



San Francisco Art Institute
Walter and McBean Galleries

Angela Bulloch
Liam Gillick
Felix Gonzalez-Torres
Joseph Grigely
Jens Haaning
Christine Hill
Carsten Höller
Ben Kimmont
Laurent Moriceau
Jorge Pardo
Philippe Parreno
Rirkrit Tiravanija
Gitte Villesen
Gillian Wearing
Andrea Zittel



touch



Relational Art from the 1990s to Now

October 18–December 14, 2002
guest curated by Nicolas Bourriaud

roundtable discussion with the curator and artists
Wednesday, October 16, 7:30 pm, lecture hall

opening reception
Thursday, October 17, 5:30–7:30 pm

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Touch: Relational Art from the 1990s to Now

Nicolas Bourriaud's *Relational Aesthetics*, a collection of his writing from the early 1990s, is a bricolage of various critical and philosophical concepts which construct his definition of "relational art." According to Bourriaud, relational art includes a diverse range of artistic practices and forms that consider the ensemble of human relationships and their social context as the starting point. The artists who produce this work share an interest in social methods of exchange, the relationship between the art and the onlooker, and communication processes as tools that connect human beings.

Touch: Relational Art from the 1990s to Now, guest curated by Bourriaud, includes fifteen artists who incorporate conviviality, relational models, and interactivity in their artistic production. Bourriaud's selection of artists for this exhibition reflects his own typologies of different forms of relational art and include those that encourage audience participation: connections and meetings; convivialities and encounters; collaborations and contracts, or those where the artist assumes another professional role or their work transforms the gallery.

By systematically transforming everyday activities outside of their mundane and private spaces, these artists initiate new relations—and new aesthetic contexts—between artist and onlooker and between art and the world.

Bourriaud's widely-published critical writings and curatorial projects also provided one of the earliest readings of the emergent metaphors of art engendered by information and service culture. In his own words, "The artist produces connections with the world broadcast through works of social gesture, sign and form."

As co-director of the new Palais de Tokyo in Paris, Bourriaud and his colleague have tested the possibilities of relational aesthetics within a contemporary art institution, by adjusting the time and space of usual exhibition practices to create social contexts. The architecture of the Palais—inspired by the Djemaa el-Fna square in Marrakech—creates bazaar-like open spaces where visitors and artists can mingle freely among artwork in all media, from mid-day to midnight.

Bourriaud and several of the exhibiting artists will be at SFAI during October participating in public programs and engaging in critiques and studio visits with students. The curator will also lecture for a seminar taught in conjunction with the exhibition, *Art Meets Everyday Life: Social Interaction and Relational Aesthetics*, examining the history, theory, and practices of relational art. This model of presenting exhibitions concurrent to residencies by visiting artists, critics, and curators is part of this year's pilot curriculum for the Art Institute's new Curatorial Studies Program scheduled to begin in 2003.

As we look forward to future programs, it is indeed an auspicious beginning to host a critic, curator and thinker such as Nicolas Bourriaud and to present his engaging exhibition on our campus.

Karen Moss
Director of Exhibitions and Public Programs

Acknowledgments

We are grateful to Nicolas Bourriaud and express our sincere thanks him and to all the artists in the *Touch* exhibition: Angela Bulloch, Liam Gillick, Felix Gonzalez-Torres, Joseph Grigely, Jens Haaning, Christine Hill, Carsten Höller, Ben Kinmont, Laurent Moriceau, Jorge Pardo, Philippe Parreno, Rirkrit Tiravanija, Gitte Villesen and Andrea Zittel.

Additional thanks to collectors and galleries for their generous loans to the exhibition: Anton Kern, Ellen Kern, Arther and Pamela Sanders, Andy and Karen Stillpass, Air de Paris, Paris; Cohan Leslie and Browne, New York; Casey Kaplan, New York; Ronald Feldman Gallery, New York; Friedrich Petzel Gallery, New York; Andrea Rosen Gallery, New York; and Galleri Nicolai Wallner, Copenhagen.

Group exhibitions such as *Touch* result from the collective efforts of many individuals at SFAI. For their extremely diligent efforts, sincere thanks to the Exhibitions and Public Programs staff Bill Berkson, Greg Sandoval, Merry Scully and former staff member, Clara Kim without whom this exhibition would not have been possible. Special thanks to Dean and Interim President, Larry Thomas and to Chief Executive Officer, Lorne Buchman; Ed Patuto, Vice President for Institutional Advancement; Chris Miller and George Andrews of Intermedia; Patti Quill and Peter Streckfus of Communications; student workers John Blanco, Elizabeth Chiles, Kerri Johnson, Casey Logan, Cynthia Martin, Jeremy Simmons, Goody-B Wiseman.

Additional thanks to the students in the *Art Meets Everyday Life* seminar for their work on the artists' biographies: Nicolas Block, Juliette Chi,

Catherine Czacki, Heather Hickman, Elyse Hochstadt, Dane Johnson, Li-Ling Kao, Cynthia Martin, Danielle Meyer, Beth Stoker and Chris Thorson.

Very special thanks to Tara Daly for installation, Lucas Murgida for sculpture fabrication and to Barbara Garber, Mark Boswell and Suzanne Boswell for their expert German translation.

As always, we are indebted to graphic designer Sara Cambridge and Nina Zurier, Associate Director of Communications for this publication.

Other community and public programs have been part of the *Touch* exhibition. A dinner cooked by Rirkrit Tiravanija with students from the Art Institute and the International High School is part of SFAI's Youth Art Collaborative Projects funded by the San Francisco Foundation. Both this dinner and a dialogue between Sanford Biggars and Nicolas Bourriaud are also part of SFAI's participation in the consortium project, *Awake: Art, Buddhism and Consciousness*.

We also would like to acknowledge the continuing support of SFAI's Board of Trustees, particularly Paule Anglim, Eleanor Coppola, Rich Niles, Laura Sweeney and Robin Wright for their efforts towards this exhibition.

And finally, thanks to the French Cultural Services, especially Gregory Lasne-Douet in San Francisco and Antoine Vigne in New York, for their special efforts on behalf of this project.

Relational Aesthetics from the 90s to Now (or: Art after the Homepage)

At the beginning of the 90s, a number of artists showed clearly where society was headed. The inter-human sphere and the service industries constitute the universe to which this generation of artists refers, exactly as consumption and industrial infrastructure did for Pop art thirty years before. They apply the generalization of supplier-consumer relations to all levels of human existence—from work to living space—and all the tacit contracts that determine our private lives: relations between men and women; between people coming from very different cultural backgrounds or different social levels; and between neighbors. The inter-human world is their raw material, the starting point of their formal activities.

Several historical elements produced this new situation. **FIRST:** the ever-expanding growth of the worldwide web. **SECOND:** the growing need for contacts and bonds in a de-humanized individualistic society. **THIRD:** the progressive industrialization and commodification of social relationships.

Artists felt the increasing need to explore the field of relations. That is what *Relational Aesthetics*, an ensemble of texts written from 1995 to 1998, was about.¹

Since then, things have changed immensely in the art world. My thesis arose from the close observation of a group of artists who were at that time frequently working or talking together including Rirkrit Tiravanija, Liam Gillick, Vanessa Beecroft, Philippe Parreno, Carsten Höller, Angela Bulloch, Christine Hill, Maurizio Cattelan, and Pierre Huyghe. None of them were really well known in 1993, the year I was one of the curators of

the *Aperto* at the *Venice Biennale*, where most of them were shown. I remember Tiravanija's piece there: a metal gondola full of boiling water, which visitors could take for mixing with their powdered Chinese soup, sitting down on camp chairs in the middle of the Arsenale. Most of the critics took it for a performance. It was not. Maurizio Cattelan rented his space in *Aperto* to a cosmetics company (*Work is a Bad Job*). Also in 1993, Christine Hill was providing massages at the Cologne Off-Art Fair; Vanessa Beecroft did her first solo show outside Italy (in Cologne, too); and Felix Gonzalez-Torres emerged as one of the leading figures of this new generation—mixing and assembling content about homosexual relationships with minimal forms and conviviality, within the frame of the artwork. The *Post-Human* show, curated by Jeffrey Deitch in Switzerland, launched a new problematic of the engineered body that is crucial to relational aesthetics: the coexistence of the living and the inert. How can we cohabit with forms? Images? And the more or less abstract characters delegated by the artists to inhabit those forms? Are we actors or passive viewers?

The exhibition turned into a "film without a camera," as Philippe Parreno put it—a set where viewers could mount their sequences of meanings. Dialogues, encounters and interviews became a new stream of artistic form. Look at Tracey Moffatt, Gitte Villeesen, Joseph Grigely, Dominique Gonzalez-Foerster, Philippe Parreno, Philip Lorca di Corcia, Monica Bonvicini

¹ Nicolas Bourriaud, *Relational Aesthetics*, Dijon: les presses du réel, 2002

Tiravanija's works do fully constitute an artwork when inhabited by their visitors. The list of materials he uses always includes "lots of people."

