filming *Cremaster 5*, the third installment of his epic five-part *Cremaster* cycle. The drawings and photographs from the second installment, *Cremaster 1*, had yet to be exhibited in the United States, and these were subsequently presented for the first time in the exhibition of the Hugo Boss Prize finalists at the Guggenheim Museum SoHo. (They would also feature in the artist's solo shows at the Vienna Kunsthalle in 1997 and the Museum für Gegenwartskunst, Basel, in 1998.)

Since being awarded the inaugural Hugo Boss Prize, Barney has completed *Cremaster 5* (1997), a lyric opera set against the Baroque backdrop of an eighteenth-century opera house. The film premiered at Portikus in Frankfurt, and subsequent screenings were held at C3, Center for Culture and Communication, Budapest; Film Forum, New York; Sundance Film Festival, Park City, Utah; International Film Festival, Rotterdam; and NatFilm Festival, Copenhagen, between 1997 and 1998. The installations, sculptures, photographs, and drawings that comprise the rest of the *Cremaster 5* project were exhibited in a solo exhibition at the Barbara Gladstone Gallery, New York, in 1997.

The next film in the cycle, *Cremaster 2*, a gothic Western based loosely on the life of Gary Gilmore, premiered at the Walker Art Center, Minneapolis, in 1999 within a sculptural theater installation created by the artist. Acquired jointly by the Walker and the San Francisco Museum of Modern Art, this installation and film were exhibited by the latter in 2000. Screenings of *Cremaster 2* have also been held at Palazzo Pitti, Florence; Film Forum, New York; Museum of Contemporary Art, Chicago; *The Carnegie International*, Carnegie Museum of Art, Pittsburgh; Vienna Kunsthalle; Goteborg Film Festival, Goteborg, Sweden; *Exploding Cinema at the Museum*, Museum Boijmans van Beuningen, Rotterdam (in conjunction with the International Film Festival); Internationale Filmfestspiele Berlin; The Power Plant, Toronto; NatFilm Festival, Copenhagen; and SITE Santa Fe, New Mexico, between 1999 and 2000.

Over the past several years, Barney has also participated in such important group shows as *De-Genderism*, Setagaya Art Museum, Tokyo (1997); *4e Biennale de Lyon* (1997); *Wounds: Between Democracy and Redemption in Contemporary Art*, Moderna Museet, Stockholm (1998); *Regarding Beauty*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (1999); *Voilà, le monde de la tête*, Musée d'Art Moderne de la Ville de Paris (2000); and *Media Art 2000*, Media City Seoul 2000, Seoul Metropolitan Museum (2000). He was awarded the Skowhegan Medal for Combined Media in 1999.

Cremaster 3, the final installment of the cycle, is being filmed in the Chrysler Building and the rotunda of the Solomon R. Guggenheim Museum in New York this fall. The film will premier at the Guggenheim Museum in February 2002 as part of a major exhibition devoted to Barney's *Cremaster* cycle.

HUGO BOSS PRIZE 1998



Douglas Gordon, *Untitled text (for someplace other than this)*, 1996 (above) and *Hysterical*, 1995.



Huang Yong Ping, *The Saint Learns from a Spider to Weave a Cobweb*, 1998 (above) and postcard showing detail from *Le Théâtre du monde (Theater of the World)*, 1993-94.



William Kentridge, *Ubu Tells the Truth*, 1997 (above) and film still from *Ubu Tells the Truth*, 1997.

Nineteen ninety-eight marked the second collaboration between the Guggenheim Museum and Hugo Boss AG to award the Hugo Boss Prize to a contemporary artist whose practice has exemplified and profoundly influenced current art trends. The six artists selected as finalists were Lee Bul, Douglas Gordon, Huang Yong Ping, William Kentridge, Pipilotti Rist, and Lorna Simpson. While they represented five different continents, collectively their works resonated with the multicultural overtones of post-Cold War globalization. The moving image also played a strong role in their work, underlining technology's impact upon the visual arts.

As in 1996, the artists were invited to exhibit preexisting pieces or works created specifically for the Guggenheim that would provide viewers with an accurate sense of their practices. Lee Bul's silicon "cyborg" sculptures, formally rooted in Japanese cartoon animation as well as classical art history, offered an eerie

consideration of the female form and gender in a technologically advanced society. Her inflatable *Hydra (Monument)* (1998), which featured foot pumps that could be operated by viewers, suggested an alternative to the static and often alienating sculptures erected to represent public memory. Huang Yong Ping expressed the difficulties arising from cultural amalgamation with his installation *The Saint Learns from a Spider to Weave a Cobweb* (1998), in which twelve live spiders were contained within a woven and suspended web, patiently waiting for an opportunity to instruct. Derived from the teaching of Taoist alchemist Ge Hong that animals are superior to human beings, the sculpture offered an Eastern reproach of the competitive atmosphere of the Western world. Filmmaker William Kentridge reworked Albert Jarry's 1896 play *Ubu Roi* to depict the story of a racist killer in his film *Ubu Tells the Truth* (1997). The film combined the artist's charcoal-and-chalk drawings with documentary footage of



Lee Bul, *Cyborgs W1, W3, and W4*, 1998 (above) and *Hydra (Monument)*, 1998.

Pipilotti Rist, *Sip My Ocean*, 1996 (above) and *Atmosphere & Instinct*, 1998.

Lorna Simpson, *Theater Seats*, 1998 (above) and *Recollection*, 1998.

violence in South Africa to create an unsettling montage communicating the abominable conditions of life under Apartheid. Pipilotti Rist utilized colorful, jocular images to engage issues of feminine empowerment in two video installations. *Sip My Ocean* (1996) featured the artist swimming underwater in tropical surroundings while singing the love ballad "Wicked Game" by Chris Isaak. In *Atmosphere & Instinct* (1998), viewers looked downward to see an image of a woman frantically running and straining upward, presumably trying to escape her surroundings. The fragile construction of identity was the focus of Lorna Simpson's single-projection video installation *Recollection* (1998), which detailed characters' singular interpretations of common past events to emphasize the subjective aspect of memory. Her *Theater Seats* (1998), part of a series of related photographic prints silkscreened on felt, intimated the presence of the body while depicting its absence within architectural settings.

Douglas Gordon was awarded the 1998 Prize. Gordon treats the medium of film as a ready-made, subjecting existing commercial and archival footage to his innovative manipulations by slowing it down, dissecting it, or creating evocative juxtapositions of images. In his video installation *Hysterical* (1995), two separate screens bore images culled from turn-of-the-century medical footage of the treatment of a hysterical woman. While one screen featured the film projected at the appropriate speed, the other showed the film in slow motion and reversed to emphasize the artifice of the medium as well as the doctors' dubious diagnosis and treatment. The fine line separating dualities, a theme prevalent throughout Gordon's work, was the subject of his language-based piece *Untitled text (for someplace other than this)* (1996), which presented sets of opposites as linguistic equations, such as "hot is cold," "day is night," "lost is found."



Noah Garson and Douglas Gordon

Huang Yong Ping, Cai Guo Qiang and his daughter Cai Wen You

Isabella Heudorf, Huang Yong Ping, and William Kentridge

Lee Bul and James Lee

William Kentridge, Lee Bul, Huang Yong Ping, Thomas Krens, Lorna Simpson, and Joachim Vogl

DOUGLAS
GORDON



Douglas Gordon
Hugo Boss Prize 1998 Winner

Since winning the 1998 Hugo Boss Prize, Douglas Gordon has created several significant works that continue his investigations into memory, doubling, desire, narrative, and the moving image. A version of *5 year drive-by*, a major work-in-progress begun in 1995, was exhibited at the Neue Nationalgalerie, Berlin, in 1999. In this piece, Gordon slows down John Ford's classic Western *The Searchers* (1956) to such an extent that it will take five years—the actual time span of the cinematic narrative—to view. In the Berlin installation, the film was projected nonstop in Mies van der Rohe's glass-enclosed building so that it could be seen by passers-by around the clock. Over the installation's forty-seven-day period, roughly three minutes of the actual film was shown in a glowing blur of real time.

For an installation entitled *left is right and right is wrong and left is wrong and right is right* (1999)—featured in *Double Vision*, a two-person show with Stan Douglas presented at Dia Center for the Arts, New York, in 1999—Gordon appropriated Otto Preminger's *Whirlpool* (1949) and split it into two projections, one containing the film's even frames, the other containing the odd frames. Shown side by side, the projections are nearly identical, but there is a subtle and disturbing disjunction created by Gordon's intervention. *through a looking glass* (1999), exhibited as part of *dAPERTutto* at the Venice Biennale in 1999, used Robert De Niro's famous "You looking at me?" monologue from Martin Scorsese's *Taxi Driver* (1976), pitting the actor against himself in a two-screen installation. In *Feature Film* (1999), commissioned by Artangel, London, and the Musée National d'Art Moderne, Centre Georges Pompidou, Paris, Gordon highlighted the narrative and emotional force of cinematic soundtracks, filming the expressive hands and face of conductor James Conlon as he directed a performance of Bernard Hermann's film score from Alfred Hitchcock's *Vertigo* (1958). This critically acclaimed work was screened in Venice, Cologne, London, and Paris between 1999 and 2000, and a parallel book project has been produced.

Solo exhibitions of Gordon's work have been presented at the Kunstverein Hannover (1998); Centro Cultural de Belém, Lisbon (1999); and Musée d'Art Moderne de la Ville de Paris, Tate Gallery Liverpool, and The Power Plant, Toronto (2000). In addition, he has participated in several important group exhibitions, including *Regarding Beauty*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (1999); *Notorious: Alfred Hitchcock in Contemporary Art*, Museum of Modern Art, Oxford (1999), and traveling internationally; and *City Vision, Media City Seoul 2000* (2000). In 1998, Gordon was awarded the Central Kunsthpreis by the Kölnischer Kunstverein, Cologne, and the Lord Provost's Award by the Glasgow City Council. The monograph *Kidnapping*, a compendium that features a conversation between Gordon and Jan Debaut, anecdotal texts by the artist, and documentation of his artworks, was published by the Stedelijk van Abbemuseum, Eindhoven, The Netherlands, in 1998.

A survey of Gordon's career to date is currently being organized by the Museum of Contemporary Art, Los Angeles, for exhibition in 2001.

WITTO ACCONC'T

THYRZA NICHOLS
GOODERVE



Six three-minutes exercise (walking, running, jumping, stretching, kicking, sitting): exercising my new body, adapting myself to my new conditions.

Extending the six-change: removing my penis, hiding it between my legs. (Reasons to move: turn in on myself in order to turn away from myself, turn toward a new self — move into an image)



Film time: time to persist in my appearance, time to develop ease in that appearance (a performance might be used as an occasion to activate biography).

Static center: I am forced to play up to the camera — my performance depends on my ability to control personal information.



Film as 'mori': an arousal made to the viewer — presentation of a course of action: film as offer — an advance, an invitation to the viewer.

CONVERSATIONS II: INSISTENCE, ADAPTATION, GROUNDWORK, DISPLAY (REVISED VERSION, SUPER 8 FILM, BLACK AND WHITE, 18 MINUTES, AUGUST 1971) — Vito Acconci



Conversations II: Insistence, Adaptation, Groundwork, Display, 1971.
Black-and-white photographs and chalk on board; unique, 30 x 40 inches.
Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the International Director's Council and Executive Committee

Members: Eli Broad, Elaine Terner Cooper, Ronnie Heyman, J. Tomilson Hill, Dakis Joannou, Barbara Lane, Robert Mnuchin, Peter Norton, Thomas Walther, and Ginny Williams, 97.4569

To Make Is to Question: Vito Acconci 1968-2000

Is anything worth worrying about? RICHARD PRINCE TO VITO ACCONCI

Yes. Falling into old habits, customary modes of working, already-used solutions. VITO ACCONCI TO RICHARD PRINCE¹

It is the early 1980s. Vito Acconci stands beside a slide projector, presenting his artistic history to a collection of students. He speaks with the gravelly cadence that has made his voice one of the great mediums of his oeuvre, while slide tray after slide tray piles up on the floor, mixing with ash dropped from the cigarette perpetually in his hand or at his lips. As his talk progresses, his pacing feet become further and further entangled in the chaos of the discarded trays, but he does not pause. No slide stays up on the screen for very long. Situated somewhere between slides of *Plot* (1974) and *Where Are We Now (Who Are We Anyway?)* (1976), a phrase rolls out of his mouth, voiced with his signature reiteration of a single word or phrase: "Each piece always leads to a problem, a problem, a problem that leads to the outline for the following piece."

In her influential essay "The Aesthetics of Narcissicism," published in the first issue of *October* in the spring of 1976, Rosalind Krauss described Acconci's analytic project as "exchanging the atemporality of repetition for the temporality

of change." Although she was writing exclusively about his work in video, "temporality of change" is a fitting description for Acconci's work as a whole, whether it is in video, film, live performance, photography, sculpture, installation, public art, architecture, or poetry. He works with change not as sequence and progression, but as a method of continuous critical engagement. Like many artists of his generation (Robert Morris, Dennis Oppenheim, and Yvonne Rainer among them), you can't freeze-frame Acconci at any one moment. In fact, to borrow a phrase from Morris, it's best to think of Acconci as a continuous project altered daily.

Acconci himself has described his project as "a process of expanding an 'I', first as 'I' with 'me,' then 'I' with 'him' or 'her,' then 'I' with 'you,' then a place where my voice can speak to 'them,' then a place where my voice might bring 'you' together, then a place that 'you' could make, and now a place where 'we' might be."² His art of the past thirty years cannot be summarized as any one result or achievement, but as the sum total of a lifetime of actions that push art, artist, viewer to the point of critical exhaustion. But exhaustion does not stop Acconci. It stimulates and moves him. It is, in fact, "how one goes along, how one stays alive."³

It is Acconci's investigation of the lines of demarcation between public and private—their mutual edges, their perforations, their disappearance and redefinition—that has had the deepest impact on the art and culture of the last thirty years.

Where Are We Now (Who Are We Anyway?),
1977. Black-and-white photographs,
charcoal, and chalk text on board,
38 1/4 x 84 inches.



In fact, Acconci's productions since the late 1960s are nothing less than a history, realized through Conceptual art, of the meaning of the private and the public as modern culture has moved toward a postvideo age. In other words, he is both a medium and a provocateur of the passage into a media-defined, electronic ontology where privacy is a tool of destruction and the notion of the public has lost all definition.

Acconci's artistic practice burrows into this private/public matrix using situations rather than discrete mediums as instruments of investigation. At its most basic and literal, a situation involves a location and an activity. It has roots in the physical, but emphasizes the spatial or temporal site in which a thing exists or an activity takes place. A situation is therefore a type of relation—one in which there is an act of subjugation of a person, a public, a place, or a thing to an environment or a set of circumstances. The situation can be manifested as a plan, a position, a provocation, or a place of temporality where change takes place. It is the situations themselves that are at issue in Acconci's art—situations of space, of appropriate and inappropriate activity, of intimacy and its narration, of relationships between artist and viewer, of public and private conventions and their undoing. In other words, Acconci uses the mediums of contemporary art against themselves in order to test their limits and ethical positions.

Acconci's initial actions were as a writer: "It started with privacy, and writing's a very private thing."⁴ On the verge of going to Yale to study Medieval English, he chose instead to spend two years at the University of Iowa writing fiction. But upon returning to New York in the late 1960s, his writing became about the page and its spatial organization as an object; about language not as expression—used to "uncover meaning"—but language as the physical placement and movement of words across a page.⁵ Phenomenology met semiotics as Acconci went from writing poems about things and their location on the page to poems made purely of commas and periods—punctuation marks with no function other than the visual. In other words, the page became a site rather than a vehicle.

In 1968, Acconci "wrote himself off the page," as he has often put it, becoming more interested in the space of interaction between subject (writer/performer) and object (reader/audience/viewer). In other words, he moved from writing to live performance and photographic documentation (including film and video),⁶ which provided fertile ground for his investigation

into the public and private realms. He used his body to invade the space of strangers, following them on the street until they entered a private environment (*Following Piece*, 1969), or trailing them through a museum exhibition until they produced their own self-made boundaries (*Proximity*, 1970). He tested how far he could penetrate the space—or situation—of the other by attempting to pry open the shut eyes and mouth of his collaborator, Kathy Dillon (*Pryings*, 1971), or—shades of a virtual relationship—by instructing her, via video hookup, to tie herself up (*Remote Control*, 1971). In *Rubbings* (1970), he tore at the casing of his own mortal flesh by rubbing his forearm until a wound appeared, and in *Openings* (1970) and *Conversions I, II, and III* (1971), he forced the audience to participate in his own experiments with conversion (without prostheses) from male to other—female, androgynous, vulnerable zone of flesh and hair.