But the term "relational" doesn't only mean conviviality or interactivity with the onlooker. If interactive and convivial technologies became important parts of our everyday culture, they don't influence the work of those artists as techniques: they underlie them as thought patterns, not as subject matters. What I call "relational aesthetics" is a set of works that take place within inter-human relationships in a deliberate and articulate way—by building alternative social models; producing concrete interactions; collaborating with other people; or even examining social exchanges in a critical way.

Experiencing, exchanging, modeling; working into the trans-individual era.

Situations that imply micro-communities through the appropriation of any tools provided by the post-industrial production and its economic structures.

The artist as script writer or script editor of the social movie.

Democracy (and dictatorship) has a montage of forms.

Artists trying to write new sequences, to sample, to cut and paste the everyday.

Touch is a small-scale retrospective of these pioneering activities, from the beginning of the 90s to more recent works.

Nicolas Bourriaud
Guest Curator

I would like to thank Karen Moss, Greg Sandoval, Merry Scully and the other Art Institute staff for their commitment to this project and Clara Kim for making the first contact with San Francisco.

Exhibition Checklist

Angela Bulloch

August VIII

1992

Paint and vinyl letters

Variable dimensions

Collection Michael Trier, Cologne

Liam Gillick

Instigation Platform

2000

Anodized aluminum, plexiglas

48 x 48 x 1.5 in.

Courtesy Casey Kaplan, New York

Felix Gonzalez-Torres

Untitled (Ross)

1991

Candies, wrapped in various colored cellophane (endless supply) dimensions variable, 175 lbs.

Collection Andy and Karen

Stillpass

Joseph Grigely

Fireside Talk

1999

Fabricated mantelpiece and 5 polyurethane frames with inscribed conversations
17.5 x 55 x 32 in.

Courtesy Cohan Leslie and Browne, New York and Air de Paris, Paris

Jens Haaning

Faysal/Antonio/Dennis/Deniz/Shabeer/Aurangzeb/Ecevit/Radovan/Hakan/Ömer/Sambas/Murat

2000

12 light jet prints on photographic paper
19.75 x 27.5 in. each
Courtesy Galleri Nicolai Wallner, Copenhagen

Christine Hill

The Volksboutique Sales Pitch

An Organizational Venture and

Promotional Campaign

2000/2002

Courtesy Ronald Feldman Fine Arts, New York

Carsten Höller

*Games**

1. *Games to be played alone*
 2. *Games to be played with others*
 3. *Games to be played with two people*
 4. *Games to be played by two people with others*
 5. *Games to be played by many people*
- Printed sheets and artist's book,
4.5 x 7 in.
Courtesy of the artist

* To play these games, you do not need any materials (dice, playfield, etc.) just people.

Ben Kinmont

moveable type no documenta

2002

Variable dimensions

Courtesy of the artist

Laurent Moriceau

I just called to say I love you

2000

Printed cards

Variable dimensions

Courtesy of the artist

Jorge Pardo

Portrait of George Porcari

1995

Wood shelving, books and objects

85 x 118 x 12 in.

Courtesy Friedrich Petzel Gallery, New York

Philippe Parreno
Zoe's Birthday 2004

1996

Video projection

4 minutes

Collection Andy and Karen

Stillpass

Rirkrit Tiravanija
Untitled (tom ka soup)

1995

Mixed media

Variable dimensions

Collection Anton Kern, New York

Gitte Villesen

Søren Welling's Small Town Museum

1998

Two framed photographs, shelf and
photocopies

63 x 44.5 in. each

Courtesy Galeri Nicolai Wallner,

Copenhagen

Gillian Wearing

SIGNS THAT SAY WHAT YOU WANT

THEM TO SAY AND NOT SIGNS

THAT SAY WHAT SOMEONE ELSE

WANTS YOU TO SAY

Save what you can for yourself,

Save the Earth for your children

Queer + Happy

SEX KILLS

1992-1993

cibachrome print mounted on
aluminum

16 x 12 in.

Collection Ellen Kern, New York;

Collection Arthur and Pamela

Sanders, Greenwich, Connecticut;

Collection A.G. Rosen, New Jersey

Gillian Wearing

SIGNS THAT SAY WHAT YOU WANT

THEM TO SAY AND NOT SIGNS

THAT SAY WHAT SOMEONE ELSE

WANTS YOU TO SAY

I have been certified as mildly insane

1992-1993

Framed c-type print

47.5 x 31.5 in.

Collection Anthony T. Podesta,

Washington D.C.

Andrea Zittel

A-Z Pit Bed Customized by the

San Francisco Art Institute

2002

Wood, carpet and foam

18.1 x 96 x 144 in.

Courtesy Andrea Rosen Gallery,

New York

Angela Bulloch

Lives and works in London and Berlin

Selected Solo Exhibitions

- 2002 *Search and Arrest*, Y8 International Sivananda Yoga Center, Hamburg
Angela Bulloch, 130IPE, Los Angeles
- 2001 Magnani, London
Kunsthhaus Glarus, Glarus
- 2000 *Prototypes*, Hauser & Wirth & Presenhuber, Zurich
BLOW UP TV, Schipper & Krome, Berlin
From the Eiffel Tower to the Riesenrad, Galerie Kerstin Engholm, Vienna
Angela Bulloch, 130IPE, Los Angeles
- 1999 *Angela Bulloch*, Sylvie Fleury, Mehdi Chouakri, Berlin
- 1998 *Codes*, Schipper & Krome, Berlin
Superstructure, Museum für Gegenwartskunst Zurich
Sounds Off, Robert Prime Gallery, London
- 1997 *Vehicles*, Le Consortium, Centre d'art contemporain, Dijon
Soundbank, Kunstverein Ludwigsburg
- 1996 Galerie Walcheturm, Zurich
Robert Prime, London

Selected Group Exhibitions

- 2002 *Frequencies (Hz)*, Schirn Kunsthalle, Frankfurt
Hell, Neugerriemschneider, Berlin
Remix, Tate Britain, Liverpool
Whitechapel Gallery, London
- 2001 *Spirit of Family*, MAMCO, Geneva
art>music, Museum of Contemporary Art, Sydney
Biennale de Lyon, Lyon

- 2000 *The World is Not Enough* (with Sylvie Fleury), Galerie Mehdi Chouakri, Berlin
Against Design, ICA, University of Pennsylvania, Philadelphia
Sonic Boom—The Art of Sound, Hayward Gallery, London
Presumed Innocent, CAPC, Bordeaux
Media Art 2000—Escape, Media-city Seoul 2000, Seoul Metropolitan Museum
- 1999 *Power*, Galerie für Zeitgenössische Kunst, Leipzig
At Home with Art, Tate Gallery, London
- 1998 *Patchwork in Progress 3: La Nuit, l'oubli*, Fondation Mamco et le Musée d'Art Moderne et contemporain, Genève
Crossings, Kunsthalle Wien, Vienna
Fast Forward (Trade Marks) and Fast Forward (Body Check), Kunstverein Hamburg, Hamburg
Entropy at Home, Suermondt Ludwig Museum, Aachen
Art from the UK, Sammlung Goetz, München
- 1997 *Such is Life* (with Sylvie Fleury), Serpentine Gallery Bookshop, London
Rooms with a View, Guggenheim Museum SoHo, New York
Material Culture. The Object in British Art of the 1980s and '90s, Hayward Gallery, London
Performance Anxiety, Museum of Contemporary Art, Chicago
Dramatically Different, Le Magasin, Grenoble
Medium of Exchange, CCH, Hamburg
The Turner Prize 1997, Tate Gallery, London
- 1996 *Traffic*, CAPC Musée d'Art
Model Home, Clocktower Gallery, New York
Multiple Pleasure, Tanya Bonakdar Gallery, New York
Are you talking to me? Gallery Specta, Copenhagen
Life/Live, Musée d'Art Moderne de la Ville de Paris, Paris
Full House, Junge Britische Kunst, Kunstmuseum Wolfsburg

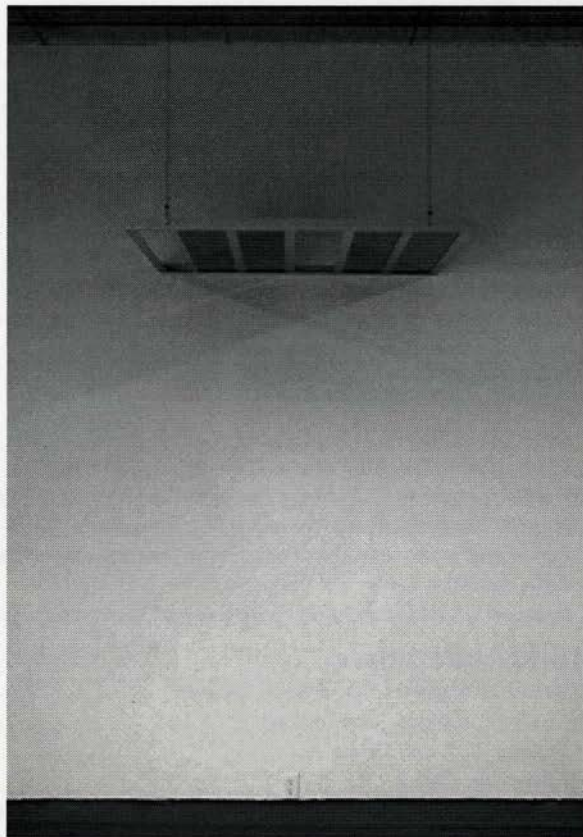
August VIII Model School

- 1. The dormitories may not be locked and will be checked at night by four security guards to deter intruders.**
- 2. The dormitories are strictly single sex. Members of the opposite sex are not allowed.**
- 3. You are expected to run five kilometers at 6:30am and then do two and a half hours in the gym each morning.**
- 4. Your diet will be strictly controlled for you and you will be expelled for gaining weight.**
- 5. Alcohol, smoking (for girls), sex, and chocolate are banned.**
- 6. If you have crooked teeth they will be straightened by means of braces or they will be capped.**
- 7. If your nose is not straight or your ears stick out too much they will be fixed by Dr. Rudenko and if the implants are available you may also have breast surgery.**
- 8. Each model will make a promotional video and you will be required to make a speech in English for it.**
- 9. The fees are 400 Roubles a month. Also 15% of your future earnings will go to your agent.**
- 10. You cannot do anything without your agent's permission.**

Liam Gillick

Relational art, which is well removed from the administrative rationality that underpins it (the form of the notarized contract, ubiquitous in '60s art), tends to draw inspiration more from the flexible process governing ordinary life. We can use the term communications, but here, too, today's artists are placed at the other extreme, compared with how artists made use of the media in the previous decade. Where these artists tackled the visual form in mass communications and the icons of pop culture, Liam Gillick, Miltos Manetas and Jorge Pardo work on scaled-down models of communicational situations. This can be interpreted as a change in the collective sensibility. Henceforth the group is pitted against the mass, neighborliness against propaganda, low-tech against high-tech, and the tactile against visual. And, above all, the everyday now turns out to be a much more fertile terrain than "pop culture"—a form that only exists in contrast to "high culture", through it and for it.

Nicolas Bourriaud, from *Relational Aesthetics*



Instigation Platform, 2000

Liam Gillick

Lives and works in London and New York

Selected Solo Exhibitions

- 2002 *The Wood Way*, Whitechapel Art Gallery, London
- 2001 *Dedalic Convention*, Salzburg Kunstverein
Annlee You Proposes, Tate Britain, London
- 2000 *Consultation Filter*, Westfälischer Kunstverein, Munster
Woody, CCA Kitakyushu, Tokyo
Hayward Gallery, London
Renovation Filter, Recent Past and Near Future, Arnolfini, Bristol
- 1999 *Kunsthau Glarus*, Glarus, Switzerland
David, Frankfurter Kunstverein, Frankfurt
- 1998 *When Purity Was Paramount*, British Council, Prague
Big Conference Center, Orchard Gallery, Derry
Révision: Liam Gillick, Villa Arson, Nice
The Trial of Pol Pot (with Philippe Parreno), Le Magasin, Grenoble
- 1997 *Discussion Island—The What if? Scenario Report*, Kunstverein, Ludwigsburg
Another Shop in Tottenham Court Road, Transmission Gallery, Glasgow
- 1996 *Raum aktueller Kunst*, Vienna
- 1995 *Documents* (with Henry Bond), Kunstverein Elster Park, Leipzig

Selected Group Exhibitions

- 2002 *Turner Prize Exhibition*, Tate Britain, London
Jumex Foundation, Mexico City
Castello di Rivoli, Turin
Kunsthau, Zürich
- 2001 *Animations*, P.S.1 Contemporary Art Center, Long Island City
Century City, Tate Modern, London

- Minimal-Maximal*, City Museum of Art, Chiba; National Museum of Art, Kyoto; City Museum of Art, Fukuoka
- 2000 *Continuum 001*, Glasgow
Media City 2000, Seoul
Decompressing History, Galeri Enkehuset, Stockholm
What If?, Moderna Museet, Stockholm
Vicinato 2 with Douglas Gordon, Carsten Höller, Pierre Huyge, Philippe Parreno and Rirkrit Tiravanija, Fig. 1, London
Protest and Survive, Whitechapel Gallery, London
- 1999 *Konstruktionszeichnungen*, Kunst-Werke, Berlin
Continued Investigation of the Relevance of Abstraction, Andrea Rosen Gallery, New York
Plug-ins, Salon 3, London
Laboratorium, Antwerpen Open, Antwerp
Le Capital, Centre regional d'art contemporain, Sete
Transmute, Museum of Contemporary Art, Chicago
- 1998 *Fast Forward*, Kunstverein, Hamburg
Construction Drawings, P.S.1 Contemporary Art Center, Long Island City
Entropy, Ludwigforum, Aachen
- 1997 *Enter: audience, artist, institution*, Kunstmuseum, Lucerne
Moment Ginza, Le Magasin, Grenoble
Documenta X, Kassel
Enterprise, Institute of Contemporary Art, Boston
- 1996 *Traffic*, CAPC, Bordeaux
Life/Live, Musée d'Art Moderne de la Ville de Paris, Paris
Glass Shelf Show, ICA, London

Felix Gonzalez-Torres

Born 1957, Guaimaro, Cuba; Died 1996, New York

Selected Solo Exhibitions

- 2001 *Felix Gonzalez-Torres*, Museu de Arte Moderna, São Paulo
Felix Gonzalez-Torres, Le Consortium, Dijon
- 2000 Museo Nacional de Artes Visuales, Montevideo
Felix Gonzalez-Torres, Serpentine Gallery, London
- 1999 *Felix Gonzalez-Torres*, The Douglas Hyde Gallery, Dublin
- 1998 *Felix Gonzalez-Torres*, Museum Moderner Kunst, Vienna
- 1996 *Felix Gonzalez-Torres (Girlfriend in a Coma)*, Musée d'Art Moderne de la Ville de Paris, Paris
- 1995 *Felix Gonzalez-Torres (A Possible Landscape)*, Centro Galego de Arte Contemporaneo, Santiago de Compostella
Felix Gonzalez-Torres, The Solomon R. Guggenheim Museum, New York
- 1994 *Traveling*, The Museum of Contemporary Art, Los Angeles
traveled to the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.; The Renaissance Society at the University of Chicago, Chicago

Selected Group Exhibitions

- 2002 *Passenger: The Viewer as Participant*, Astrup Fearnley Museet for Moderne Kunst, Oslo
Shimmering Substance, Arnolfini, Bristol, England and Cornerhouse, Manchester
- 2001 *Objective Color*, Yale University Art Gallery, New Haven
The Inward Eye: Transcendence in Contemporary Art, Contemporary Arts Museum, Houston
Everybody Now, The Bertha and Karl Leubsdorf Art Gallery, Hunter College, New York

Trauma, Dundee Contemporary Arts, Dundee, traveled to First Site, Colchester, Museum of Modern Art, Oxford; Castle Museum, Nottingham

Yokohama 2001: International Triennale of Contemporary Art, Yokohama Art Museum, Yokohama

- 2000 *Protest and Survive*, Whitechapel Art Gallery, London
Voila: Le monde dans la tête, Musée d'Art Moderne de la Ville de Paris
Age of Influence: Reflections in the Mirror of American Culture, Museum of Contemporary Art, Chicago
Vanitas: Meditations on Life and Death in Contemporary Art, Virginia Museum of Fine Arts, Richmond
Let's Entertain: Life's Guilty Pleasures, Walker Art Center, Minneapolis, traveled to Portland Art Museum, Portland, Centre National d'Art Georges Pompidou, Paris
Au-delà du spectacle, Museo Rufino Tamayo, Mexico City; Miami Art Museum, Miami
- 1999 *Carnegie International 1999/2000*, Carnegie Museum of Art, Pittsburgh
Regarding Beauty: A View of the Late Twentieth Century, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., traveled to Haus der Kunst, Munich
Positioning, Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson
Light x Eight: The Hanukkah Project, The Jewish Museum, New York
- 1998 *Manifesta 2: European Biennial of Contemporary Art*, Casino Luxembourg, Forum d'art Contemporain, Luxembourg