Invading and piercing the systems of public decorum in extremis, Acconci concealed his masturbating body under a wooden ramp constructed within a gallery in *Seedbed* (1972), while his amplified voice enveloped visitors, forcing them into his erogenous zones of onanism and fantasy. The public act of viewing art imploded into the private act of sexual fantasy. The demarcation between subject (artist masturbating under the floor), object (viewer), and context (Minimalism situated within a gallery) was annihilated. Twelve years later, for *Bad Dream*



Rubbing Piece [two performance stills],
May 1970 Activity/Performance, 1 Hour,
Max's Kansas City Restaurant, New York City

House (1984), Acconci built an uncanny upside-down house within the Museum of Modern Art in New York, inverting the very spatial relationships between intimacy and public space.

"This should be the kind of house that makes you a stranger inside of it," he said.⁷

But such investigations, bracketed as they were by the walls of the art world, began to feel unchallenging. His body, others' bodies, the safe and too-free zone of art had become too easy (and his stature as an artist too public). "What's the point of creating these spaces where everyone can go in and be challenged for a moment. I think for me the space of the art world is too free."⁸ In 1988, Vito Acconci—private subject, individual artist—became Acconci Studio—collective entity, makers of architectural and public art projects. The situation Acconci was interested in infecting and inverting was now the public sphere, outside the art world. The mandate of Acconci Studio—which counts both artists and architects among its collaborators—has been to define and then tear at the conventions and assumptions of public space, and the studio has done so with the zeal and determination of Acconci's early performance, photographic, and video work. In *Walkways Through the Wall* (1996–98), for example, sidewalks penetrate the walls of the Midwest Convention Center in Milwaukee, Wisconsin, rolling up into seats in the building's interior. Walls and walkways pass between inside and outside; quotidian space becomes a flowing situation between the physical and the nonphysical; a wall is like air to be passed through.

In 1997, for the exhibition *Rooms with a View: Environments for Video* at the Guggenheim Museum SoHo, Acconci Studio was asked to produce an environment for viewing a selection of videos. The resulting installation was a jungle gym on which viewers could climb and prop themselves for viewing. In creating this environment, Acconci Studio challenged the art audience to take in this selection of videos while tottering, hanging, and climbing upon the armature that they had made. The situation of the exhibition was turned into one of the body, of space, providing an actual physical experience of the temporality of change. In other words, the experience of viewing video history was refracted through a site of precarious spatial positions.

From the poems of 1968 to his current proposal for a skateboard park in upstate New York, Acconci's situated



Walkways Through the Wall, Midwest Convention Center, Milwaukee, 1998. Colored concrete, gray concrete, steel, and light box floor, 15 feet 5 inches x 68 feet x 204 feet

Conceptualism is restless, probing, irrepressible. His influence on art strategies of the past decade has been comprehensive. (One sees the same self-animating hunger in the vast complex of Matthew Barney's work.) To Acconci, art is a task, or a series of tasks, not a collection of objects. To draw inspiration from the problems and failures, the stresses and breaks, not the static completions and executions of one's art is a tenet underlying much Conceptual and Post-Minimalist art, and Acconci has never left this field. In fact, his roots in Conceptualism have merely become more relentless as they have penetrated the spaces of everyday life, which is why his range has been so vast. And yet his story is not simply one of the passing into and intervening in a plethora of disciplines and mediums; rather, it describes an extended philosophical encounter, a chain of questions posed rather than fulfillments gained, of perforations rather than completions.

Let this end then with how it began, with a repetition and a change: "It relates to process—it's looking and asking what are [my past projects] like. What do they leave out. Where do they go wrong. Not that the next one's going to be right, but what do I find lacking in this. This is how one goes along, how one stays alive."⁹

Special thanks to Jess Frost at the Barbara Gladstone Gallery, New York, for her help with the research for this essay

1. Richard Prince, interview with Vito Acconci, *Bomb Magazine*, summer 1991.

2. Vito Acconci, "Notes on My Photographs, 1969–70," in *Vito Acconci: Photographic Works, 1979–70* (New York: Brooke Alexander, 1988), quoted in Kate Linker, *Vito Acconci* (New York: Rizzoli, 1994), p. 184.

3. David Hughes, "Making Do: The Work of Vito Acconci" (conversation with Acconci), *Hybrid*, no. 4 (August–September 1993), p. 9.

4. Acconci, in Margaret Sundell and Thomas Beller, "Vito Acconci" (conversation with Acconci), *Splash*, April 1988.

5. Linker (p. 13) says of Acconci's poems: "They renounce language's referential function, its ability to evoke a world off the page, instead, their aim, Acconci has written, was to 'use language to cover a space rather than uncover a meaning.'"

6. "But I don't know if I ever left being a writer," Acconci says to Joseph Ruzicka in "Lines to Be Filled in Later: An Interview with Vito Acconci," *On Paper*, July–August 1997, p. 26.

7. Linker, p. 141.

8. Acconci, in conversation with the author, September 2000.

9. Hughes, p. 9.





SEEDBED. 1972. Building sexual fantasies on footsteps above me, I masturbate from morning to night.

WHERE WE ARE NOW (WHO ARE WE ANYW_{HERE}) 1976. 'Now that we're all here together...'

VD LIVES / TV MUST DIE. 1978. The columns support a slingshot holding a ball aimed at a television.

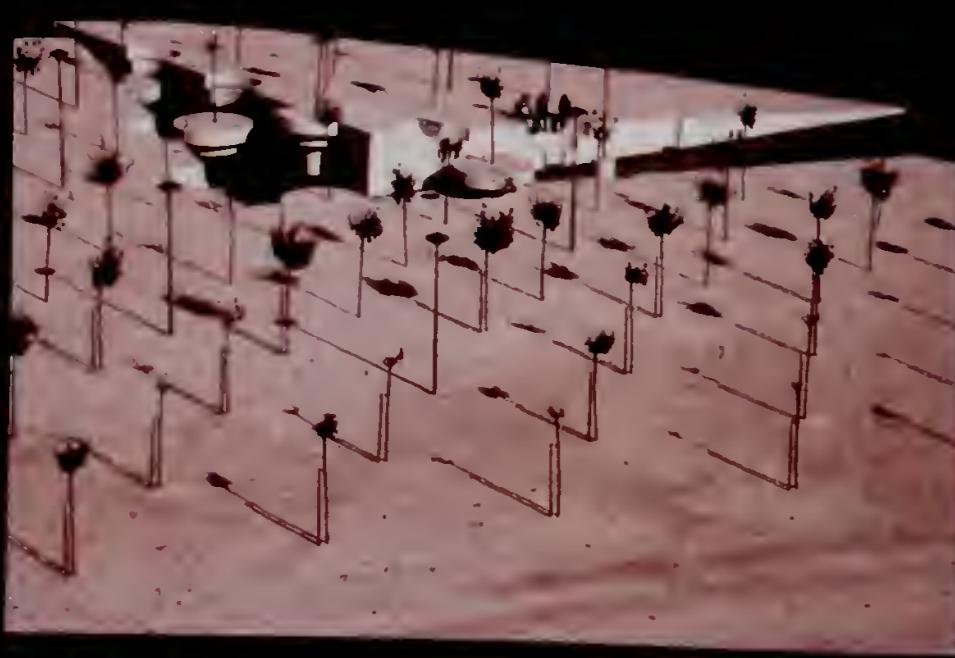
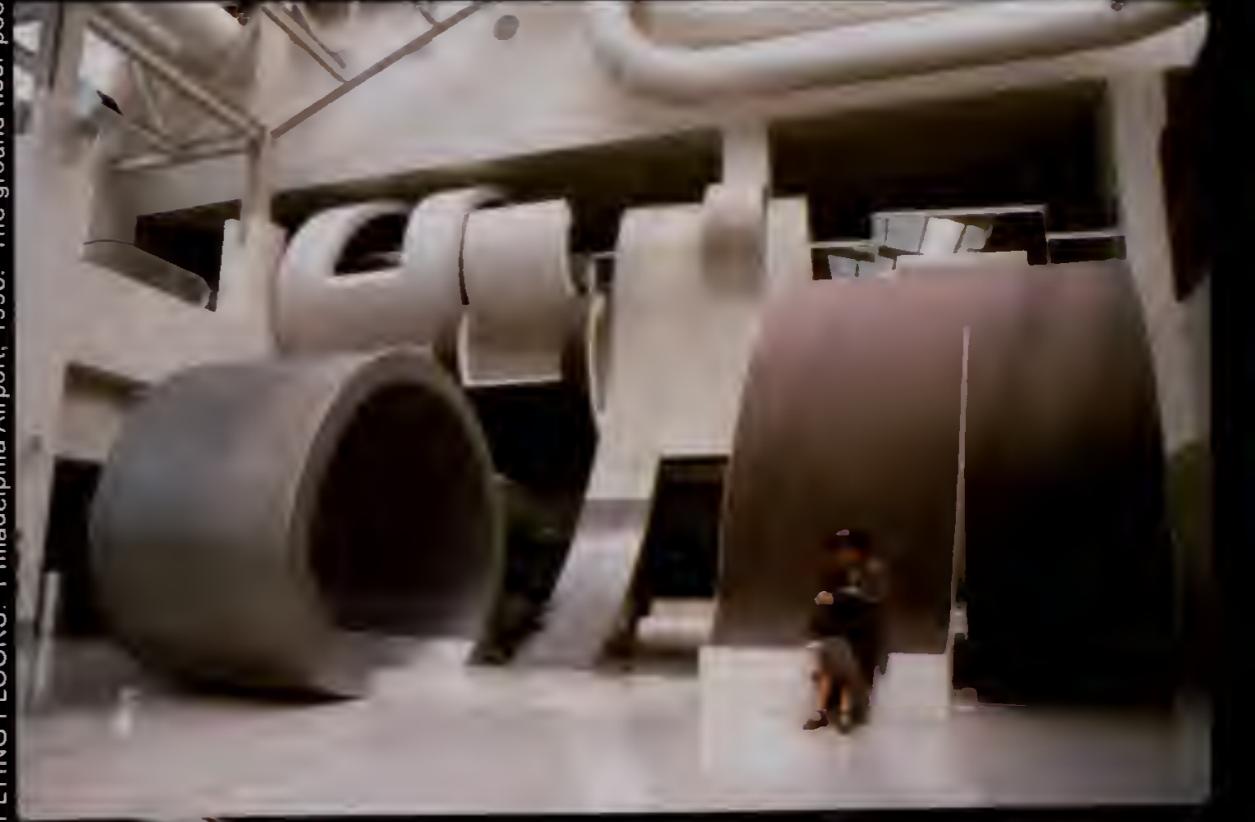
PERFORMING A SITE: PARA-SITE: LAND FALL EARTH QUAKES: PUBLIC SPACE IS MADE AND NOT BORN.



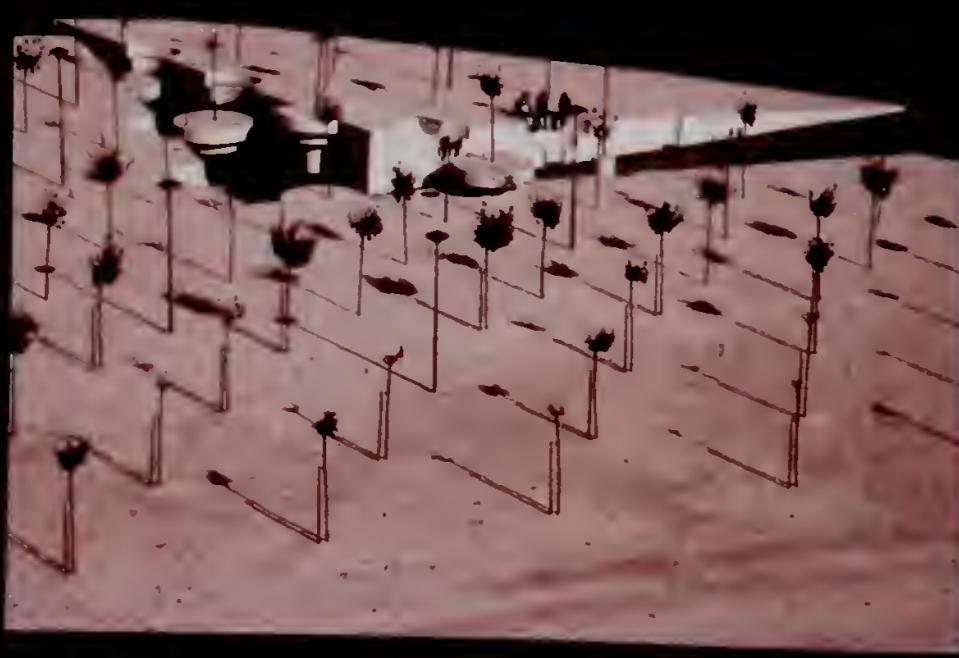
one corner; another replicated room rises through the floor.



up onto the mezzanine, while the mezzanine floor slips down to the ground floor.



down into the water, as water slips in through the land.



down into the water, as water slips in through the land.

ENTRANCE TO SHIBUYA STATION. Tokyo, 2000. Surrounding buildings flicker and turn blue through louvers that rise like waves.



FOLLOWING PIECE. 1969. Following a different person every day.

TRADEMARKS. 1970. Biting my body; making bite-pr

CLAIM. 1971. 'I'm alone here in the basement... I want to stay alone here in the basement...'

SPACE ON THE RUN: YOUR HOME ON YOUR BACK: YOU COME TO VISIT, NOT TO STAY.

TELE-FURNI-SYSTEM. 1997. Video monitors



used as furniture for other video monitors used as furniture...



PERSONAL ISLAND. 1992. Land detaches from the

MOBILE LINEAR CITY. 1991. A truck expands into a row of houses; the walls pivot in to make furnitur



screwed into your bones: You become your own furniture, your own car, your own house - your house leeches onto buildings and vehicles.



PARK UP A BUILDING. 1996. Telescoping tubes hook

onto a roof and carry a portable park: walking through the park, you climb the building.



INSTANT HOUSE. 1980. A viewer sits on the swing: the swing goes down, the panels rise up to become walls.



BAD DREAM HOUSE. 1983. Upside-down houses cradle a third house above.