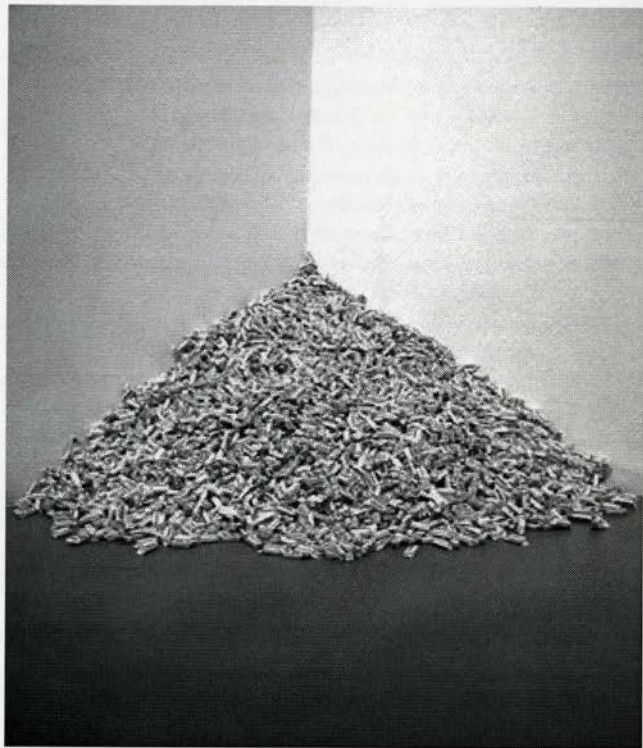
Felix Gonzalez-Torres

In Gonzalez-Torres' stacks of posters and piles of sweets, the visitor is authorized to take away something from the piece (a sweet, a sheet of paper), but it would purely and simply disappear if every visitor exercised this right: the artist thus appeals to the visitors' sense of responsibility, and the visitor has to understand that his gesture is contributing to the break-up of the work. What position should be adopted when looking at a work that hands out its component parts while trying to hang onto its structure?

The formal structure of his work lies in this harmonious parity, and in this inclusion of the other in the self, which is endlessly declined and which certainly represents its main paradigm. It is tempting to describe his work as autobiographical, given the many allusions the artist made to his own life (the highly personal tone of puzzles, the appearance of the candy pieces just when his boyfriend Ross died), but this idea has something incomplete about it. From start to finish, Gonzalez-Torres told the tale not of an individual, but of a couple, thus cohabitation.

The idea of including the other is not just a theme. It turns out to be as essential to the formal understanding of the work. There has been a great deal of emphasis on the way Gonzalez-Torres "refills" now historicized forms, and his re-use of the aesthetic repertoire of Minimal Art (the paper cubes; the diagrams resembling Sol LeWitt drawings), anti-form and process art (the candy corners call to mind Richard Serra in the late 60s) and Conceptual Art (the white on black poster portraits are reminiscent of Kosuth). But here, too, what is at issue is pairing and co-existence.

Nicolas Bourriaud, *Relational Aesthetics*



Untitled (Ross), 1991

Joseph Grigely

Lives and works in Chicago

Selected Solo Exhibitions

- 2002 *You*, Galerie Air de Paris, Paris
- 2001 *Joseph Grigely: White Noise*, Whitney Museum of American Art, New York
Foundation Joan Miró, Barcelona
Multiples, Gandy Gallery, Prague
- 2000 *Something Say*, Cohan Leslie & Browne, New York
Kunstlerhaus Palais Thurn und Taxis, Bregenz, Switzerland
Jack Hanley Gallery, San Francisco
Index, Stockholm
- 1999 *Fireside Talk*, Galerie Air de Paris, Paris
The Pleasure of Conversing, Wadsworth Atheneum, Hartford
Publications and Publication Projects, 1994-1999, Cranbrook Museum of Art, Bloomfield Hills
- 1998 *Conversations and Portraits*, Douglas Hyde Gallery, Trinity College, Dublin
Masataka Hayakawa Gallery, Tokyo
Pretty Paper, Center for Contemporary Art, Kitakyushu, Japan
- 1996 *The Pleasures of Conversing*, Anthony d'Offay Gallery, London
Portraits, AC Project Room, New York
Ordinary Conversations, MIT List Center for the Visual Arts, Cambridge

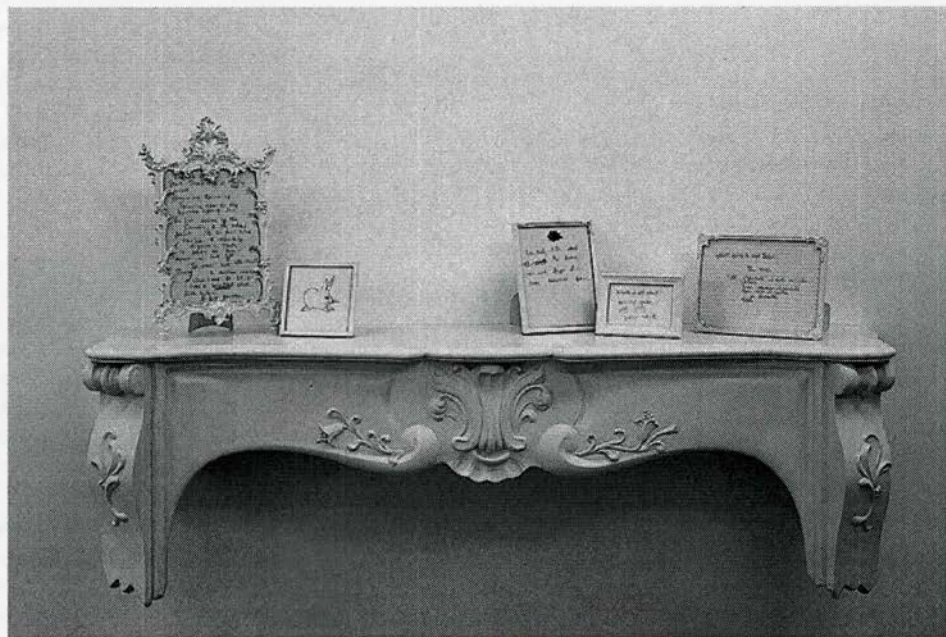
Selected Group Exhibitions

- 2002 *To Whom It May Concern*, CCAC Wattis Institute, San Francisco
Ideal Avalanche, The Pond, Chicago
Stories, Haus der Kunst, Munich
Time Machine, Kunstmuseum, Berne

- 2001 *Mega-Wave, International Triennale of Contemporary Art*, Yokohama
Dévoluer, Vivent les FRAC, Institut d'Art Contemporain, Villeurbanne
Azertye, Collections du FRAC Limousin, Centre Pompidou, Paris
Biennale de Berlin, Berlin
Language is a Virus, École Supérieure d'art de Perpignan, Perpignan
- 2000 *Contacts*, Kunsthalle Fribourg
Whitney Biennial, Whitney Museum of American Art, New York
Musée d'Art Moderne de la Ville de Paris
Kunstmuseum, Bern
Victoria & Albert Museum, London
Scenes of Sounds, Tang Museum, Skidmore College, Saratoga
Some Secrets, Kunsthalle St. Gallen, St. Gallen
Paula Hayes, Joseph Grigely, The Suburban, Oak Park
- 1999 *Retrace Your Steps: Remember Tomorrow*, Sir John Soane's Museum, London.
The Time of Our Lives, New Museum of Contemporary Art, New York
True Stories, Barbara Gross Galerie, Munich
- 1998 *The Tree-Trimming Party*, Matthew Marks Gallery, New York
Sydney Biennial, Sydney
- 1997 *Istanbul Biennial*, Istanbul
Recovering Lost Fictions, MIT List Visual Arts Center, Cambridge
- 1996 *Shopping*, Deitch Projects, New York.
- 1995 *TransCulture*, XLVI Venice Biennale, Venice
Linking Worlds, Nicole Klagsbrun Gallery, New York

Joseph Grigely

We all know what a
conversation sounds like,
but what does a
conversation look like?



Fireside Talk, 1999
Courtesy Cohan Leslie
and Browne, New York and
Air de Paris, Paris
Photo: Marc Damage

Jens Haaning

Lives and works in Copenhagen

Selected Solo Exhibitions

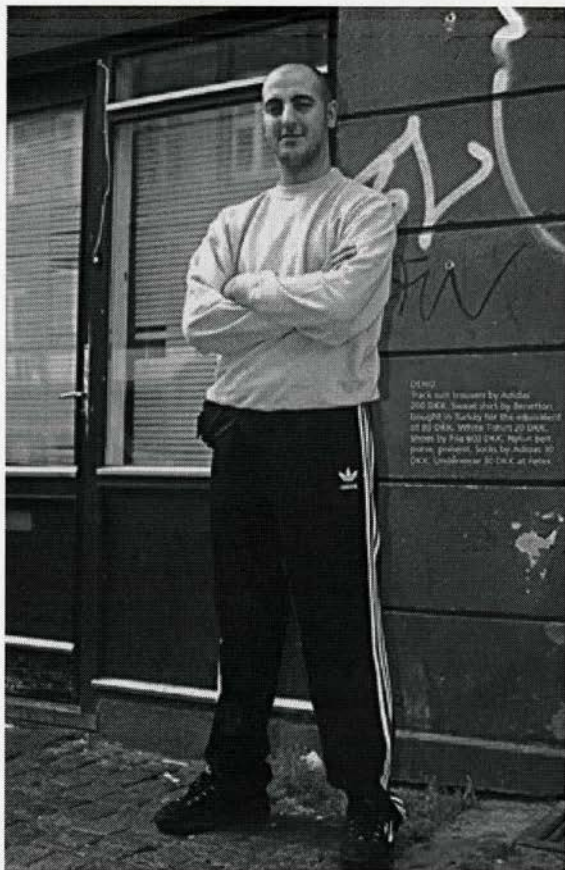
- 2002 *Bangkok Lightbulb Exchange*, Galleri Nicolai Wallner, Copenhagen
- 2000 Galleri Nicolai Wallner, Copenhagen
Centre d'Art Mobile, Besançon
Gallery Mehdi Chouakri, Berlin
- 1998 *DEMO 1998/2*, Aarhus Kunstmuseum, Aarhus
Gallery Mehdi Chouakri, Berlin
Fri-art, Fribourg, Switzerland; la Fundació "La Caixa", Lleida, Spain
- 1997 Gallery Mehdi Chouakri, Berlin
- 1996 de Vleeshal, Middelburg
- 1995 *LXX, Århus, Denmark Affiks*, Lund
Affiks, Public art project, Lund
- 1994 Forum Galleriet, Malmö, Sweden (In cooperation with Magnus Wallin)
Galleri Nicolai Wallner, Copenhagen (In cooperation with Magnus Wallin)
Lageret, Kunstforeningen Gl. Strand, Copenhagen
- 1992 *Tapko*, Copenhagen

Selected Group Exhibitions

- 2000 *The Invisible Touch*, Kunstraum Innsbruck, Innsbruck
Organising Freedom, Moderna Museet, Stockholm
Biennale des Arts, Dakar, Senegal
- 1999 Galleri Nicolai Wallner, Copenhagen
Module 2, LXX, Aarhus
Welcome to the Art World, Badischer Kunstverein, Karlsruhe
Street Life, Project Row Houses, Houston

- Cities on the Move*, Louisiana Museum of Modern Art, Humlebaek
Midnight Walkers & City Sleepers, Amsterdam
- 1998 *Bicycle Thieves*, Thomas Blackman Associated Gallery, Chicago
Ontom, Galerie für Zeitgenössische Kunst, Leipzig
Momentum, Moss, Norway
Hvis det var mig..., Aarhus, Denmark
Something Rotten, Museum Fridericianum, Kassel
- 1997 *Des Histoires en Formes*, Le Magasin, Grenoble
Human Conditions, Helsingin Taidehallin, Helsinki
X-Squared, Wiener Secession, Wien
Louisiana Udstillingen 1997, Louisiana Museum of Modern Art, Humlebaek
Städtisches Museum Zwickau, Zwickau
- 1996 *City Space*, Copenhagen
Traffic, CAPC Musée d'Art Contemporain, Bordeaux
Brexit bein—Ny dansk kunst, Kunsternes Hus, Oslo
When the Shit Hits the Fan, Overgaden, Ministry of Cultural Affairs, Copenhagen
Contemporary Art Center, Copenhagen
- 1995 *Wild at Heart*, Galerie Jousse Seguin, Paris
RAM, Portalen, Hundige
Art Against AIDS, Galleri Nicolai Wallner and Galleri Michael Andersen, Copenhagen
5 + 1 i Nordfløjen, Charlottenborg, Copenhagen

Jens Haaning



Deniz, 2000

Photograph of a first generation refugee living in Copenhagen

On the photo the following text is written:

DENİZ - Track suit trousers by Adidas 200 DKK. Sweatshirt by Benetton bought in Turkey for the equivalent of 80 DKK. White T-shirt 20 DKK. Shoes by Fila 600 DKK. Nylon belt purse, present. Socks by Adidas 30 DKK. Underwear 30 DKK at Fotex.

Courtesy: Galleri Nicolai Wallner, Copenhagen

Christine Hill

Lives and works in New York

Selected Solo Exhibitions

- 2002 *Volksboutique Organizational Ventures*, Institute of Contemporary Art, Leipzig
- 2001 *Volksboutique Organizational Ventures*, Kunstverein Wolfsburg, Wolfsburg, Germany
Volksboutique Organizational Ventures, Migros Museum, Zurich
- 2000 *Christine Hill: Back Catalog*, Galerie EIGEN+ART, Berlin
Pilot: The Invention, Presentation, and Filming of a Late Night Television Talk Show, Ronald Feldman Fine Arts, New York
- 1999 *Tourguide?*, Deitch Projects, New York and The Public Art Fund of New York City
- 1998 *Volksboutique Fashion Show Template*, Artspace 1 %, Copenhagen
- 1995 *Christine Hill*, Galerie EIGEN+ART, Berlin
Christine Hill: Selective Memory, Kunst-Werke Berlin

Selected Group Exhibitions

- 2002 *International 2002*, Liverpool Biennial, Pleasant Street Board School, Liverpool, commissioned by The Henry Moore Foundation
- 2001 *Urban Nomads*, South London Gallery, London
Tele [Visions], Kunsthalle Vienna, Vienna
- 2000 *Children of Berlin*, Museum Folkwang, Essen; travel to P.S. 1 Contemporary Art Center, Long Island City
Moving/Im, Kunsthalle Hamburg, Germany
The Unhomely Home, Kunstverein Wolfsburg, Germany
- 1999 *Sampling*, Ronald Feldman Fine Arts, New York
Kunst auf dem Laufsteig, Deutsche Guggenheim, Berlin

- 1998 *Shall we go to the living room?*, Watari Museum of Contemporary Art, Toyko
Wish You Luck, P.S. 1 Contemporary Art Center, Long Island City
- 1997 *Documenta X*, Kassel
- 1996 *Traffic*, Capc Musée d'art contemporain, Bordeaux
Manifesta 1, Museum Boymans-van Beunigen, Rotterdam
- 1995 *Mama & Papa*, Galerie EIGEN+ART, Berlin
Club Berlin, Venice Biennale, Venice
Take Me (I'm Yours), Serpentine Gallery, London
- 1994 *Lost Paradise*, Kunst-Raum Wien, Vienna

Volksboutique is a production label begun in Berlin in 1995.

Volksboutique is an entity incorporating everyday life and artistic practice. *Volksboutique* is setting up one's own parameter and operating within them. Self-starter. Cottage Industry. Do-It-Yourself. Be Your Own Boss.

Volksboutique's Home Office is now located in Brooklyn, New York.

Christine Hill

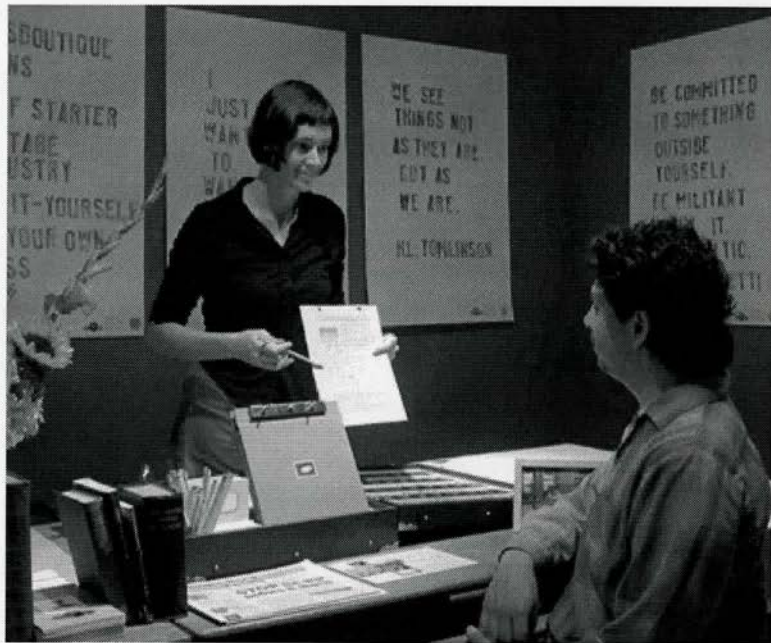
The Volksboutique Sales Pitch, 2000/2002
An Organizational Venture and Promotional
Campaign. As shown at: San Francisco Art
Institute Walter and McBean Galleries *Touch:*
Relational Art from the 1990s to Now. Courtesy
Ronald Feldman Fine Arts, New York.