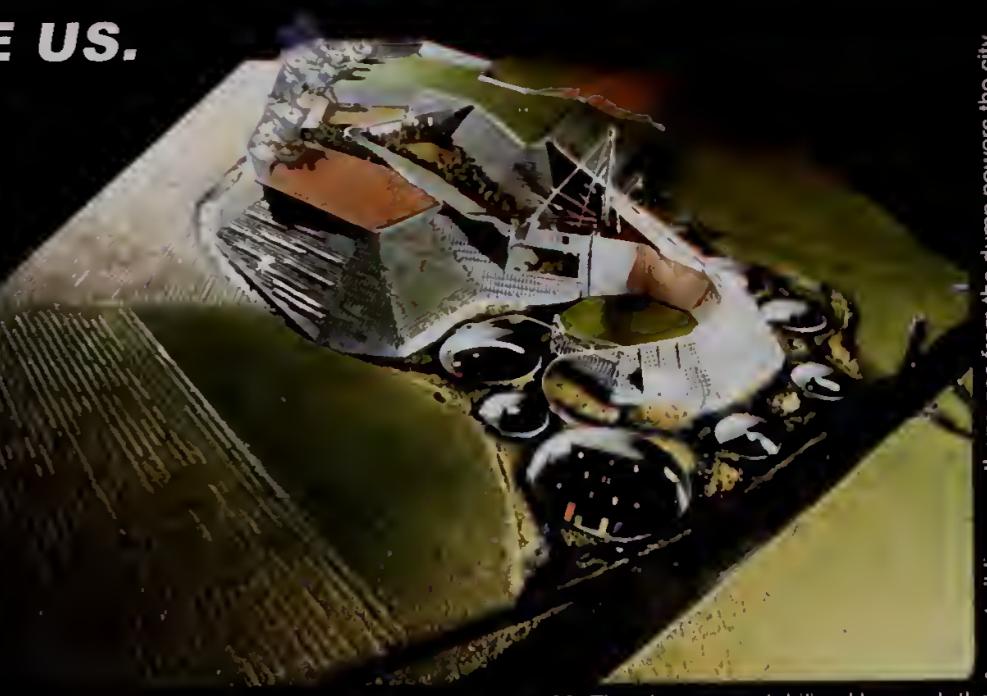
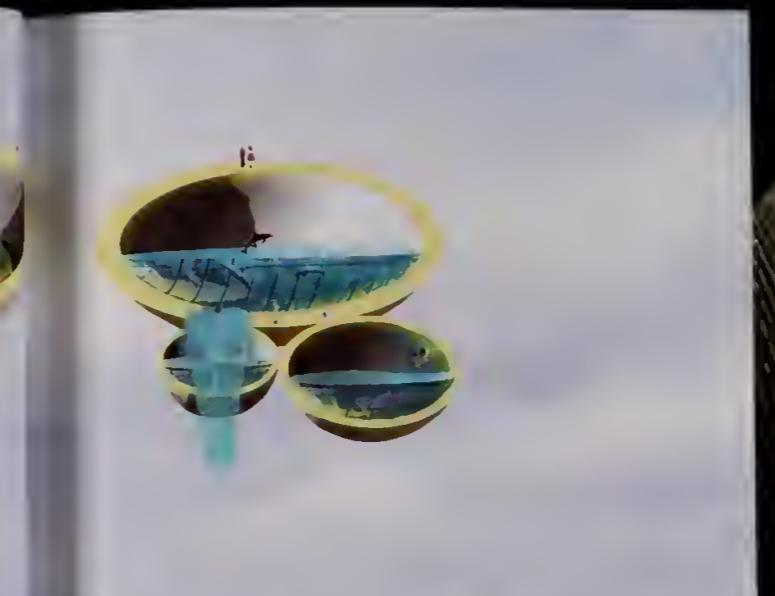
MAZE TABLE. 1985. You sit and slide from one table to another.



THE CITY INSIDE THE CITY: THE CITY LAID OVER THE CITY: THE CITY INSIDE US.



walkways, buildings and furniture on the water



GARBAGE CITY. Hiriya Garbage Dump, Tel Aviv, 1999. The slopes are stabilized by mesh that forms buildings; methane gas from the dump powers the city



of landscape and buildings rise like bubbles through the plaza; you spiral from one world to another.



CIRCLES IN THE SQUARE. Munich, 1998. Spheres

A CITY THAT RIDES THE GARBAGE DUMP. Breda, 1998. Six 'rugs' made of bowls that adjust to the volatile dump as gas is released: a rug of buildings, of plantings, of water.

MURITZ

CATELAN

JAN
AVGIKOS





PAGE 33 *La Rivoluzione Siamo Noi* [detail], 2000
Puppet and wardrobe rack; puppet: 49 3/16 x
12 5/8 x 9 1/16 inches, wardrobe rack: 74 13/16 x
18 1/2 x 20 1/2 inches. Installation at Museum für
Gegenwartskunst, Zurich, 2000. Edition of three.
FACING PAGE *La Nona Ora (The Ninth Hour)*, 1999
Carpet, glass, wax, paint, and lifesize figure.
Installation at Kunsthalle Basel, 1999. Two versions,
each unique.
PAGES 36-37 *Untitled*, 2000. Car and tree.
Installation at Expo 2000, Hannover.

Adventures in Paradise

I'm a Loser. So, Why Don't You Kill Me?

Maurizio Cattelan is his own worst enemy. It wouldn't be a stretch to say that when the chips are down (which, quite often, they are), his gut impulse is to lie, cheat, steal, or scam. This happens on a regular basis. He can't come up with anything for his show . . . so he bails and leaves a little sign on the locked gallery door that reads "Torno Subito" ("I'll Be Right Back"). He can't come up with anything for his show . . . so he knots together several bed sheets and escapes out one of the windows of the Castello di Rivara, never to return to the scene of the crime. He can't come up with anything for his show . . . so he goes to the police to report the theft of his "invisible" work of art. He can't come up with anything for his show . . . so he sells his space to an advertising agency, which uses it to test-market a new package design for a perfume client. He can't come up with anything for his show . . . so he takes the money and goes on vacation instead. He can't come up with anything for his show . . . so he copies an installation by John Armleder and Paul-Armand Getty and installs "his" work right next to theirs. He can't come up with anything for his show . . . so he does the same thing again, copying Carsten Holler's show from the gallery next door. By the way, that picture-postcard snapshot of a few fellow artists and friends making an aesthetic happening on a beach in the Caribbean—that was pretty much the extent of the scheduled events for the *Sixth Caribbean Biennial*, organized by Cattelan and Jens Hoffmann. Oh, ads were placed in all the art magazines, press materials went out, a catalogue was produced, and there was sponsorship. But, as it turned out, as far as a traditional-style "exhibition"—there wasn't one, which perhaps the ads failed to mention.

Drivers Wanted

Cattelan told me he tried to kill his father once—lunged at him. He failed. Not to go too far into the sticky parts (maybe later), but Cattelan logs in a lot of art hours making fun of authority figures: mocking, deriding, ridiculing, and compromising them every which way but loose. There's a whole chapter on the comic/tragic elements in his art. But the chapter on failure? It never ends. A deep, pervasive sense of failure, paradoxically, is what keeps him afloat. (Where does the wackiness come from? There's no answer for that kind of question.) He wants to be Zorro. Fine. He gets to be Zorro. But look who he's gotta fight—the authority figures are all Zombies! How many can you name?



A Perfect Day, 1999. The artist's dealer and adhesive tape on wall.
Installation at Galleria Massimo De Carlo, Milan, 1999

There's Father. The Holy Father. The Pope. Picasso. Go ahead, put Georgia O'Keeffe and the Mafia in there. He's done them, too. There's plenty more where they came from. The curators, the gallerists, the assistants, the collectors, the audience. (I can't imagine how he feels about critics.) And there's legions more. The museums, the Biennales, Art with a capital A—that's for openers. The hallowed halls, the ivory towers, the white cubes, the *bel paese*. (The Bel Paese? Yeah, the Bel Paese—the beautiful country, the motherland, the big cheese. He made the Bel Paese cheese label into a carpet and put it where people would have to walk on it. Rumor is that it got so dirty you couldn't tell what it was anymore.) The problem with Zombies!—besides the fact that they're everywhere—is that you've gotta keep killing 'em because they never stay dead for long. In this business, once is never enough.







FACING PAGE *Not Afraid of Love*, 2000. Polyester styrene, resin, paint, and fabric, 81 x 123 x 54 inches. Edition of two.



LEFT TOP *Untitled*, 1998. Performance for Projects 65, Museum of Modern Art, New York, 1998.

LEFT BOTTOM *Don't Forget to Call Your Mother*, 2000. Cibachrome mounted on Plexiglas, 26 x 40 inches. Edition of ten.

ABOVE *La rivoluzione siamo noi*, 2000. Puppet and wardrobe rack, puppet: 49 3/16 x 12 5/8 x 9 1/16 inches, wardrobe rack: 74 13/16 x 18 1/2 x 20 1/2 inches. Installation at Museum für Gegenwartskunst, Zurich, 2000. Edition of three.

The Golden Lemon

Failure is no laughing matter. Cattelan blunders and escapes and gets caught, right? All at the same time, in endless repetition. Whatever he's done, it's something unspeakable and yet plainly visible to everyone, except he's not around to see them seeing him as a miserable failure. (Let's call it performance anxiety.) He's got to have a prophylactic somewhere, some little bit of an effective barrier of protection, because otherwise it's too painful, too pathetic. So he just steals away. Except, he's everywhere. The taxidermied animals—they're all him. (What's that elephant in the room? Can everyone see the elephant?) Then there are the various goofy and demonic "mini-me's," which proliferate at a somewhat lower rate than the hundreds and hundreds of "spermini," each little messenger bearing a likeness of Cattelan's very own (albeit distorted) face. All self-replication effects aside, what kind of responses does he garner for his loser behavior? People love him for it. Being a failure has brought him great success. He's been heralded a ceaseless activist! But wait a minute. Since when does the art world love a loser? We're talking the hard-as-nails art world—did it all of a sudden become such a forgiving place as to allow artists to fail again and again and to love them for it? I don't think so. That anxiety about blowing it, not making the grade, failing to measure up, fear of being exposed for the failure you truly are—if you're an artist, even if you're not—that's real, on the level of stuff we experience every day. Here's a guy who purportedly fails every time out the chute,

and every time he gets help up to do it again. Here's a show for you, Maurizio. Here's some money for you, Maurizio. Now, do it again, that thing you do like you always do. Something stupid, something brilliant. Something for everyone.

Bloody Wops

What's subversive? How about taping your longtime dealer and supporter, the always charming Massimo de Carlo, to the wall with duct tape? Is that subversive? How about having a giant-headed Picasso greet visitors to the Museum of Modern Art as though he were Mickey Mouse and they were in line at Disneyland? Does that break the rules of decorum sufficiently to pose a threat, or even to register on the scale? What's subversive? Cattelan's installation in which the Pope, lying on a brilliant red carpet, has just been struck dead by a meteorite that has come crashing through the ceiling of the Basel Kunsthalle? Or his gesture of emptying the Migros Museum in Zurich? Is anyone gasping with outrage yet? You walked into a space that had been stripped bare to the walls. No art. No nothing. (Except the museum was hosting a function that evening and a battalion of heated hors d'oeuvre carts was arriving momentarily.) Just for the hell of it, you decided to walk the length of the giant, vacant room, at the end of which you discovered another space (invisible until then). Surprise! There, hanging on a coatrack as though in effigy, was the culprit: It was one of Maurizio's feisty-looking "mini-me's," dressed in a Beuys suit, who was holding the



LEFT 6th Caribbean Biennal, 1999–2000.

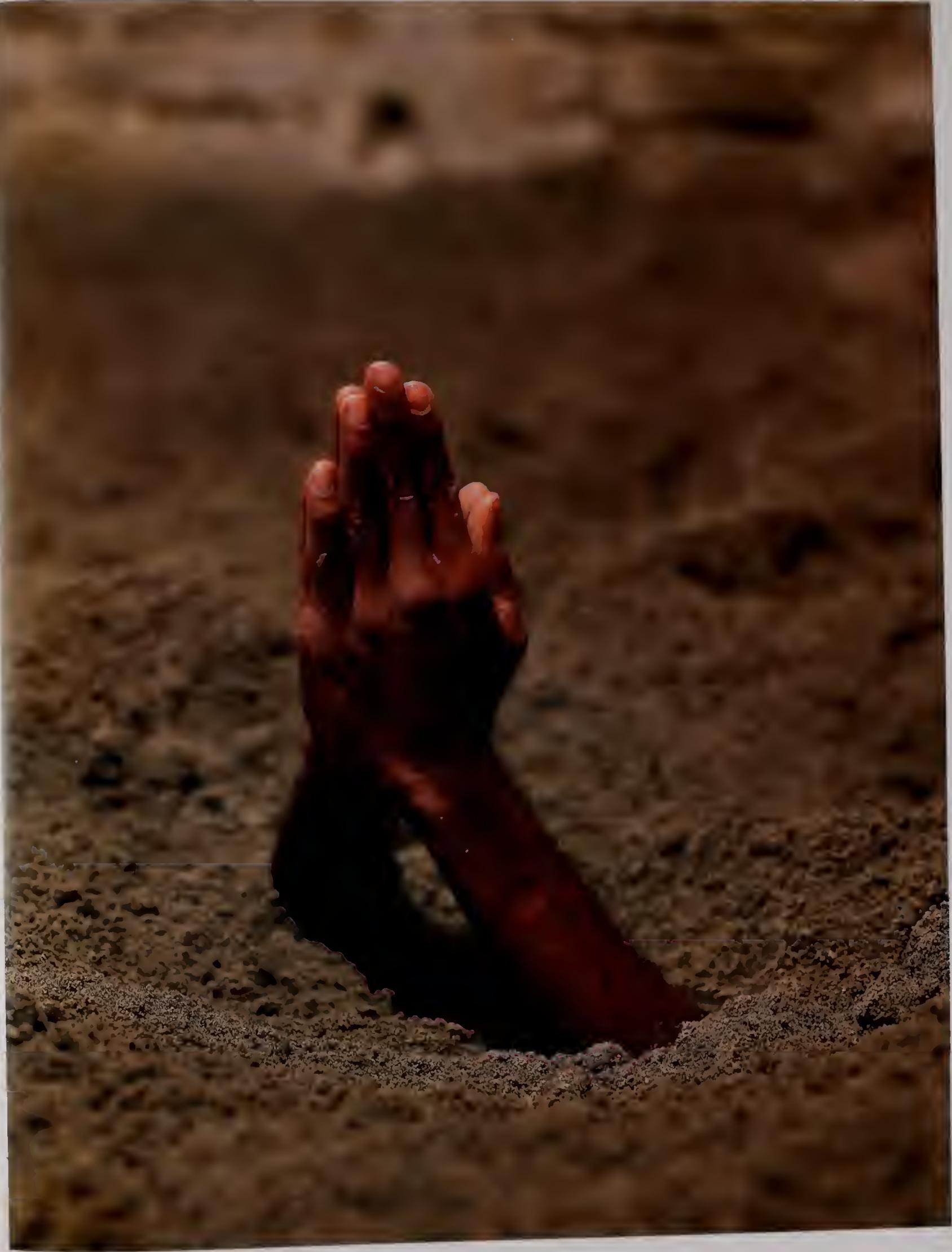
FACING PAGE Mother, 1999. Fakir buried in earth, performance for XLVIII Venice Biennale.

museum hostage, commanding space like you wouldn't believe. Look at that face! We should have known it! We can play along, but we know the caterers are about to stage their own coup. The dummy's been out-maneuvered and he doesn't even know it. What's subversive? Maybe nothing at all. Cattelan plots a skirmish, creates a scene, maybe gets away with a little something, makes a stupid joke—after which he takes a bow. Does he really want to tear down the house that art built? Then where would he go? Back to the morgue, where he used to work? (Or worse yet, back to "Daddy.") He's just a guy who likes to act out in public; who never plays it straight; and who has a knack for making it look like he's just gotten away with something. That's not subversive—that's theater!

Hot Jade

What's subversive? Opposition to the art system? That's just a game we play by appearing to ignore the rules of the game. You want gestures of defiance? Here's a good one. Fool the eye! Ahhhh! Make it look like a brand new Audi convertible has a two-hundred-year-old tree growing *naturally* through its center. It's a sight gag, a fucking impossibility, made to look exquisitely, seamlessly real. *Trompe l'oeil*. That's subversive! You see, it's we who are fooled—you and I, caught in a lurch between wanting to believe and knowing we can't. Of course, we love the special effects of it all. Oh, how artful, how life-like! The Audi with authentic arboreal accessory; the "fallen" Holy Father; the elephant all dressed up and ready to play ghost; the praying hands. They're such memorable images, it doesn't really matter what they mean. (Perhaps they don't mean anything!) "The truth is not out there," he says. Make it up as you go along. You don't have to know the real story. Besides, there isn't one. Think about the fakir. Who the hell knew what they were looking at in Cattelan's installation at the opening of the 1999 Venice Biennale? Were the hands wax? They couldn't be real! Rumors flew—were they Maurizio's hands? Hmmm. Was it his mother

under there? (The guy is really weird, you know.) A fakir? What the hell's a fakir? (An Indian mystic accomplished at incredible acts of endurance.) What hands? All I saw was dirt. What did you see? Everyone had their own version of the installation, their own experience to relate. Cocktail conversation—what fun! Telling a story. Playing a game. We knew Maurizio would do something to amuse us, to fool us, to pull the wool over our eyes. Here's one more thing. The animals, the goofy characters, the miniatures, all animated by human drama—the art could disappear right into mainstream culture. It looks good in a gallery and it would be equally successful in a theme park or shopping mall (which pretty much describes the atmosphere at blockbuster art shows and fairs, when you think about it). Freely translated, this art does not need to be seen as art. It doesn't have to be distinguishable from everything it's not. That's potentially so subversive it's almost scary.