Volksboutique. Inventory (defn):

1. a. A detailed list of things in one's view
or possession, esp. a periodic survey of all
goods and materials in stock.
b. The process of making such a survey.
c. The items listed in such a survey.
d. The quantity of goods and materials
on hand; stock.
2. An evaluation or survey, as of personal
characteristics or abilities.

—from *The Houghton Mifflin American
Heritage Dictionary*, © 1982.

This dictionary definition
provided to you as a service of *Volksboutique*.



Carsten Höller

Lives and works in Cologne

Selected Solo Exhibitions

- 2002 *Deux Paris*, Air de Paris, Paris
- 2001 *Palomino*, Casey Kaplan Gallery, New York
- 2000 *An Active Life*, Contemporary Arts Center, Cincinnati
Dream Machines, Camden Arts Centre, London
Synchro System, Fondazione Prada, Milan
Slides—Production, Kiasma, Studio K, Helsinki
- 1999 *New World*, Moderna Museet, Stockholm
Vehicles, Galleria Massimo de Carlo, Milan
Sanatorium, Kunst-Werke, Berlin
- 1998 *Gift (Poison)*, Camden Art Centre, London
- 1997 *Pitsch Park*, Sprengel Museum, Hannover
Amanita Blue, Goethe Institute, New York
Gift, Schipper & Krome, Berlin
Vertigo, Galerie Nemo, Eckernförde, Germany
- 1996 *Glück*, Kunstverein, Hamburg, Kunstverein, Cologne, and Centraal Museum, Utrecht, Holland
Skop, Wiener Secession, Vienna
Galleria Massimo de Carlo, Milano
Letter & Event, Apex Art Curatorial Program, New York
- 1995 *Vicinato*, a film by Carsten Höller, Philippe Parreno and Rirkrit Tiravanija, New York
Theoretical Events, Napoli, Italy
- 1994 *Summergarden*, Air de Paris, Paris
Du You, Schipper & Krome, Cologne
Loverfinches, Ars Futura, Zürich

Selected Group Exhibitions

- 2002 *Summer Cinema*, Casey Kaplan Gallery, New York
XXV Biennale de São Paulo, São Paulo
Out of Senses, Museum Boijmans Van Beuningen, Rotterdam
- 2001 *Loop*, PSI Contemporary Art Center, Long Island City
Mega-Wave, International Triennale of Contemporary Art, Yokohama
City under the Sky, Part 3, Büro Friedrich, Berlin
- 2000 *Over the Edges*, S.M.A.K., Gent
Dream Machines, Dundee Contemporary Arts, Dundee
Presumed Innocent, CAPC, Bordeaux
Vision and Reality, Conceptions of the 20th Century, Louisiana Museum of Modern Art, Humlebaek
An Active Life, Contemporary Art Center, Cincinnati
- 1999 *3rd International Biennial*, Site Santa Fe, Santa Fe
6th International Istanbul Biennial, Istanbul
Children of Berlin, PSI Contemporary Art Center, Long Island City
- 1998 *off-sonic*, Museum of Contemporary Art, Barcelona
Manifesta 2, European Biennial of Contemporary Art, Luxembourg
Berlin/Berlin, Biennale, Kunstwerke, Berlin
- 1997 *Smooth*, Air de Paris, Paris
Belladonna, ICA, London
Check in!, Museum für Gegenwartskunst, Basel
5th International Istanbul Biennial, Istanbul
- 1996 *Traffic*, CAPC, Bordeaux
Kingdom of Flora, Shoshana Wayne Gallery, Los Angeles
The Norton Collection, Santa Monica Museum of Modern Art, Santa Monica
Manifesta 1, Rotterdam

Carsten Höller

The Clear Fantasy

I am going to try to share an idea or fantasy with you, through this text. The aim is to get to a state of enhanced clearness: it's a clear fantasy. To get there, you have to forget a lot of things. However, don't forget, at least for the time being, that this is a text, which mediates the fantasy, and that the fantasy is completely different from being a text. If you haven't yet forgotten the nature of this interaction—that you can share the fantasy with me through the detour of this text—you can forget it now. Think about the way you perceive the outer and the inner world, without concentrating on any one thing. Everything that surrounds you, including other people, and you yourself as well with all your thoughts and dreams, appears in certain ways; and although these ways may be many, they exist within particular frameworks, within particular modes of being; they are restricted in their multitude of possible appearances, although exactly how is unclear. These frameworks are restricted too, as they occur only within a certain frame. It's a frame with soft edges, which gradually dissolve outward. Once you've found the soft, outer side of this frame, it would be good to forget it, in order to try to leave the frame. Concentrate on the immediate surroundings of the frame, which are unknown in their materiality, but which must exist, and from there on everything but the frame. Next, try to imagine the essence of both the frame's surroundings (near and far) and the frame itself. In doing so, you must focus on the essence specifically; the rest has to remain general and very vague. Thus, you manage to imagine essentially everything, or the essence of everything,

by being vague enough not to include any one thing, apart from the essence: you are still thinking specifically about the essence of the frame and its surroundings. Try to tune out this specific specific, as if you were turning a knob. Lower the volume of the specificity of essence as far as possible. This enables an undiluted, clear fantasy.

Ben Kinmont

Lives and works in New York

A brief explanation regarding my biography. Projects are listed first as they are the most important to me and are not usually supported by the structure of the "solo show" or "group show" categories. They also often blur boundary between publication and exhibition so are difficult to distinguish from bibliography.

Projects

On-going *Sometimes a nicer sculpture is to be able to provide a living for your family*, an antiquarian bookselling business specializing in books and manuscripts about domestic economy and food, begun 1999.

Antinomian Press, begun 1996.

2002 *moveable type no documenta*, Kassel

2000 *The third sculpture; or, an exhibition concerning spaces in between, Documents sur l'art*, Dijon: Le Consortium, no. 12, 2000, 34-57.

1998 *Vietnam War Ads; or, your bibliography is our sculpture*

1997 *Agency*, research into the viability of a new form of representation for project work, supported by Creative Time

The possibilities of trust as a sculpture and the question of value for each participant, various homes

Promised Relations; or, thoughts on a few artists' contracts, a curatorial project first at Ac Project Room, New York

It's easier to talk about art while washing dirty dishes, Wadsworth Athenaeum, CT and Sunderland Arts Centre, Sunderland, England

The materialization of life into alternative economies, a curatorial project first at Printed Matter, New York

Exhibitions

2002 *La vie devant soi/Life ahead of you*, Frac Languedoc-Roussillon, Montpellier & Centre d'art contemporain, Albi
Documenta 11, Kassel, Germany

2000 *Contact*, Fri Art, Centre d'Art Contemporain, Fribourg
Worthless (Invaluable), Moderna galerija Ljubljana/Museum of Modern Art, Ljubljana, Slovenia

1999 *Crash*, Institute of Contemporary Art, London

1998 *Insertions*, various museums, Stockholm

Ben Kinmont



Moveable type no documenta,
October 17, 2002,
distribution of the group show

Laurent Moriceau

Lives and works in France

Selected Exhibitions

- 2002 *The Perméable Project*, Palais de Tokyo, Paris
Station, stationnement, stationer, Parc Decesari, Rosny-sous-Bois
Month of Contemporary Art, Pont-Audemer
- 2001 *Mega wave*, Yokahama Triennale
Killing Me Softly, APT Gallery, London
Métissage, Museo de Arte, Lima
Museum of National History, Rio de Janeiro
Centro Cultural Recoleta, Argentina
Regards croisés, Musée d'art Contemporain de Montréal; Collection du Frac des Pays de la Loire, Québec
Non, demain ne sera pas trop tard, Galerie Ipo Facto, Nantes, France
- 2000 *A journey into ...*, Tramway, Glasgow City Council, AFAA, Glasgow
Prodige, Espace Paul Ricard, Paris
Expo 2000, Hannover, Hannover
Parcours contemporain, Fontenay-le-Comte
Active/Reactive, Nantes, Lieu Unique, CRDC, Nantes
Et comme l'espérance est violente, Frac des Pays de la Loire, Carquefou
- 1999 *Lille Moriceau, Unlimited Responsibility*, Frac des Pays de la Loire, Paris
East Europe Zone, Programme à la carte, AFAA, Timisoara, Romania
Zone d'Activité Concerté, Public Gallery, Paris
Les festivités de Marie-Pierre, Frac Languedoc-Roussillon, Talairan
- 1998 *Les ordonnances de l'eau*, Parc St. Léger, Center of Contemporary Art
14th International Workshop, FRAC des Pays de la Loire, St. Nazaire
Bruits secrets, CCC, Tours
All or Nothing, Triangle France, Marseille
- 1997 *Instants donnés*, Musée d'Art Moderne, Paris