ELMGREN

AND

DRAEST

ALISON
GINGERAS

Dan Graham's seminal 1979 text "Art in Relation to Architecture/Architecture in Relation to Art" provides a succinct analysis of the formal and ideological similarities between postwar architecture and sculpture, unveiling their shared claims to autonomy and neutrality. After twenty years of artists (and architects) interrogating those claims, the crux of Graham's text may seem obvious; however, his original articulation has been the catalyst for subsequent crucial debates. Graham writes, "Both minimal art and functionalist architecture deny connotative, social meanings and the context of other, surrounding art or architecture."¹ The legacy of Minimalism and Conceptualism and the lessons of context-sensitive architecture continue to impact art making. Graham's early investigations into public space may be seen to inform the critical genealogy behind the work of many contemporary artists involved in practices that seek to reveal the cultural, sociopolitical, or historical subtexts inherent to a work of art. As a collaborative artistic partnership working together since 1995, Michael Elmgreen and Ingar Dragset, from Denmark and Norway respectively, have inflected their interdisciplinary practice with a similar set of questions surrounding the spatial construction of the self and the enforcement of normative behaviors within the architectural frame. With their public identification as a gay couple, Elmgreen and Dragset have attempted to engage the manner in which identity can be inscribed in both everyday architecture and in the more particular spaces of the art world.

The artists' first collaborative works were performances involving people they randomly approached on the streets and asked to occupy one of their highly constructed environments. For *Try* (1997), an emblematic performance piece (their first), the artists invited three different young men—chosen for their ability to reflect varied social typologies—to occupy a "neutral" space. The installation took place in a room outfitted with one carpet for each of the three men to sit on and a beer-stocked refrigerator situated in the corner. Subjects

were asked to bring magazines, books, and compact discs to occupy their time. These props also served to bait viewers with a smattering of superficial clues that might be used to construct a characterization of each man on display. The power of the piece lies in its austere spatial arrangement and minimal physical action and interaction. Despite the fact that they remained in close proximity, the participants were not required to engage with one another. Headphones on (an immediate signifier that one has chosen to disengage), their attentions turned to whatever was being listened to or read, their mutual exclusion/separation spoke to the way in which we socially distance ourselves from others based solely on appearances. This psychological separation extended to viewers, who were permitted only to watch. Indeed, each observer was forced to participate in an act of relentless voyeurism, virtually under obligation to project their own cultural, sexual, or class stereotypes upon each of the exhibited subjects. By drawing attention to the collective construction and architectural framing of three subjectivities in this performance, Elmgreen and Dragset already identified several of the tropes for their later, more explicitly architectural installations.

Shifting their critical attention from the exposure of individuals in the private sphere to the question of identity in more institutionalized spaces, Elmgreen and Dragset began their current series in late 1997. Entitled *Powerless Structures*, this ongoing body of work focuses in large measure (though not entirely) upon one of the most ideologically charged architectural containers: the white cube. As a space designated for the display of art in a museum or gallery, the supposed "non-illusionistic, neutral, and objectively factual,"² the white cube has been under interrogation since the mid-1960s in Minimalism and elsewhere. Conscious of this legacy, Elmgreen and Dragset have fused Minimalist and Postminimalist concerns, as well as some of the deconstructive strategies of Neo-Conceptualism in the late 1980s, to question this assumed

Powerless Structures, Fig. 44, 1998. Spray-painted aluminum, glass, paint cans and rolls, plastic hose with air compressor, 236 1/4 x 236 1/4 x 94 1/2 inches. Installation at Wiener Secession, Vienna, 1998.



"neutrality" and to create their own unique investigations of this space. For *Dug Down Gallery/Powerless Structures*, Fig. 45 (1998), which recalls Gordon Matta-Clark's provocative gestures of inversion, the artists lowered a prefabricated gallery (complete with lighting and office space) into a cavity dug into the grassy expanse of a park near the Reykjavik Museum. Elmgreen and Dragset's subversion of any possible function or normative expectations of a gallery, while overstating the supposedly desired qualities of "visibility" and "exposure" in the positioning of the space, was in response to the lack of venues for artists to exhibit in Iceland.

Their most recent addition to the series, *Powerless Structures*, Fig. 88 (2000), similarly addressed the economic and cultural expectations that are projected on art spaces. Made for the *Manifesta 3* exhibition in Ljubljana, Slovenia, Elmgreen and Dragset wanted the piece to respond to the particularly repressed context of the art world in former Communist countries of Eastern Europe. The artists decided to turn over the few square meters that would normally have been allotted for the display of their work to three young art historians. In the very heart of Ljubljana's Museum of Modern Art, the duo invited these historians to open a private art gallery so that local, underexposed artist could be seen in the context of a high profile, international group show.

Functioning as a literal frame for the new gallery and the quotidian

commercial activities of its business office, this sculptural installation isolated a living example of the process of public artistic presentation. A simple enclosure was constructed: three walls made of ordinary white drywall and the fourth was transparent glass. By setting the activities of the gallery in this aquariumlike enclosure, the making of an artist's career actually became the main "object" on display. What was exhibited went beyond the artwork. All of the processes that are normally conducted behind closed doors—the sorting of artists portfolios, delivering sales pitches to collectors, assembling promotional materials—were equally visible to the public. The Ljubljana project not only underlined the random individual choices that shape this process by displaying the dealers themselves, but also highlighted the subtle, seemingly benign architectural determinations that impact the artistic sphere.

Two of their earliest interventions on the white cube explored the ways in which expressions of sexuality, often quite subtle, can transform a space from something pristine to an atmosphere charged with meaning. For *Powerless Structure* Fig. 15/12 Hours of White Paint (1997) and *Powerless Structures*, Fig. 44 (1998), the artists repeatedly covered the interior of a gallery space with white paint. In each performance a layer of paint was washed off as soon as an application was complete. In the earlier piece, existing gallery walls were painted; in Fig. 44 paint was applied to glass walls placed in the center



Cruising Pavilion, *Powerless Structures*, Fig. 55, 1998.
[detail of exterior].



Cruising Pavilion, *Powerless Structures*, Fig. 55, 1998.
Painted wood, vinyl floor,
cherry wood bench, circular
skylight, 157 1/2 x 157 1/2
x 110 1/4 inches.
Installation at Aarhus,
Denmark, 1998.

of the gallery. The tedious cycle of painting and purging was taken up over and over again for the respective duration of each performance. The supposed impartiality of the cube's "whiteness" was subjected to a constant blurring and questioning through the repetitive addition and subtraction of paint.

In its extreme efficiency, *12 Hours of White Paint* recalls other seminal works in the history of institutional critique, but with a different aspect.³ By using a simple repetitive action to concentrate on a single constitutive element of the gallery's formal composition, the artists were able to unveil the complex mechanisms behind the creation of an institutional art space. This revelation not only highlights seemingly unconscious or automatic choices (the Modernist preference for white walls) and presumably innocent gestures (the application of interior paint by normally anonymous workers), it also evokes a number of identity-based issues that can be equally obscured by the architecture. The symbolic interpretation of the layering and washing of white paint has veered towards an evocation of the artists' gay identities. Critic Bill Arning has gone as far as to read the runny consistency of the pooling of white paint mixed with water on the gallery floor as a theatrical representation of semen.⁴ While such a reading may seem extreme, the repetitive processes in these two performances certainly involve an overwhelmingly visceral, corporeal presence whose meaning is intentionally ambiguous and provocative.

Other works in the *Powerless Structures* series address the more explicit spatial inscription of sexual identity in architecture. A commission by the city of Aarhus, Denmark, *Powerless Structures*, Fig. 55 (1998), took the form a simple pavilion installed in a public park. With very few exterior or interior details, the white roomlike structure was architecturally indeterminate enough to invite families to utilize the space during their daytime visits to the park. Yet to an initiated audience, the pavilion's placement in the "gay cruising" section of the park, as well as its schematic evocations of partitioned spaces with interconnecting "gloryholes" on its interior, conveys an open invitation to use the space for anonymous (homo)sexual activity. At the same time, the pavilion refuses to shed its allusions to Minimalist sculpture and the white cube. Cultivating both social as well as aesthetic sets of references, the two separate spheres collide to create new, open-ended spaces. This collision between the libidinal spaces of gay sex and the ideological weight of the white cube produces an affect of inertia. The mechanisms that usually order and control public space are temporarily suspended while not completely dissolving. This "powerlessness" creates a platform where behaviors and activities are no longer subject to predetermined or normative prescriptions. Like a performer without a script, the viewer is left to animate these spaces with a minimum of constraints and a maximum potential for improvisation.

BETWEEN Queer Bar, *Powerless Structures*, Fig. 21. Spray-painted MDF plate, beer taps, stainless steel, bar chairs, 118 1/8 x 118 1/8 x 49 1/4 inches. Installation at Contemporary Art Centre, Vilnius, Lithuania, 1998.

RIGHT *Powerless Structures*, Fig. 122, 2000. Painted wood, door chains, door handles, 86 5/8 x 35 1/2 inches. Installation at Neugerriemschneider, Berlin, 2000.



1 Dan Graham, "Art in Relation to Architecture/Architecture in Relation to Art," in *Rock My Religion: Writings and Art Projects 1965–1990* (Cambridge, Mass.: MIT Press, 1993), p. 228. Graham wrote the article in response to the argument between Richard Serra and Robert Venturi. The debate focused on the design of the Transportation Plaza in Washington, D.C. Serra opposed Venturi's proposal for two high pylons on the plaza, calling them "fascistic," while he simultaneously claimed that his infamous sculpture *Tilted Arc* was positively "transgressive" toward architecture.

2 Graham, "Art in Relation to Architecture," p. 210

3 For their piece entitled *MoMA Whites* (1990), California artists Kate Ericson and Mel Ziegler displayed eight jars of white paint on a shelf in a gallery space as if they were scientific specimens. The variations on white that Ericson and Ziegler showed were taken from the exhibition design department at the Museum of Modern Art in New York. The labels on the jars were very telling. The shades were often named for the curators who invented them. While the actual tonal differences were minor, each specimen unveiled the deeply rooted subjectivity underlying

the neutrality of supposedly anonymous "whiteness." See Kynaston McShine, *Museum as a Muse: Artists Reflect* (exh. cat.), New York: The Museum of Modern Art, 1999, pp. 128–29.

4 Bill Arning, "Elmgreen and Dragset," *Honcho*, no. 8 (1999), pp. 73–74.



Both pages :
Powerless Structures, Fig. 45 / Dug
Down Gallery. In the park of Reykjavik
Art Museum, a full scale gallery space
was dug down into the ground.







Opposite page :

Powerless Structures, Fig. 44.

The performance was first shown at the Secession, Vienna, 1998. A continuously changing white cube was constituted by painting the inside walls of a six by six metres glass box-washing down the paint and repainting the transparent walls over and over again.

This page :

Powerless Structures, Fig. 88.

A private gallery was established at The Museum of Modern Art, Ljubljana, one of the public venues of Manifesta 3. A group of young, local art historians was invited to run the gallery-and to program five solo shows in the space-throughout the duration of Manifesta.



This page:

Powerless Structures, Fig. 111 / Zwischen anderen Ereignissen.

35 layers of white paint were added to the walls of the exhibition halls of Galerie für Zeitgenössische Kunst, Leipzig. During a period of seven weeks, two unemployed house painters from the city of Leipzig repainted the walls of this public institution over and over again, like an endless renovation of the space.

Opposite page:

Powerless Structures, Fig. 55 / Cruising Pavilion.

A pavilion with a maze shaped interior was built in the gay cruising area of Marselisborg Forest, Denmark.





TOM
FRIEDMAN

RALPH
RUGOFF

A Rigorous Lightness

Looking over a list of Tom Friedman's artworks from the past decade feels a bit like perusing the inventory of a latter-day cabinet of curiosities. Consider the following items: a self-portrait carved into an aspirin; a "drawing" made with spiders legs; a pair of identically wrinkled pieces of paper; a photograph of what appears to be a crater created by the fall of a gigantic body; a sunburst sculpture fabricated from 30,000 toothpicks; a single sheet of paper onto which all the entries from an English language dictionary have been copied.

No less so than the eccentric and esoteric contents of a traditional *Wunderkammer*, Friedman's sculptures, drawings, and photographs frequently amaze and perplex us, and for a wondrous variety of reasons. We may marvel, for instance, at the artist's inspired craftsmanship and labor-intensive practice, which requires mind-boggling patience, or at a given work's structural complexity. We may be moved to wonder as well about the artist's methods (how do you crumple two sheets of paper in exactly the same way?), or whether an object is truly what it seems to be.

Friedman's mischievous sense of the absurd may also leave us wondering. In forging an artistic playground where the mundane reappears as the marvelous—and where familiar aesthetic conventions and clichés are transformed in ways that pull the rug out from under our routine assumptions—his art delivers the unexpected revelation that humor and wonder are

virtually next-door neighbors. Indeed, they comprise the alternating rhythms of his remarkably diverse oeuvre.

Thus a barely visible line of chewing gum that stretches from floor to ceiling reads like an anorexic monument to our perceptual thresholds, conflating the sublime and the ridiculous with the off-hand panache of a schoolroom delinquent. A life-like fly installed on a gallery wall betrays a similarly prankish wit, yet the artist's virtuoso transformation of his unlikely materials—which include Play-Doh, hair, and "fuzz"—also provokes our fascination and a quiet awe as well.

Though deceptively low-key, Friedman's humor never belies the far-ranging concerns and conceptual concision of his art. Often enough, his seemingly simple works spin out honeycombs of allusions, references, and associations. His fly sculpture is not merely an exercise in fooling the eye, but a droll commentary on the conceptual hygiene and professional character of modernism's white cube aesthetic. Consider an earlier work: a saliva-welded sequence of LifeSavers, each progressively sucked down to a smaller size. On one level, the piece reads like a picayune parody of process-oriented art. But it is also an elusively and eerily elegant provocation that deftly rewrites the aesthetic codes of Minimalism and Conceptual art while demonstrating that the scale of our experience and the size of an object are utterly incommensurate—verifying, in other words, that the effective space of sculpture is simultaneously mental and physical.

This means that tiny art can sometimes assert itself with monumental authority, or evoke vast spaces with the most minimal means. Friedman plays with these paradoxes when he constructs a far-flung galaxy out of tiny Styrofoam balls, or fashions planetary orbs from chewing gum or dust. He asks us to juggle the microcosmic and the macrocosmic, to scan the entire English language on a single page, as in his micrographic *Everything* (1992–95). Yet his art also maintains a shrewd skepticism towards sweeping gestures and grand summaries: *Everything*, after all, falls comically short of its title's absurd claim.

That word might be fitting as a description, though, of Friedman's art supplies, which range promiscuously from laundry powder and dust, to eraser shavings, sugar cubes, pubic hair, and spaghetti. Taking Modernist reflexivity to places it has never been before, Friedman asks questions of these media that few artists—if any—have ever broached, pursuing the effective properties of various materials by sucking, sifting, chewing, or cooking them, as the case may be.

At the same time, his art makes us keenly aware that the values and meanings of an object are not determined by the "innate" characteristics of its physical make-up, but by the place the object occupies in a given symbolic landscape. Exploring this terrain with a disarming lightness and economy, Friedman created a sculpture by placing a speck of his feces, a mere 0.5 millimeters in diameter, on the comparatively vast surface of a white plinth (1992). Because it is so minute as to be virtually imperceptible, Friedman's tiny ball of excrement loses its capacity to repel us and instead assumes the status of a sublime relic, a transcendent point anointing the pure cube on which it rests.



Untitled. 1998. Pencils, 51 x 7 x 9 inches.

In addition to an inventiveness that is at once unassuming and quietly spectacular, Friedman's art is further distinguished by an almost furtive nimbleness, evident in the artist's penchant for fabricating tiny objects, and also in his eschewing of a signature style. This facility is apparent as well in his capacity to transform everyday materials into objects that escape our attempts to pin them down—or in his ability to simply bring them into focus, as is the case with his hypnotically prismatic portrait of a one dollar bill fashioned from pixel-like pieces of thirty-six individual dollars. The familiar, such work gleefully implies, is not at all the same thing as the known.