Laurent Moriceau



Jorge Pardo

Lives and works in Los Angeles and New York

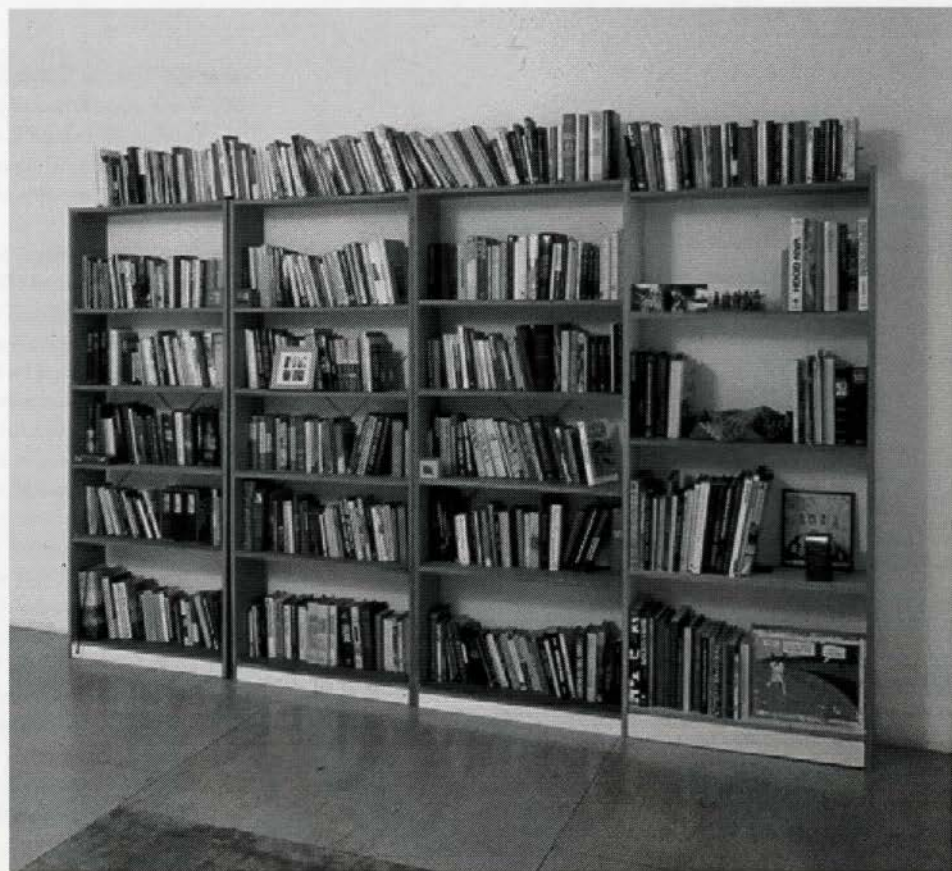
Selected Solo Exhibitions

- 2001 Montblanc Kulturstiftung, Hamburg
Friedrich Petzel Gallery, New York
China Art Objects, Los Angeles
- 2000 Dia Art Foundation, New York
Kunsthalle Basel
Galeria Marta Cevera, Madrid
Brian Butler, 1301 PE Los Angeles
- 1999 *Swish I Am a Fish*, Museum Abteiberg, Monchengladbach
The Fabric Workshop, Philadelphia
Royal Festival Hall, London
- 1998 *Jorge Pardo, 4166 Sea View Lane*, Museum of Contemporary Art,
Los Angeles
Patrick Painter, Santa Monica
Baby Blue, Galerie Gisela Capitain, Cologne
Friedrich Petzel Gallery, New York
- 1997 Museum Boijmans Van Beuningen, Rotterdam
Museum of Contemporary Art, Chicago & Museum of Contemporary
Art, Los Angeles
Garnish and Landscape (w/ Tobias Rehberger), Gesellschaft fur
Gegenwartskunst, Augsburg, Germany
- 1996 *It Hangs Out There*, Friedrich Petzel Gallery, New York
Neugerriemschneider Gallery, Berlin
- 1995 *Nafta*, Tom Solomon's Garage, Los Angeles
Borgmann Capitain Gallery, Cologne

Selected Group Exhibitions

- 2001 *Reverb: Jorge Pardo and Gilberto Zorio*, Dia Center for the Arts, New York
Comfort, Cleveland Center for Contemporary Art
Public Offerings, Museum of Contemporary Art, Los Angeles
In Between: Art and Architecture, MAK Center for Art and Architecture,
Los Angeles
The Beauty of Intimacy, Lens and Paper, Gemeentemuseum Den Haag
*Beau Monde: Toward a Redeemed Cosmopolitanism: SITE Santa Fe Fourth
International Biennial*, Santa Fe
- 2000 *Made in California: Art, Image and Identity*, Los Angeles County Museum of Art
Threads of Dissent, The Fabric Workshop, Philadelphia
Against Design, Institute of Contemporary Art, Philadelphia
Double Space, Apex Art Curatorial Program, New York
Quoitidiana, Castello di Rivoli, Torino
What If, Moderna Museet, Stockholm
Fast Forward, Kunstverein Hamburg
- 1999 *Comfort Zone: Furniture by Artists*, Public Art Fund, New York
Jorge Pardo (with Bob Weber), China Art Objects, Los Angeles
Metro Pictures, New York
- 1998 *Light x Eight: The Hanukkah Project*, Jewish Museum, New York
- 1997 *Hospital*, Galerie Max Hetzler, Berlin
Assuming Positions, Institute of Contemporary Art, London
Rooms With a View: Environments for Videos, Guggenheim Museum,
Soho, New York
Sculpture Munster 1997, Munster
Cruising L.A., Galeria Soledad Lorenzo, Madrid

Jorge Pardo



Portrait of George Porcari, 1995
Courtesy Frederich Petzel Gallery

Philippe Parreno

Lives and works in Paris

Selected Solo Exhibitions

- 2001 *One Thousand Pictures Falling from One Thousand Walls*, Friedrich Petzel, New York
- 1997 *Postman Time, On Art and its Places open to 21 C*, Kunsthalle Nuremberg, Gallery Air de Paris, Paris
- 1996 *Ou*, Gallery Air de Paris, Nice
Happy Ending Sweden 1996, Ynglagaten, Stockholm
- 1995 *While...*, Kunstverein, Hamburg
L'Etabli, Esther Schipper Gallery, Cologne
- 1994 *No More Reality versus the Future*, Gallery Nicolai Wallner, Copenhagen
- 1993 *Gegenuber von Buchholz & Buchholz*, Daniel Buchholz, Cologne
- 1992 *Gallery Claudine Papillon*, Paris
- 1991 *Try Snaking*, Gallery Air de Paris, Nice
- 1990 *Les Ateliers du Paradise*, Gallery Air de Paris, Nice
- 1989 *Galerie Intelligente*, Gallery des Archives, Paris

Selected Group Exhibitions

- 2002 *In Many Ways, The Exhibition Already Happened*, Institute for Contemporary Art, London
- 2000 *Anna Sanders: Story Of A Feeling. Scene 3*, McBean Project Space, San Francisco Art Institute
Let's Entertain: Life's Guilty Pleasures, Walker Art Center, Minneapolis
- 1999 *Venice Biennale*, Venice
- 1996 *Traffic*, CAPC, Bordeaux
Hide and Seek, The Teddy Kollek Stadium, Jerusalem
- 1995 3rd Biennial of Contemporary Art, Lyon

- 1994 *New Wave*, Museum of Modern and Contemporary Art, Nice
- 1993 *Aperto, Venice Biennale*, Venice
Le Principe de Realite, Villa Arson, Nice
- 1992 *Tattoo Collection*, Gallery Jennifer Flay, Paris
I, Myself and the Others, C.N.A.C, Le Magasin, Grenoble
Postcards from Alphaville, PSI, Contemporary Art Center, Long Island City
Group Show, Gallery Esther Schipper, Cologne
Les Mysteres de l'auberge espagnole, Villa Arson, Nice

Philippe Parreno

The object is the "happy ending" to the exhibition process, as Philippe Parreno explains. It does not represent the logical end of the work, but an event.

The maneuverability of the video image is conveyed into the area where images and art forms are handled and manipulated. The basic operations we carry out with a VCR (rewind, hold, freeze frame, etc.) are now part of the array of aesthetic decisions of any artist. But probably the greatest change lies in the new approaches to time brought on by the presence of home video. As we have seen, the work of art is no longer presented as the mark of a past action, but as the announcement of a forthcoming event (the "trailer effect"), or the proposal of a virtual action. In any event, it is presented as a material time span which every exhibition event has to update and revive. The work becomes a still, a frozen moment, but one that does not do away with the flow of gestures and forms from which it stems.