There is another crucial aspect to Friedman's bravura transformations: his symbolically and physically transformed materials retain, to a significant extent, their original identities. Spaced on the floor in a circular composition, discarded drinking straw wrappers form an exquisite Post-Minimalist composition, but at the same time their unique and distinctive crinkled shape returns us to a more quotidian reference. As a result, our reading of the work flips back and forth in continual flux, derailing our habit of slotting visual and mental experience into ready-made compartments.

Much of Friedman's work provokes precisely this kind of perceptual and conceptual yo-yoing, including a recent tour-de-force sculpture of a shattered and eviscerated body—a self-portrait of the artist as a mutilated cadaver, and a metaphor, perhaps, for the violence of aesthetic experience. Yet the work's ingenious fabrication—it is composed entirely of colored construction paper—prompts us to focus not only on the disturbing figure itself, but equally on how it's made and what it's made of, so that our response is split between horror and fascination. The transparency of Friedman's process, in other words, cuts open a conceptual space that undermines our tendency to see things as "either-or," and dramatically reveals our own role in how we assemble the meaning of things we see.

The essential relativity of symbolic representation, a recurring theme in Friedman's work, crops up in a couple of earlier self-portraits as well: a passport-sized photo in which he wears a latex mask of his own face, and a photograph showing the artist "lying" face up on the ceiling. Seductively enticing us to entertain alternative scenarios—to read the image as evidence of the ordinary and the fantastic, the banal and the uncanny—these seemingly dumb pranks leave us dumb-struck, in the end, because we find ourselves unable, or simply unwilling, to impose any final judgment on the nature of their "reality."

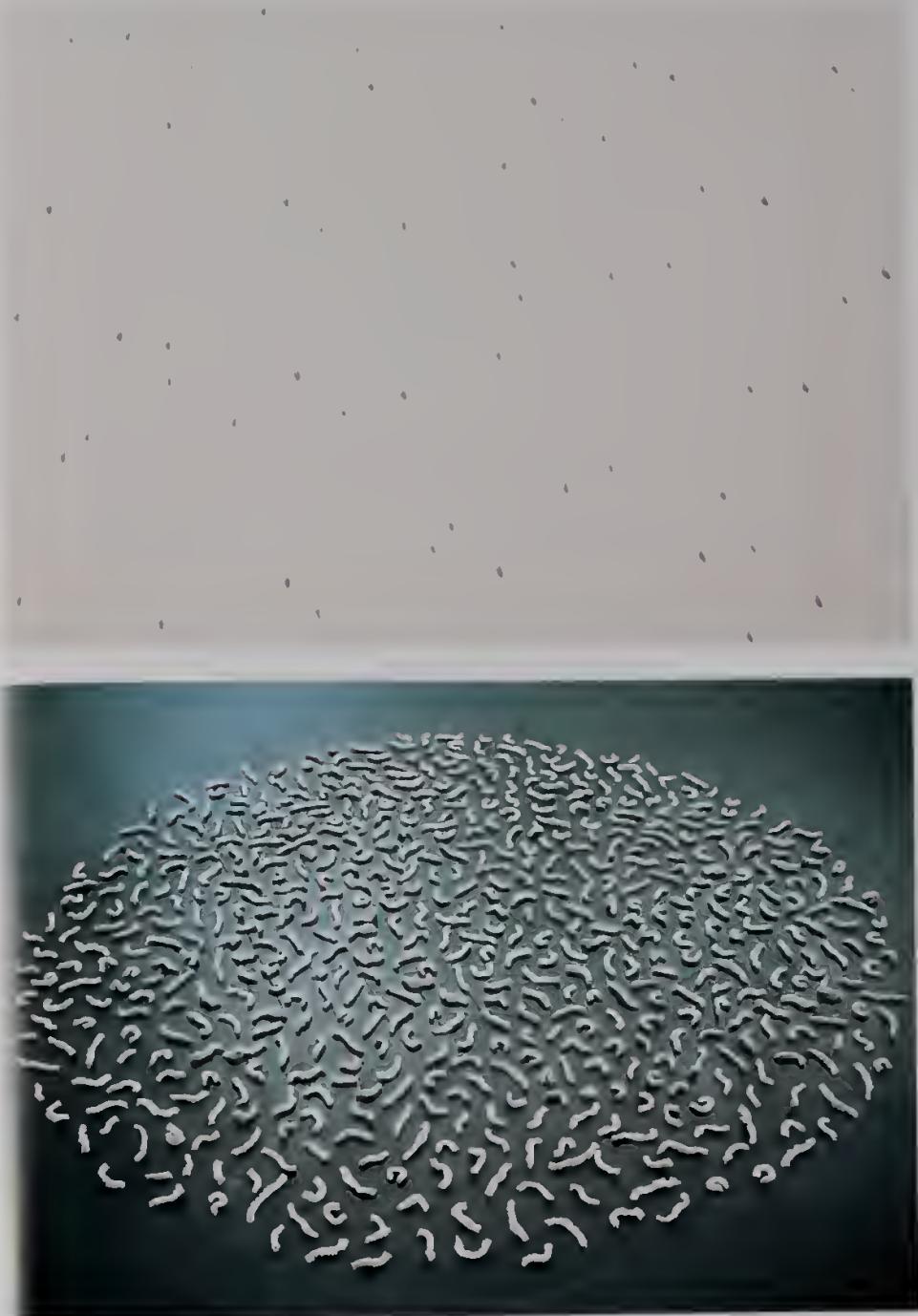
Such works engage us in games related to visual duplicity and verisimilitude, scale and disappearance. They entice us to look closely and carefully—as does almost all of Friedman's art—and they also remind us that looking is invariably connected to thinking. Indeed, *1000 Hours of Staring* (1992–97), a blank sheet of paper that the artist purportedly spent a long time pondering, proposes that looking, rather than a passive activity, is an integral "material" to the work of both artist and viewer. As nothing more than an unmarked piece of paper that offers no proof of the artist's invisible labor, *1000 Hours* also delicately drives home the fact our decision to invest something with meaning always involves an act of belief, even at times an irrational leap of faith.

If Friedman's art conjures the traces of fantasy that invariably inflect symbolic communication, it does so not to invoke some



TOP *Untitled* [detail], 1995. Bubble gum, dimensions variable.

BOTTOM *Everything* [detail], 1992–95. Ballpoint pen on paper, 36 x 36 inches.



TOP *Untitled* [detail], 1997. Styrofoam on wall, dimensions variable.

BOTTOM *Untitled*, 1998. Drinking straw wrappers, diameter 55 1/2 inches.

AGES 16-57
Background: *Darkroom*, 1994, black and white photograph; 24 x 18 inches,
images, left to right: *Untitled*, 1999, paper, 63 x 15 x 30 inches, *Untitled*, 1996, C print, 3 x 4 1/4 inches, *Untitled*, 1997, papier-mâché, collage, diameter 18 inches, *Untitled* 1999, cardboard, Styrofoam balls, 100 x 30 x 22 inches, *Untitled*, 1995, plastic, hair, fuzz Play doh, wire, paint, 3 1/4 x 1/2 x 1 1/4 inches, *Untitled*, 1999, 36 dollar bills,

14 x 35 1/4 inches, *Untitled*, 1997, (detail) plastic, hair, wire, paint, clay, paper, painted wood pedestal; 14 3/4 x 44 1/2 x 14 inches, *UFO*, 1998, construction paper, clear tape, 34 x 2 x 2 inches, *Untitled*, 2000, construction paper, 12 x 114 x 120 inches, *Vanishing Point*, 1996 pencil 1 1/4 x 1 x 1 1/4 inches, *Untitled*, 2000; polystyrene insulation, 16 x 16 x 16 inches, *Untitled*, 1998, (detail) Lambda print 24 1/4 x 46 inches

postmodern idyll of free-floating signifiers, but to reconnect us to our pivotal role in forging the meanings of our experience. In this manner, it intimately involves us in its creator's process with a grace that distinguishes only the most profoundly generous art.

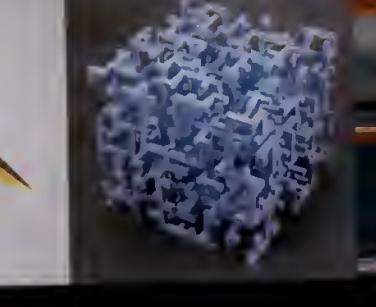
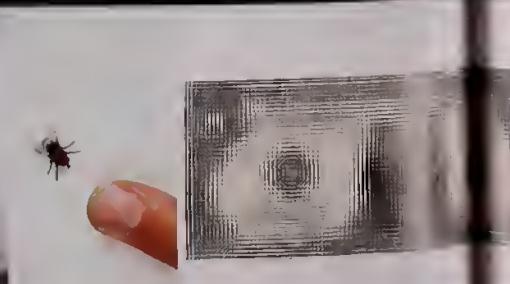
In a roundabout way, that generosity is also apparent in the lightness of his work's modest material construction, in the fragility and flimsiness of things fabricated from Styrofoam and paper, hair and dust. These almost gravity-free objects declare, on one level, that art can be made of anything—that we can transform even the most trivial and overlooked substances into symbols capable of testing and elaborating the limits of our perception. In addition, they remind us that the physical facts of art are not really significant in and of themselves, but are of value mainly to the extent that they help us to see the shifting architecture of our thought more clearly, and to make unexpected discoveries through moments of intense curiosity and pleasure.

Friedman's work insists that art, like any kind of creative thought, is about making connections (it is no coincidence that glue is one of the artist's key materials), and, ultimately, about expanding our vision. This is not just a question of enlarging our perceptual scope, but of enhancing our fluidity of focus. Just as his work achieves the rare feat of intimately marrying its visual gratifications to its conceptual concerns, it also ebulliently insists that we connect the visceral thrill of looking to the metaphysical insight it engenders – it asks that we try to hold the familiar and the strange in our mind's eye at the same time.

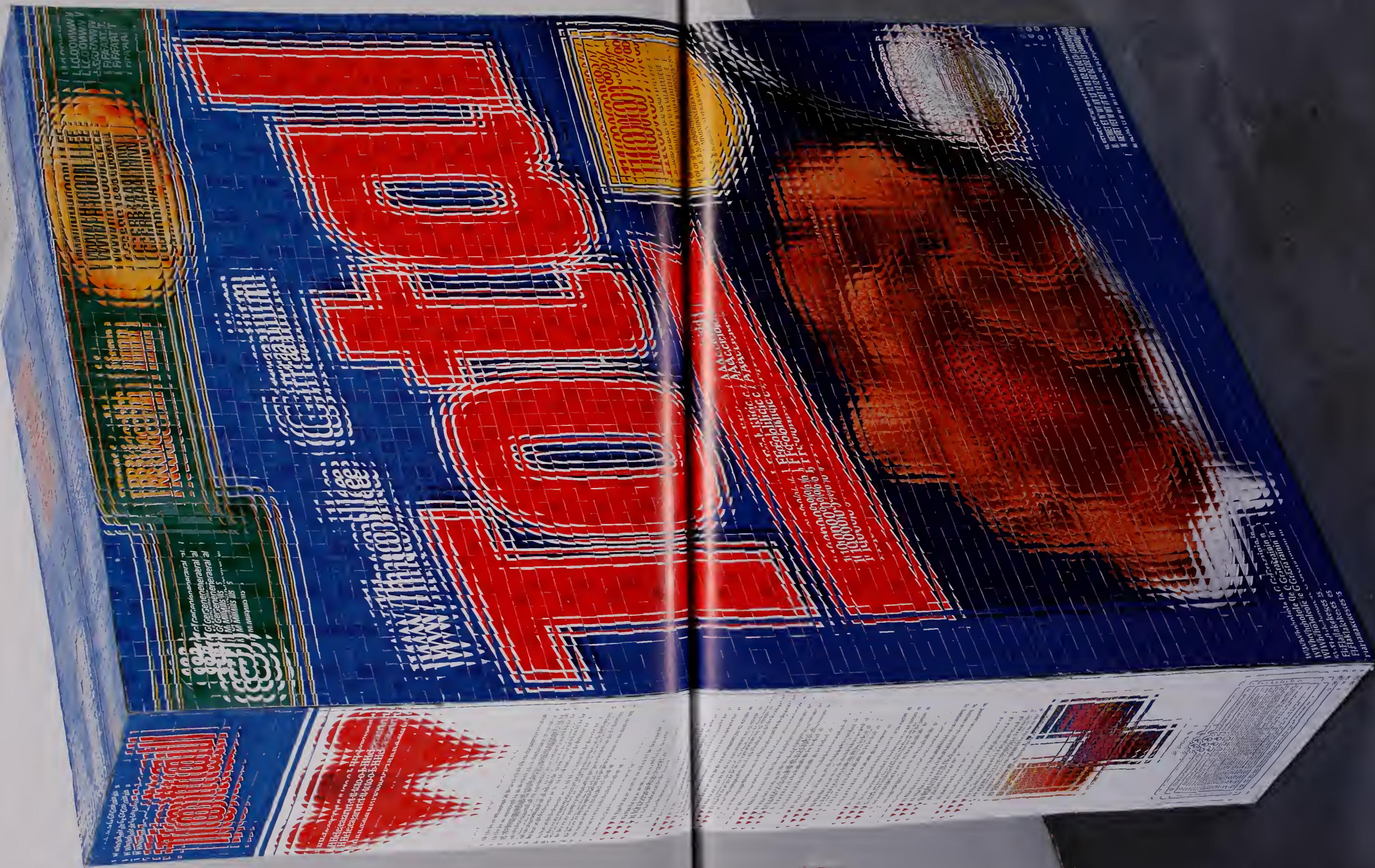
These questions of focus and connection are the crux of the often-remarked-upon "obsessiveness" of Friedman's work, which is not about a fastidious mode of facture but an intense concern with our constant shuttling between mental and physical spaces, between mobile viewpoints and mutating fields of reference. It is the great value of wonder that it impels us to seek links between things. In Friedman's work, this is precisely the role our wonder plays. At a moment when virtual technologies seem to be opening up new chasms between the realms of physical and mental experience, his art propels us, with indelible wit, to explore their common topographies. In the landscape of possible connections in which life and art are made, its rigorous lightness inspires us to observe how every act of perception is fundamentally a form of play with the power to reinvent the margins of our world.

Untitled, 1999, painted wood 1 1/4 x 3 3/2 x 1 1/2 inches

PAGE 6 61
Untitled, 1999, 9 Total cereal boxes, 31 1/2 x 21 1/2 x 6 3/4 inches







BARRY

LEWA

KLAUS
KERTESS

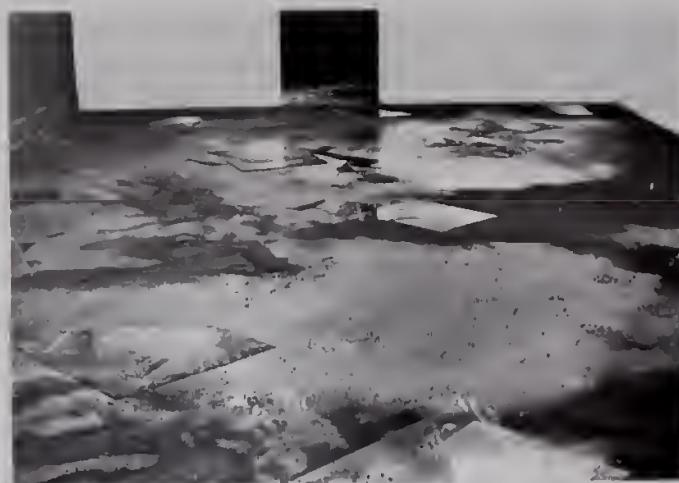
Barry Le Va: The Architecture of Uncertainty

Executed with scientific elegance (precision and exactness) and marked by visual elegance (restraint and grace), Barry Le Va's sculpture and drawing have given body not to form but to the forces of forming. His work hovers at the intersections of chaos and order, accident and intent, the literal and the illusionistic, the objective and the subjective, the seen and the read. One of the first artists to atomize sculptural mass, Le Va, in the last thirty-five years, has moved largely from process-performing-making to diagrammatic explorations of measuring, seeing, and feeling. Always he has aimed at clarity and concision, never at certainty; invariably his work enfolds and challenges the viewer to participate in his coding of the vagaries of experience into architectural and/or geometric form.

In November 1968, one of Le Va's scattered felt pieces appeared on the cover of *Artforum*. Many New York art observers were so stunned by this image and by Jane Livingston's accompanying article that they thought this unknown Los Angeleno might actually be a fiction invented by the editor. *Artforum* had championed new sculpture that embedded the residue of simple acts of making (kneading, throwing, draping, tearing) in various non-art, malleable materials (lead, felt,

chicken wire, rope), often in conjunction with the forces of gravity; this work had become known as Anti-Form and Process Art, and that movement quickly annexed Le Va. Indeed, Le Va's room-sized dispersals of thrown and placed, shredded and cut pieces of felt (often with rolled ball bearings and lengths of wood), begun in 1966, pre-date both Robert Morris' first hung and draped felt pieces, created in 1967, and Richard Serra's first scatter piece, *Splashing, Molten Lead* (1968). However, Le Va's intentions were not purely process-revelatory.

Although configured by simple activities (cutting, tearing, placing, throwing, rolling), Le Va's layers of felt do not congeal into immediately visible coherence. Subjective vagaries impinge upon the work as much as the objective dictates of material procedures. Different sizes and scales overlap, suggesting discontinuous temporal layers of making. Purposefully aligned sections of felt overlap chance placements. The frequent inclusion of lengths of wood implying an underlying grid or system of measurement further intrudes upon the improvisatory material procedures. The felt pieces, like most of Le Va's succeeding sculpture, fill and compress the horizontal plane of the site's floor (site-filling but not site specific), surrounding the viewer and ruling out an overall view. One must accumulate



LEFT *Revolving Standards: Isolated Functions & Disconnected Numbers*, 1983. Plaster, stainless steel and fiberboard, 25 x 30 feet. Installation at Carnegie Mellon Art Gallery, Pittsburgh, 1988

RIGHT *Room 2 of a 3 Room, 3 Part Installation Utilizing Various Quantities of 3 Materials*, 1969. Glass, mineral oil, and red iron oxide. Installation at Walker Art Center, Minneapolis, 1969

views in the attempt to reconstruct the making; inevitably some confusion and slippage of memory ensues. A shifting field of relations and transitions envelop the viewer in Le Va's web of thinking-seeing. Le Va offers clues, not conclusions, and the layers of seeing parallel the layers of creating in the discontinuous and futile search for resolution. Simply and clearly, Le Va distills and embodies the constantly shifting relationships arising from and dissolving back into the flow of consciousness.

These felt pieces emerged out of Le Va's impatience with the boundaries imposed both by painting's plane and by sculpture's mass—he wanted to break down those certainties. Drawn to the post-Duchampian cantankerousness and use of found materials and/or ready-mades favored by the Fluxus artist, he also looked to both the scale of Abstract Expressionist painting and to the visual ambiguity created by its vertical presentation of seeming aerial views. In Le Va's sculptures, the viewer almost always finds herself looking down onto the horizontal plane of a floor covered with material dispersals that appear simultaneously as an illusive aerial view and as a physical configuration sharing the viewer's actual space. Le Va's finely honed visual acuity has consistently capitalized on this visceral shift from actual space to illusionistic space, even as the units of his making have taken on more volume and specificity.

Between 1968 and 1972, Le Va dispersed materials such as glass, bricks, flour, iron oxide, mineral oil, and felt across the floor, creating layers of making that could as readily incorporate the fugitive evanescence of blown flour as the alarming sound and sight of the placement, throwing, dropping, and shattering of 100 sheets of glass. The violence of many of these works has been compared to the violence endemic to their time—from Vietnam to Watts to Kent State. However, Le Va's scattering of matter was not politically motivated in the narrow sense. In this work, Le Va was testing (atomizing) the limits of sculpture, and pushing the unclearly marked border between creation and destruction dangerously close to the latter. This radical and still (when recreated) remarkable early work matter-of-factly emanated a seductive physicality that Le Va feared might obscure his intent. As early as 1970, he had begun to replace the layered residues of simple physical tasks performed on malleable materials with layered residues of systems of measurement and sections of geometric figures.

In the stones marking the centers of circles, points of tangency, or overlapping of circles of the *Circle Series* (1970–71), Le Va's materials no longer enacted process but were more passive markers of systems of measurement. In various installations starting in 1973, Le Va used lengths of dowels as measuring devices, "walked" them zigzag across a floor, and left a one-inch cut piece at each point where the end touched the floor, to mark that length at that location at that time. As logical and simple as Le Va's systems of measurement are, they overlap in time and space and partially erase each other. Ultimately, these spare and seemingly graspable constructions lure the viewer into even more uncertainty than in the earlier felt pieces. And the dispersal of many small, discrete units across the floor seems to elevate the viewer even further, creating greater aerial illusions.

With the dispersal of wooden lengths in open angles and diagonals as lines of perspective, first from a single vantage point and then from multiple vantage points (*Accumulated Vision*, 1975–79), the material became a sign for a system, rather than itself being the measure. Here, the observer is placed inside the space(s) being projected from outside. Having destabilized the floor we stand on, Le Va then transformed the entire space into a multiplicity of illusions. The wooden markers underline the

differences between conception and perception. Titles play a dynamic role in this work, not as explanation but as clues. Words and markers are the vocabulary of two different languages. Le Va conflates conception and perception, seeing and reading, and architecture and sculpture, as he reconfigures or redraws the spaces we stand in. Indeed, Le Va's early study of architecture and architectural drafting are critical to his work, and he includes city planning in his notion of sculpture.

After transforming his plainspoken geometries into illusion, Le Va increasingly turned to objectifications of the subjective; at the same time, he increased the size and scale of his components. The more concrete the work became, the more it was abstracted and intuited. The *Revolving Standards Series*, begun in 1982, three-dimensionally diagrams Le Va's shifting, purely aesthetic choice-making. The viewer is placed in a maze of overlapping scales, perspectives, and tracks that may be responsible for the placement of the spheres or vice versa. The spheres are in three different sizes or perhaps scales; stacks of three ellipsis could instead be seen as stacks of three circles in perspective. The viewer is given much to decide in the course of traversing the disjunctive paths, which look at first like a model for an urban plaza.

The viewer is invited to become the observer/patient in the series *Dreaded Intrusions-Institutional Templates*, 1989–91. Here Le Va makes it clear that a



Circular Networks: Areas 1971, Objects 1972, Activities 1973. South American hardwood and cast concrete, 40 x 100 feet. Installation at Rijksmuseum Kröller-Müller, Otterloo, 1988.



ABOVE Extended Vertex Meetings blocked;
blown outwards, 1969–70. Blown flour,
dimensions variable. Installation at Nigel
Greenwood Gallery, London, 1971.

BETWEEN X-Ray Perspective, 1982. Fiberboard,
aluminum, cast plaster, 25 x 30 feet.
Installation at Rijksmuseum Kroller-Muller,
Otterloo, 1988.



three-dimensional template is no less contradictory an idea than a diagram of paranoia, or a chair on the wall. Le Va disperses not just a chair but suites of furnishings on a wall and/or floor that variously incorporates scooped out cubes (chairs), cylinders (stools), tables, symbols common to medicine such as the sine wave, and (in related work on paper) abbreviations for various illnesses. In this work, instability has expanded into monumentality and threat; medical symbols have assumed the scale and objecthood of furniture, and they intrude dreadfully. Cast in sleek black hydrastone and neoprene, these paranoid furnishings fill the space with cool forebodings of mortality.

In drawings related to this series, Le Va counterpointed his templates with diagrams of the visual structure of Thomas Bernhard's and Samuel Beckett's language, using Bernhard's *Correction* and Beckett's *Not I* from *Odds and Ends*. Numbered rectangles represent groups of words; unnumbered rectangles signify "he," "she," or an object. A cone represents the conical house constantly being revised in *Correction*; three circles represent the three periods regularly employed by Beckett for

elliptical pauses. Le Va, like Bernhard, has spent much time in hospitals, and he shares a spare and bleak vision with both Bernhard and Beckett. Beckett's radically reduced written vocabulary orally parallels Le Va's radically reduced visual vocabulary. The three circles (ellipsis) could be seen as a monogram for both men.

The increased volume of Le Va's components moves his later sculptural activities closer to the realm of objecthood, but the concurrent increase in layers of systems and meanings fills the space with a shifting suite of furnishings that don't include Matisse's easy chair. The pneumatic volumes seem about to glide; they preclude rest, and shuffle various meanings and functions. A cylinder, a stool, and a punctuation mark can exist in the same plane of thought because Le Va has imagined them there so elegantly. So, too, has he imagined tribal African masks

and caskets into his work—and, most recently, pharmaceuticals (*Chemical Geometry: Objects Swallowed # 3*, 2000). All of these objects extend Le Va's casting of the psychologically pressing out of artificial stone back into consciousness.













MARIETTA
POTR

FRANCESCO
BONAME

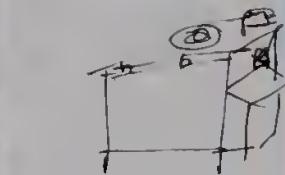


Ramshackle shacks in East Wahdat before the upgrading programme



The upgrading begins to transform the neighbourhood

East Wahdat: Upgrading Program [photograph of source on left], 1999. Building material, 133 x 92 x 55 inches. Installation of *East Wahdat* at Museum Moderner Kunst Stiftung Ludwig, Vienna, 1999.



Promised Land: Shelters and Other Spaces in the Work of Marjetica Potrč

In Manila during the summer of 2000, hundreds of people died when a seven-story-high mountain of trash loosened by monsoon rains collapsed on a shantytown at the bottom of the pile of refuse. Homeless people from the countryside and others live around this dumpsite, which they call "Promised Land." In fact, the garbage mountain contains enough recyclable materials that these people have been able to create a consistent economy that puts them above the poverty line. Such shantytowns are spreading in Asia as quickly as anywhere in the world: 80,000 squatters cluster around the Manila garbage heap; in Laos, people use old bombshells to make their homes. In these slums, people not only survive, they transform their shelters into homes adorned with flower pots and posters of sports and music heroes. During the next century, these landscapes will dominate the outskirts of the biggest cities of the world, producing a new, brutal form of wealth, new identities, and new subclasses. Marjetica Potrč's work addresses this transformation, not in apocalyptic terms but with a semi-visionary practice in which she is both storyteller and a kind of virtual social worker.

When I was a ten-year-old riding into Rome's central train station, Stazione Termini, I was shocked to see the barracks next to the train tracks that were part of the shantytowns, or *borgate*, on the outskirts of the eternal city. For PierPaolo Pasolini, the *borgata* was a land of pure desire menaced by industrialization—an urbanistic "in-between," generating its own values and priorities, its own language, its own resistances. Marjetica Potrč's work seems

to reflect on Pasolini's legacy, though her purview is much broader. Addressing urban society all over the world, her art could be defined as an anthropological urbanism that tracks not only the failure of the modern planned city, but also those aspects of that failure that have allowed un-integrated human beings to create spaces not just of survival but of development.

Potrč's living structures call attention to the vastly different materials used to produce these new communities. Her structures also reflect on the parallel economies that these settlements are capable of generating. They show us how a marginalized economy can surround the official economy of a planned city, allowing the inhabitants of favelas, *borgate*, and townships to produce a threatening autonomy that challenges the planned structure of a city. In an age described so well by Dutch architect Rem Koolhaas—a period of what we could call "koolhaa p s-ing" urbanistic strategies—Potrč's art addresses issues that appear to be increasingly relevant to the government of European cities and of the "mega-cities" expanding throughout Asia. In Europe, the idea of the shantytown as a site occupied by the local underclass has been transformed by the input of the so-called extra-community—those people arriving from countries not belonging to the European Community. Potrč's work will be pivotal to understanding how a person seen as "outside" or "extra" can negotiate his or her presence in the urban social structure—and it suggests that the classification of a person or group as outside or extra will itself soon be seen as politically incorrect.

The materials Potrč uses and observes make it possible to understand the economies of specific societies. The recycled materials that compose those



The Core Unit [photograph of source on left], 1997. Building material, 7 x 4 x 4 feet. Installation of *The Core Unit* at Landesmuseum Munster, 1997.

settlements are often the surplus of a very advanced consumerism. If the reality of favelas, *borgate*, and townships is global, the way those suburbs-within-the-city grow, as cancers produced by the pollution of materials discarded by the overclass, is local. The materials used in those permanently temporary shelters can be as universal as a soup can or a cardboard box, or they can simply be part of the building vernacular of the area, as in the use of local woods or stones. These materials also reveal the schizophrenia of contemporary culture, and the hybrid state of the contemporary economy: the imported soup can may be transformed into a local artifact, and the final product (the shelter or building) can mimic the "international style" of the world's shanty towns as well as the style of local architecture, and local building techniques.

At the beginning of the 1970s, in Europe and the United States, the problem of shantytowns was resolved through brutal gentrification: moving masses of individuals from decaying realities—which were nevertheless constructed around a strong sense of identity—into anonymous and more violent housing projects. Today, an almost magnetic energy seems to be attracting those expelled back into the urban context to re-conquer the areas they were once forced to abandon for the false prospect of a better life. Potrč's project in Ljubljana in the Rakova Jelsa—a small shack with a corrugated roof that people from the neighborhood used as a gathering place during the hot Slovenian summer—has its roots in Kenya, where the local population refused proper homes offered by the government and opted instead for some kind of temporary, nomadic structure. All of these sites also prove that it is not the conventional idea of the "house" that people are seeking, but the possibility of connecting their idea of home with a context that allows communication and exchange with the structured world of a conventional planned city. Potrč, then,

is working to understand and to underline the simple but fundamental difference between house and home—a difference that may be banal but that is at the heart of the recurring expropriation of people's identities in the name of better living conditions. Her work demonstrates that a shelter is not simply a temporary and nomadic dwelling, but has the power to generate different and autonomous identities. Such identities would counter the segregation of people in prefabricated ghettos, and would call attention to the fact that this segregation involves, more than just social and economic isolation, a kind of "temporary solution" in which "civilized" societies attempt to remove the decaying elements of the social structure.

The artist's focus is not limited to the European context; her goal is to connect a variety of sites and local necessities, to produce comparisons between different parts of the world. She strives to understand how urban contexts react to their own malfunction, denying the degradation of their own living conditions. Potrč believes that importing or exporting certain mistakes in the developing structure of a given society will generate the same reaction around the world, and will force a government—be it Slovenian or Brazilian—to use the same cheating device in order to visually erase the unorganized reality. Her analysis of urban plans in cities like Rio de Janeiro or São Paulo (where



House for Travelers, 2000. Site-specific building: building material, 8 x 8 x 13 feet. *Manifesta 3*. Ljubljana, 2000.

Nerlidere: The 24 Hour
Ordinance [photograph of
source on left], 1999
Building material, 9 x 26 x
27 feet Installation at
Worcester Art Museum,
1999



she noticed that the areas where favelas are expanding are not represented graphically as zones of consistent settlement but rather as green areas) calls attention to the refusal of these cities' governments to accept that their communities are under siege by real and powerful social groups that may not comply with the establishment order but that are nevertheless capable of operating within their own no less efficient orders. Potrč's constructions sample, over and over, and with different materials and floor plans, the new rules that each extra-community has produced. Her shelters do not preach or blame, but rather stress the idea that multiple levels of existence and economies can exist around an urban context.

Potrč's Slovenian background seems to have helped form her strongly political stance; it also seems to have suggested a way to address the issues on which her work focuses from a more "ancient" point of view. Her small shacks, that is, sometimes feel like the constructions surrounding a medieval castle. Slovenia itself, of course, is a kind of new shelter, located at the bottom of the walls of the fortress called Europe. Like many other countries that emerged after 1989, old and new, Slovenia claims its permanence in the urbanistic structure of the mega-city that is the European Union. Potrč's work evokes the state of mind in countries that not long ago were considered to be temporary, or were seen as problems to be solved. Now these nations belong to the same structure, are part of the same economy, and are demanding to be seen as "homes," not "houses."

The political earthquake of the 1990s allowed the construction of new possibilities for living; like Shigeru Ban's beautiful cardboard shelters in Japan, these structures, born out of uncertainty, now want to achieve permanence. Potrč, whose work predates the political turmoil produced by the collapse of the Soviet empire, has achieved a clarity in her practice that goes beyond

the realm of visual art and partakes of architecture and urban planning. But whereas these latter disciplines tend to deal with abstract ideas about people, Marjetica Potrč moves carefully through the specificity of different communities—communities that, especially compared with the cities that absorb them, are small and that maintain a kind of balance in relation to what and how much they produce and consume. Potrč's attention to the details of the materials used by outcast individuals to build their spaces expresses the need to preserve a connection with the reality that produced those materials. This practice places her in the risky position of someone who wants to prove that the causes and effects of exploitation are increasingly blurred in societies where the poor refuse to be artificially upgraded, if that shift means the loss of any authority over their own material existence. Potrč's work, finally, also poses the question of how her production can intersect with institutional space. With the building of new fortresses like the Guggenheim Bilbao or the Tate in London, it may be that her practice will create new kinds of cultural favelas or borgate. Such installations, potentially proliferating at the bottom of titanium walls or majestic halls, could produce new nomadic shelters that carry new economies and new forms of identity into the planned life and the power structures of the visual arts.



Magadan, 1997 Site-specific building: building material and fresco, Skulptur Projekte in Münster, 1997.

beautiful

What are you doing here?



beautiful

Just looking at the waves.



beautiful

Maria went for an espresso with Andy. I am on my own now.
I'll stay here till tomorrow.



TUNCA

**OCTAVIO
ZAYA**

Tunga: An Informal Approach

At the Second Brazilian Conference on Psychoanalysis, held in Rio de Janeiro in 1985, Tunga presented *Xifópagas Capilares* (*Capillary Siamese*), a performance involving what appeared to be female Siamese twins joined by their long tresses. Inserted inside the issue of *Revirão: Revista da Prática Freudiana* published in conjunction with the conference was an untitled pamphlet by Tunga. Its cover features an image of female twins joined by their hair, accompanied by the caption: ". . . sintomas indicavam a puberdade de xifópagas capilares entre nós." Inside is a text in which Tunga weaves the tale—part fact, part fiction—of his discovery of these twins. It all began, he says, with a film he was making in the *Dois Irmãos* (Two Brothers) tunnel in Rio de Janeiro for the installation *Ào* (1981). As background research, he was consulting the newspapers published during the construction of the tunnel when an unrelated item caught his eye, about "Siamese twins . . . detected in a Brazilian woman who was in her fourth month of pregnancy" who were joined at the right cerebral lobe. Coincidentally, at this time, he received correspondence from a friend who was translating the writings of a Professor Wilhelm Lund, who had related to his friend a myth about twins joined by the hair. The pamphlet cover and other images related to this tale appeared again in 1997 in Tunga's book *Barroco de lírios* (*Iris Baroque*, a homonym in Portuguese for "baroque delirium"), in which he traced a sort of anthology of his works using his own images and texts, organized in a complex, irregular, nonlinear arrangement.¹ The title of that book was itself a variation on *Barrocos de lírio* (*Iris Baroques*), the title of an installation that Tunga had made for the *Fifth Biennial of Havana* in 1994.



Eixos exóginos (Exogenous Axis), 1986–97.
Metal and wood, 78 x 13 x 13 inches.

These types of relationships, repetitions, transformations, and blendings of fiction and fact are not exclusive to the works mentioned above. Everyone who has studied Tunga's oeuvre has in one way or another become caught up in tracing confluences and alloys, contrasts and oppositions. An element of a work might migrate from one medium to another—from a magazine to a performance, from the performance to a film, from the film to a book, and so on. The title of a literary work might be given also to a sculptural composition, perhaps with some variation. Two separate works might be presented together as one piece, or a work might acquire a different name each time it is presented. It is as if the works never end, are never completed. They are not, however, fragments that can be taken apart like a collage and brought together again indiscriminately. Carlos Basualdo suggests that Tunga proposes an art of segments, as distinct from an art of fragments; a fragment, he writes, "as much in a text as in a piece of art, finds itself related to the whole of which it originally formed a part. . . . As opposed to the fragments of a collage, segments do not possess a relation with an absent whole, but with a phantasmatic continuum in which they are extended."² The film *Tunga* describes in the "*xifópagas capilares*" text provides



an apt metaphor for his approach. Proposing "to construct an imaginary torus in the interior of a rock," he writes, "I filmed a circular section of the São Conrado-Gávea section [of the tunnel] and did the montage in such a way that the result was the image of a tunnel with neither a beginning nor an end."³

Instead of no longer being this in order to become that, Tunga's works are always in a state of becoming, where not only the notions of beginning and end are questioned, but also the concepts of figure and ground, the real and the virtual. In the sculptural series *Eixos exógenos* (*Exogenous Axes*, 1986), for example, the wood and metal "axes," which at first sight seem to be stylized columns, in fact take their form from the profile of the bodies of seven important women in Brazilian society. Strictly speaking, the shapes of the axes are the result of the empty space left by these profiles—creating, as in so many of Tunga's works, a dynamic condition between the real and the virtual.

Tunga's play on time (works with no beginning or end) and play on words (the puns that are so central to his work, the melding of fact and fiction) carry over into his interminable play of the double and the same, of the different and the identical. This same kind of sinuous gliding can also be divined among sculptural works that draw on a particular material. The installations *Garrotes* (1986), *Lagarte I, II, and III* (*Lezart I, II, and III*, 1989), and *Palíndromo incesto* (*Palindrome Incest*, 1990), for example, are related in their use of magnets as structural components, while gelatin serves as the activating agent in *Cadentes lacteos* (*Milky Falling Teeth*, 1994), *Querido amigo* (*Dear Friends*, 1995), and *Sempre gostei de bagunça* (*I Always Liked a Mess*, 1997). Among the habitual elements that appear in Tunga's art, Suely Rolnik has identified the following: "Lead, gold, silver, copper, steel, scrap metal, aluminum, iron filings, wood, rubber, and clay—but also gelatin, magnets, gunpowder, sulphuric acid, and ether; candles, liquid luciferin, lamps, gas lamps, and lanterns; lipstick, wigs, heads of hair, braids, satin bows, combs, pearls, pure silk, needles, and thimbles; twins, nymphets, super-models, soap-opera actresses, athletic champions, Brazilian stars who shine internationally; fragments of old songs, films, computers, projectors, fancy cigar boxes, clubs, old suitcases, panama and cowboy hats; flies, spiders, lizards, snakes, frogs, and beetles; bells big and small, urns, chalices, jars, vessels, sponges, thermometers, rubber hoses, and bones; grass, nets, sand, seashore, and riverbanks."⁴ And there is more: the imaginary written sources that Tunga refers to

1 Tunga, *Barroco de Lirios* (São Paulo: Cosac & Naify, 1997).

2 Carlos Basualdo, "Una Vanguardia Viperina/A Viperine Avant garde," in *Tunga 1977–1997*, exh. cat (Annandale on Hudson, N.Y.: Bard College, 1998), p. 88.

3 Suely Rolnik, "Instalações de Mundos/An Instauração of Worlds," in *Tunga 1977–1997*, pp. 137–38.

4 Ibid., p. 143.

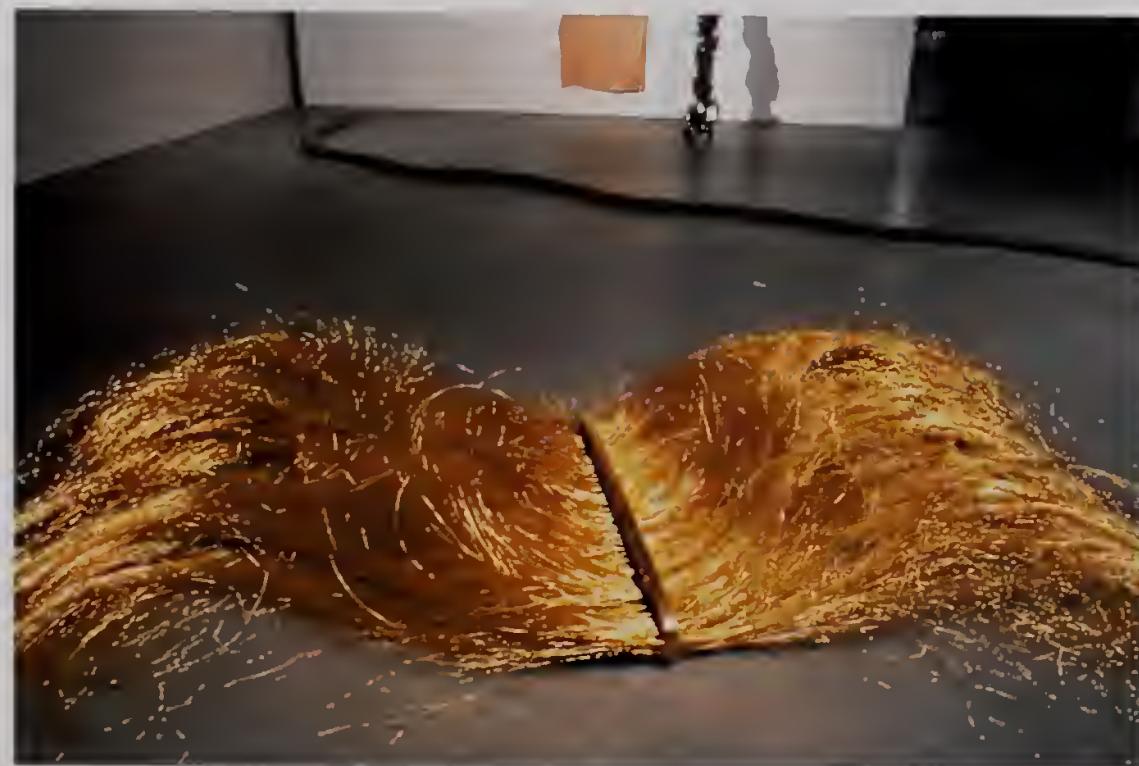
5 See Lygia Clark (*Rio de Janeiro Funarte, Arte Brasileira Contemporânea*, 1980).

6 Guy Brett, "Todas las cosas simultáneamente presentes/Everything Simultaneously Present," in *Tunga 1977–1997*, p. 98.

7 *Jornal do Brasil*, June 19, 1997; quoted in Rolnik, pp. 148–49.

ABOVE LEFT *Borda* (*Embroidery*), 1983; gold embroidery on silk and cast magnetic lizard, 27 1/2 x 27 1/2 inches; and
TaCaPe (*Club*), 1986–97; iron, magnets, and copper leaves.

BELOW *Escalpe* (*Scalp*), 1984–97. Brass, dimensions variable.



Palíndromo incesto
(*Palindrome Incest*), 1994.
Iron, copper wires,
copper leaves, magnets,
iron filings, and glass
thermometers, dimensions
variable.



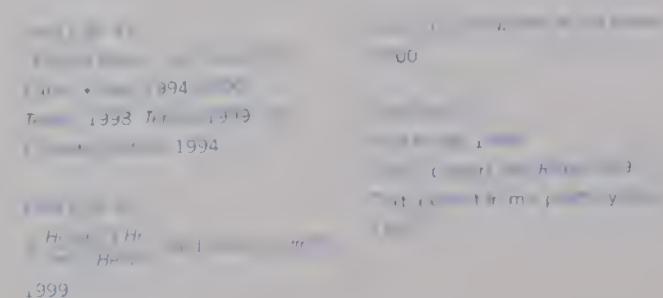
in the texts that accompany his work include "newspaper clippings, research reports, depositions, telegrams, letters, archaeological inscriptions, paleontological finds, records of telepathic experiences, and so on."⁴ We could also consider French literature, Jorge Luis Borges, Glauber Rocha, Brazilian politics, and the many other references that populate Tunga's work, including those to artists who have preceded him.

What we are not going to find among the works of Tunga is a logical narrative that formulates categories, or that is impelled by a desire to understand situations and events on linear terms of cause and effect. Tunga does not consider himself an artist but a "propositor" (a term formulated by Lygia Clark in 1968⁵)—a propositor of a dialogue with the world and with the spectator that, as Guy Brett suggests, continually "counter[s] the fixation on the autonomous art object by means of a fable in which one object or body is immersed in another ad infinitum."⁶ This connects Tunga to the Brazilian Anthropophagic Movement, which, during the 1920s, articulated the principles of a cultural practice developed by devouring the referential universes of the "colonizing" cultures as well as those of indigenous peoples, mixing and combining them without regard for hierarchy or mystification. And it also links Tunga to the musical *Tropicalismo* of Caetano Veloso and Gilberto Gil, which arose in Brazil in the

1960s under the hybridizing influence of a new anthropophagy. Tunga's connection to his home runs deep. He has said, "I believe that Brazil is not a country of the future but of the present. What Brazil gives us as subsidies in cultural terms is obviously its diversity, its heterogeneity, and the possibility of engaging the most diverse practices, the most diverse languages, that will produce so-called artistic form. It would be difficult for a European artist to have at his disposal a wealth of cultural experiences and languages that make possible a more complete work. . . . The key to Brazil is its fluctuating identity."⁷

Through their multiple, divergent relationships, Tunga's works take us on a tireless voyage through the domains of words and things. To paraphrase Foucault, they represent the inventory of a game through which things and words are designated and lost, betrayed and masked.

Semeando sereias (*Seeding Sirens*) [performance still],
1987









VITO ACCONCI

Vito Acconci was born in 1940 in the Bronx and currently lives and works in Brooklyn. Since he began his career in the late 1960s, Acconci's work has encompassed poetry, performance art, photography, audio and video installations, architecture, and the public projects he has developed since the late 1980s as part of Acconci Studio, a collaborative group of designers and artists. His work has been exhibited extensively since 1969. Solo exhibitions include *Vito Acconci: A Retrospective: 1969–1980*, Museum of Contemporary Art, Chicago (1980); *Vito Acconci: Public Places*, The Museum of Modern Art, New York (1988); *Vito Acconci: The City Inside Us*, Österreichisches Museum für Angewandte Kunst, Vienna (1993); *Vito Acconci: House of Streets, Parks, and Plazas*, L'Usine, Le Consortium, Centre d'Art Contemporain, Dijon (1994); *Vito Acconci: Living Off the Museum*, Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain (1996); and *Vito Acconci: Public Art*, Rosenwald-Wolf Gallery, The University of the Arts, Philadelphia (1999). Since 1983, Acconci has realized numerous public projects, including, most recently, the entrance for the Shibuya subway station in Tokyo. Acconci has received many awards and fellowships, including three National Endowment for the Arts Fellowships (1976, 1980, and 1984), a John Simon Guggenheim Memorial Foundation Fellowship (1979), the Sculpture Center Award for Lifetime Achievement (1997), and The Gregory Millard Fellowship Award for Architecture/Environmental Structures from the New York Foundation for the Arts (2000).

Maurizio Cattelan

Maurizio Cattelan was born in 1960 in Padua, Italy, and currently resides in New York. Cattelan's conceptual yet humorous sculptures and actions have been shown in exhibitions in Europe and New York, including solo shows at the Wiener Secession, Vienna (1997); Le Consortium, Centre d'Art Contemporain, Dijon (1997); Castello di Rivoli, Museo d'Arte Contemporanea, Turin (1997); The Museum of Modern Art, New York (Projects 65, 1998); Kunsthalle Basel (1999); and Migros Museum, Museum für Gegenwartskunst, Zurich (2000). He represented Italy, along with Enzo Cucchi and Ettore Spalletti, at the Venice Biennale in 1997. Cattelan has also participated in such group shows as *Improvvisazione libera*, Centro per l'Arte Contemporanea Luigi Pecci, Prato (1990); *Aperto 93*, Venice Biennale (1993); *Nachtshattengewächse*, Museum Fridericianum, Kassel (1993); *L'hiver de l'amour*, ARC Musée d'Art Moderne de la Ville de Paris and P.S.1., Long Island City, New York (1994); *Kwangju Biennale*, Kwangju, South Korea (1995); *L'art au corps*, Musée d'Art Contemporain, Marseille (1996); *Traffic*, capcMusée d'Art Contemporain, Bordeaux (1996); *Crap Shoot*, De Appel, Amsterdam (1996); *Future Present Past*, Venice Biennale (1997); *On Life, Beauty, Translations and Other Difficulties*, 5th Istanbul International Biennial (1997); *Skulptur. Projekte in Münster* (1997); *Delta*, Musée d'Art Moderne de la Ville de Paris (1997); *Manifesta 2*, Casino de Luxembourg (1998); *Wounds: Between Democracy and Redemption in Contemporary Art*, Moderna Museet, Stockholm (1998); *dAPERTutto*, Venice Biennale (1999); *Signs of Life*, Melbourne International Biennial, Melbourne, Australia (1999); 5e Biennale d'Art Contemporain de Lyon (2000); *Presumed Innocent*, capcMusée d'Art Contemporain, Bordeaux (2000); and *Let's Entertain*, Walker Art Center, Minneapolis (2000).

ELMGREEN AND DRAGSET

Michael Elmgreen (born in 1961 in Copenhagen, Denmark) and Ingar Dragset (born in 1969 in Tondheim, Norway) currently live and work in Berlin. This team has been collaborating since 1995 on sculptural installations that explore power structures inherent in architecture. They have exhibited their work internationally in galleries and have received solo exhibitions at the Reykjavík Art Museum, Iceland (1998) and Galerie fur Zeitgenossische Kunst, Leipzig (2000). Group shows in which their work has appeared include *The Scream—Borealis 8*, Arken Museum of Modern Art, Ishøj, Denmark (1996); *6. Muestra de Performance Internacional*, Mexico City (1997); *Nuit Blanche*, Musée d'Art Moderne de la Ville de Paris (1998); *Junge Szene*, Wiener Secession, Vienna (1998); *Berlin/Berlin, Berlin Biennale* (1998); *Signs of Life, Melbourne International Biennial*, Melbourne, Australia (1999); *Echigo Tsumari Triennial*, Echigo Tsumari, Japan (2000); *Sporting Life*, Museum of Contemporary Art, Sydney (2000); *What If . . .*, Moderna Museet, Stockholm (2000); and *Manifesta 3*, Ljubljana, Slovenia (2000).

TOM FRIEDMAN

Tom Friedman was born in 1965 in Saint Louis, Missouri, and currently resides in Conway, Massachusetts. Friedman received a Bachelor of Fine Arts in Graphic Illustration from Washington University, Saint Louis, in 1988, and a Master of Fine Arts in Sculpture from the University of Illinois at Chicago in 1990. Friedman's antiheroic sculptures have been featured in a number of solo shows, including exhibitions at the Southeastern Center for Contemporary Art, Winston-Salem, North Carolina (1991); The Museum of Modern Art, New York (*Projects 50*, 1995); and Saint Louis Art Museum (*Currents 70*, 1997); as well as a show organized by the Southeastern Center for Contemporary Art that is currently traveling throughout the United States. Group exhibitions featuring Friedman's work have included *Subversive Domesticity*, Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, Kansas (1995); *Universalis: 23. Bienal Internacional de São Paulo* (1996); *Identity Crisis: Self-Portraiture at the End of the Century*, Milwaukee Art Museum, Milwaukee, Wisconsin (1997); *At the Threshold of the Visible: Minuscule and Small-Scale Art, 1964–1996*, a traveling exhibition organized by Independent Curators Incorporated, New York (1997); *Pop Surrealism*, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (1998); *Young Americans 2—New American Art at the Saatchi Collection*, The Saatchi Gallery, London (1998); *Waste Management*, Art Gallery of Ontario, Toronto (1999); *Sometimes Warm and Fuzzy: Childhood and Contemporary Art*, Des Moines Art Center, Des Moines, Iowa (1999); and *The Greenhouse Effect*, Serpentine Gallery, London (2000). Friedman has received several awards, including the Academy Award in Art from the American Academy of Arts and Letters, New York, and a Louis Comfort Tiffany Foundation Award (both 1993).

BARRY

LE VA

Barry Le Va was born in 1941 in Long Beach, California, and currently resides in New York. Le Va studied at California State University, Long Beach, and the Otis Art Institute of Los Angeles County, where he received a Bachelor of Fine Arts followed by a Master of Fine Arts in 1967. He has taught sculpture at Minnesota College of Art and Design, Minneapolis; Princeton University, Princeton, New Jersey; and Yale University, New Haven, Connecticut. Le Va's sculptural installations explore how the relationships between objects define the space in which they are situated. He has had solo exhibitions at the Walker Art Center and Minneapolis Institute of Arts (1969); Musée d'Art Contemporain, Montreal (1975); New Museum of Contemporary Art, New York (1979); P.S.1, Long Island City, New York (1982); Rijksmuseum Kröller-Müller, Otterlo, The Netherlands (1988); Carnegie-Mellon University Art Gallery, Pittsburgh (1988); Städtisches Museum Abteiberg, Mönchengladbach, Germany (1989); and Staatliche Graphische Sammlung, Munich (1993). Le Va has participated in such group exhibitions as *Anti-Illusion: Procedure and Materials*, Whitney Museum of American Art, New York (1969); *Information*, The Museum of Modern Art, New York (1970); *1971 Annual Exhibition: Contemporary American Sculpture*, Whitney Museum of American Art (1971); *Documenta V*, Kassel (1972); *71st American Exhibition*, The Art Institute of Chicago (1974); *1977 Biennial Exhibition*, Whitney Museum of American Art (1977); *Documenta VI*, Kassel (1977); *Language, Drama, Source and Vision*, New Museum of Contemporary Art, New York (1978); *Drawings: The Pluralist Decade*, Venice Biennale (1980); *Documenta VII*, Kassel (1982); *The New Sculpture, 1965–75: Between Geometry and Gesture*, Whitney Museum of American Art (1990); *1995 Biennial Exhibition*, Whitney Museum of American Art (1995); *Laying Low*, Kunstsnernes Hus, Oslo (1997); and *Kirsten Ortwed, Lawrence Weiner, Barry Le Va*, Malmö Konsthall, Malmö, Sweden (1999). Le Va received a John Simon Guggenheim Memorial Foundation Fellowship for Sculpture in 1974 and a National Endowment for the Arts Fellowship in 1976.

MARJETICA POTRČ

Marjetica Potrč was born in 1953 in Ljubljana, Slovenia, where she currently resides. Potrč received degrees in architecture and fine arts at the University of Ljubljana and is presently an Assistant Professor at the Academy of Fine Arts, Ljubljana. Potrč creates architectural installations out of modest materials that comment upon the urban experience. Her work has been featured in many solo exhibitions throughout Europe and the United States, including shows at the ŠKUC Gallery, Ljubljana (1987); Mala Galerija, Moderna Galerija, Ljubljana (1988); Hauger Vestfold Museum, Tønsberg, Norway (1995); Gallery 21, Saint Petersburg (1996); and Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York (1996). She was selected, along with the artist collective IRWIN, to represent Slovenia at the *Venice Biennale* in 1993. She has also participated in group exhibitions throughout the world, including the *23. Bienal Internacional de São Paulo* (1996); *Skulptur. Projekte in Munster* (1997); *Do It*, ŠKUC Gallery, Ljubljana (1998); *La Casa, il Corpo, il Cuore: Konstruktion der Identitäten*, Museum Moderner Kunst Stiftung Ludwig, Vienna (1999); *Urban Visions*, Worcester Art Museum, Worcester, Massachusetts (1999); and *Manifesta 3*, Ljubljana (2000). In addition, Potrč has received numerous awards, including grants from the Pollock-Krasner Foundation (1993 and 1999) and the Soros Center for Contemporary Arts, Ljubljana (1994), and a Philip Morris Kunstförderung Grant to participate in the International Studio Program of Kunstlerhaus Bethanien in Berlin (2000).

TUNGA

Tunga was born in 1952 in Palmares, Pernambuco, Brazil, and currently resides in Rio de Janeiro and Paris. He has exhibited his sculptures and performance works in solo shows at the Museu de Arte Moderna, Rio de Janeiro (1974 and 1975); Centro Cultural Candido Mendes, Rio de Janeiro (1982); Whitechapel Art Gallery, London (1989); Museum of Contemporary Art, Chicago (1989); The Power Plant, Toronto (1990); Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York (1997); and Museum of Contemporary Art, Miami (1997). Tunga has participated in many group shows, including the São Paulo Biennial (1981, 1987, and 1994); Venice Biennale (1982); Today's Art of Brazil, Hara Museum of Contemporary Art, Tokyo (1985); Transavanguarda e culturas nacionais, Museu de Arte Moderna, Rio de Janeiro (1986); Désordres, Galerie Nationale du Jeu de Paume, Paris (1992); Latin American Artists of the Twentieth Century, The Museum of Modern Art, New York (1993); Call It Sleep, Witte de With, Rotterdam (1995); Documenta X, Kassel (1997); Etre Nature, Fondation Cartier pour l'Art Contemporain, Paris (1998); and 5e Biennale d'Art Contemporain de Lyon (2000).



AUTHORS

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Alison Gingeras

Alison Gingeras is a frequent contributor to *Art Press* magazine. She is Curator of the Contemporary Collection at the Musée National d'Art Moderne, Centre Georges Pompidou, Paris, and is currently organizing a public installation of Thomas Hirschhorn's work to be shown in Paris this year.

Thyrza Nichols Goodeve

Thyrza Nichols Goodeve is a critic who writes on contemporary art and digital culture for *Artforum*, *Art in America*, *Parkett*, and *Artbyte*. She is the author of *How Like a Leaf* (New York: Routledge, 1999), a book-length conversation with Donna Haraway, and is currently curating an exhibition of "conceptual athletics" for the Banff Arts Centre, Alberta, Canada.

Klaus Kertess

Klaus Kertess is a frequent contributor to *Artforum*, *Art in America*, and *Parkett*, and serves as a contributing editor to *Elle Décor*. He is guest curator of *Willem de Kooning: In Process*, to be presented this year at the Museum of Art, Fort Lauderdale, and is currently writing a novel.

Ralph Rugoff

Ralph Rugoff is the author of *Circus Americanus* (London: Verso Books, 1997), a collection of essays on popular visual culture. He is a curator and Director of the Institute at the California College of Arts and Crafts, Oakland.

Octavio Zaya

Octavio Zaya, a critic and curator, contributes frequently to *Flash Art* and is the editor of *Atlantica*, a bilingual art and culture publication of the Museo Centro Atlántico de Arte Moderno, Canary Islands.

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Captions for introductory pages

Accocci Studio

Temporary Renovation of the MAK Central Exhibition Hall, Vienna (detail), 1993. Plaster, glass, concrete, steel, grass, and tree, 30 x 64 x 84 feet

Maurizio Cattelan

Bidibidobidiboo, 1996. Taxidermied squirrel, ceramic, formica, wood, paint, and steel. Installation at Laure Geillard Gallery, London, 1996.

Michael Elmgreen and Ingar Dragset

Powerless Structures, Fig. 69, 1993. Steel, plastic sheets, and silicone, 82 5/8 x 13 inches. Installation at *Melbourne Biennial*, 1999

Tom Friedman

Untitled, 1999. Sugar cubes, 48 x 17 x 10 inches

Barry Le Va

Layered-Patterned Acts (detail), 1969-72. Thrown glass, 30 x 70 feet. Installation at *Documenta V*, Kassel, 1972.

Marjetica Potrč

East Westdat. Upgrading Program, 1999. Building material, 11 feet 1 inch x 7 feet 8 inches x 4 feet 7 inches. Installation at Museum Moderner Kunst Stiftung Ludwig, Vienna, 1999

Tunga

Vanguard Viperina (A Viperine Avant-Garde), 1997. photograph of a 1985 performance. Black and white photograph, 68 x 40 inches

Captions for pages 14-15

Laurie Anderson

Two installation views of *Dancing in the moonlight with her wigwani hair*, 1996. Four channel video and five channel sound installation with telephone, model airplane, pillow, and artificial snow, overall dimensions variable. Video editing by Chris Kondek. Systems design by Bob Bielecki. Lighting design by Michael Chybowski. Production management by Bohdan Bushell

Janine Antoni

Two installation views of *Slumber*, 1994. Performance and installation with loom, yarn, bed, nightgown, electroencephalograph, and artist's REM reading, dimensions variable. Private collection

Matthew Barney

Production still from *CREMASTER 1*, 1996

Matthew Barney

Photographs, drawings, and vitrine with special-edition video disk and objects from *CREMASTER 1*, 1996.

Cai Guo Qiang

Cry Dragon/Cry Wolf. The Ark of Genghis Khan, 1996.

Sheepskins, branches, wooden paddles, rope, Toyota car engines, and printed material, dimensions variable. Solomon R. Guggenheim Museum, New York. Purchased with funds contributed by the International Director's Council and Executive Committee Members: Eli Broad, Elaine Terner Cooper, Beat Curti, Ronnie Heyman, J. Tomilson Hill, Dakis Joannou, Barbara Lane, Robert Mnuchin, Peter Norton, Thomas Walther, and Ginny Williams, with additional funds contributed by Peter Littmann

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Stan Douglas

Nootka, 1996. Single-channel color video projection and quadraphonic soundtrack, 00 06 50. Edition 1 of 2. Site specific dimensions, room: 177 3/16 x 314 15/16 x 472 7/16 inches, screen: 157 1/2 x 118 1/8 inches. Solomon R. Guggenheim Museum, New York. Gift, The Bohen Foundation 2000.59

Stan Douglas

Installation of photographs from *Nootka Sound*, 1996. 30 Chromogenic prints, various dimensions. Edition 1 of 7. Solomon R. Guggenheim Museum, New York. Gift, The Bohen Foundation 2000.58 1-30.

Yasumasa Morimura

Installation of the *Actress* series, 1996.

Self-Portrait (Actress)/After Brigitte Bardot, 1996. Laminated color photograph, 78 3/4 x 63 inches. Edition of 3

Captions for pages 18-19

Douglas Gordon

Untitled text (for someplace other than this), 1996. Vinyl lettering on wall, dimensions variable. Stedelijk Van Abbemuseum, Eindhoven.

Douglas Gordon

Hysterical, 1995. Two-channel video installation, transferred from archival film (directed by Roberto Omegna, Turin, 1908), continuous loop; dimensions variable. Edition of 2.

Huang Yong Ping

The Saint Learns from a Spider to Weave a Cobweb, 1998. Copper tubing, copper-wire rope, stainless steel wire mesh, 12 spiders in Plexiglas spheres, steel, and chair, dimensions variable

Huang Yong Ping

Postcard designed by the artist for the *Hugo Boss Prize 1998* publication: *Detail from Le Théâtre du monde (Theater of the World)*, 1993-94

William Kentridge

Ubu Tells the Truth, 1997. 35mm animated film collage, transferred to video, 8 minutes, dimensions variable. Edition of 4

William Kentridge

Film still from *Ubu Tells the Truth* 1997

Lee Bul

Cyborgs W1, W3, and W4, 1998. Cast silicone, paint pigment, and polyurethane filling; W1 73 x 22 x 22 1/2 inches, W3 73 x 32 x 22 1/2 inches, W4 75 x 24 x 20 inches

Lee Bul

Hydra (Monument), 1998. Photo print on vinyl balloon, PVC tubing, and foot pumps, 236 1/4 x 157 1/2 x 157 1/2 inches fully inflated

Pipilotti Rist

Sip My Ocean, 1996. Single channel color video installation, shown using two projectors, and stereo soundtrack, 00 08 00; dimensions variable. Edition 3 of 3. Solomon R. Guggenheim Museum, New York. Purchased with funds contributed by Hugo Boss on the occasion of the Hugo Boss Prize 1998, the International Director's Council and Executive Committee Members: Edythe Broad, Elaine Terner Cooper, Linda Fischbach, Ronnie Heyman, J. Tomilson Hill, Dakis Joannou, Cindy Johnson, Barbara Lane, Linda Macklowe, Brian McIver, Peter Norton, Willem Peppelaar, Alain-Dominique Perrin, Rachel Rudin, David Teiger, Ginny Williams, and Elliot Wolk 98 5226.

Pipilotti Rist

Atmosphere & Instinct, 1998. Single-channel video installation, 3 minutes, dimensions variable. Edition of 3

Lorna Simpson

Theater Seats, 1998. Diptych; serigraph on eighteen felt panels 69 x 210 inches overall, each panel 23 x 33 inches. Edition of 2.

Lorna Simpson

Recollection, 1998. Video installation, transferred from 16mm film, 9 minutes, dimensions variable. Edition of 1, with 1 A.P.

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