Nicolas Bourriaud, *Relational Aesthetics*

Rirkrit Tiravanija

Lives and works in New York and Berlin

Recent Solo Exhibitions

- 2002 *Seession 2002*, Vienna, Austria
Untitled, 2002 (the raw and the cooked), Opera City, Tokyo
- 2001 *The Land*, Galerie Chatal Crousel, Paris
Rirkrit Tiravanija—Over Magazine, Oslo Kunsthall, Oslo
No Fire No Ashes, Neugerriemschneider, Berlin
Untitled, 2001 (The two sons of Mönchengladbach), Städtisches Museum Alteiberg, Mönchengladbach
Demo Station, Portikus, Frankfurt am Main
Rirkrit Tiravanija, Kunstverein, Wolfsburg
- 2000 *Magazine Station no. 2*, Galleria Emi Fontana, Milan
Untitled, 2000 (Demonstrate), Galeria Salvador Diaz, Madrid
- 1999 *A Trailer for a Film (In progress for the past several years)*, 1301PE, Los Angeles
Dom—Ino Effect (with Lincoln Tobier), Los Angeles County Museum of Art, Los Angeles
Community Cinema for a Quiet Intersection (Against Oldenberg), The Modern Institute, Glasgow
Untitled, 1999 (Mobile Home), Fundació La Caixa, Barcelona
Untitled, 1999 (Tomorrow Never Lies), Gavin Brown's Enterprise, New York
- 1998 *Untitled, 1998 (Das soziale kapital)*, Migro Museum, Museum für Gegenwartskunst, Zürich
Untitled, 1998 (On the road with Jiew, Jeaw, Jieb, Sri and Moo), Philadelphia Museum of Art, Philadelphia
- 1997 *Untitled, 1997 (A demonstration by Faust as a sausage and Franz Biberkopf as a potato)*, Neugerriemschneider, Berlin

Untitled, 1997 (Playtime), Projects 58, Museum of Modern Art, New York

- 1996 *Untitled, 1996 (Rehearsal Studio No. 6 Silent Version)*, MCA Studio, New York
Untitled, 1996 (tomorrow is another day), Könscher Kunstverein, Cologne

Recent Group Exhibitions

- 2002 *void*, Rice Gallery G2, Tokyo
- 2001 *The Beauty of Intimacy*, Kunstraum Innsbruck, Innsbruck Austria
4Free, Büro Friedrich, Berlin
Yokohama Triennial, Yokohama
Public Offerings, Museum of Contemporary Art, Los Angeles
- 2000 *Loneliness in the City*, Migros Museum, Zürich
Re—public, Grazer Kunstverien, Graz
Continental Shift, Ludwig Forum Aachen
- 1999 *Blown Away*, 6th International Caribbean Biennial, St. Kitts
- 1998 *Sydney Biennial*, Sydney
Berlin Biennial, Berlin
Deserted and Embraced, Goethe Institute, Bangkok
Cities on the Move, CAPC, Bordeaux
- 1997 *Medium of Exchange*, Congress Centrum Hamburg, Confintea 1997, Hamburg
Performance Anxiety, Museum of Contemporary Art, Chicago;
Museum of Contemporary Art, San Diego
- 1996 *Campo 6*, The Spiral Village, Bonnefantenmuseum, Maastricht
Fiat, Stuttgart/Umbautaum, Stuttgart
Traffic, CAPC Musée d'Art Contemporain, Bordeaux

Rirkrit Tiravanija

A metal gondola encloses a gas ring that is lit, keeping a large bowl of water on the boil. Camping gear is scattered around the gondola in no particular order. Stacked against the wall are cardboard boxes, most of them open, containing dehydrated soups which visitors are free to add to the boiling water and eat. This piece, by Rirkrit Tiravanija produced for the *Aperto 93* at the Venice Biennale, remains around the edge of any definition: is it a sculpture? An installation? A performance? An example of social activism?

In the last few years pieces such as this have increased considerably. In international exhibitions we have seen a growing number of stands offering a range of services, works proposing a precise contact to the viewers, and more or less tangible models of sociability. Spectator participation, theorized by Fluxus happenings and performances, has become a constant feature of artistic practice.

In a Tiravanija exhibition, for example, it is possible to see a naïve form of animation, and lament the slightness and artificiality of the moment of conviviality on offer. To my eye, this would be mistaking the object of the practice. For the purpose is not just conviviality, but the product of this conviviality, otherwise put, a complex form that combines a formal structure, objects made available to visitors and the fleeting image issuing from a collective behavior.

In a way, the user value of conviviality intermingles with its exhibition value, within a visual project. It is not a matter of representing angelic worlds but of producing the conditions thereof.

Nicolas Bourriaud, *Relational Aesthetics*



Untitled (tom ka soup), 1995

Gitte Villesen

Lives and works in Copenhagen

Selected Solo Exhibitions

- 2001 *The Building, the Bikeshop, Andy's Furnitures*, Galleri Nicolai Wallner, Copenhagen
Kathrine Makes Them and Bent Collects Them, Gallerie Mehdi Courakri, Berlin
5 Works by Gitte Villesen, Lophem Kunsthalle, Brugge
- 1999 *Wiener Secession*, Wien
inova, University of Wisconsin-Milwaukee
- 1998 *Kathrine Makes Them and Bent Collects Them*, Galleri Nicolai Wallner, Copenhagen
- 1997 *Who Gets the Food and Willy Goes for a Drive*, Project room, Århus Kunstmuseum, Århus

Selected Group Exhibitions

- 2001 *Du er helt ny—du er retro*, Danske Grafikernes Hus, Copenhagen
Group Show, Galleri Nicolai Wallner, Copenhagen
- 2000 *Still or My Eyes Can Only Look at You*, Gelerie Enja Wonneberger, Kiel
Organizing Freedom, Charlottenborg, Copenhagen
Crossing Boundaries, Filmhuset, Copenhagen
Organizing Freedom, Moderna Museet, Stockholm
Use Your Illusion, Part 3, Arnolfini, Bristol
Wonderful Copenhagen, Stadtgalerie, Kiel
Contacts, Kunsthalle, Fribourg
Naust, Bergen Cultural Capital 2000, Bergen

- 1999 *International Neurotic Realisme*, Galerie Francesca Pia, Bern
Lè Grând Præmière Opéning Shōw, Galleri Nicolai Wallner, Copenhagen
Melbourne Biennial, Melbourne
- 1998 *Manifesta II, European Biennial of Contemporary Art*, Luxembourg
Young Danish Artists, Sint-Lukasgalerij, Bruxelles
Le Printemps de Cahors, Cahors
Contemporary Art from Denmark and Sweden, Württembergischer Kunstverein, Stuttgart
Gallery 400, University of Illinois-Chicago
Here Now—New Art from Denmark, Artspace, Sidney
Scandinavian Art, Liechtensteinische Staatliche Kunstsammlung, Vaduz, Liechtenstein
- 1997 *New Documentaries*, Museum of Modern Art, New York
10 Nordic Female Art, Town Hall of Lund
det extra, Riksställningar, 5 different locations
art calls, curated Jacob Fabricius, Copenhagen
As Large as Life, Raum für Kunst, Graz
Letter and Event, Apex Art, New York
G1, Galerie Mehdi Chouakri, Berlin
Human Conditions, Helsinki Kunsthall, Helsinki
A Scenic Detour through Commodity, Maastricht
Joy Joy, Transmission Gallery, Glasgow

When I visited Søren Welling's Small Town Museum, Søren Welling showed me a painting he had painted himself; he read for me one of his own poems; he gave me photocopied pamphlets on the interest system's bad influence on the nation's morale and economy; he spoke from the pulpit of his own church and told of how he had just hired two nurses to write a play for his own theatre. In the past he had invited, for example, the Busker Priest* to hold mass at his church.

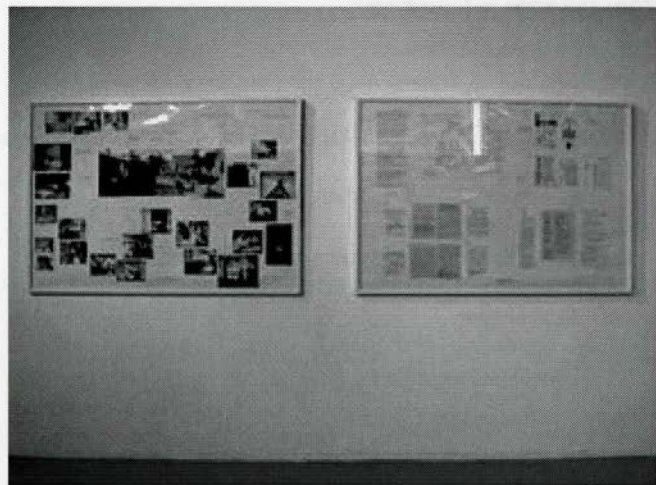
According to Søren Welling, the museum was built in order to achieve a greater coherence in the world. This dream reaches its fruition as one tourist bus after another drives in to his Small Town Museum to see his life's work.

I visited the museum in 1995. About eight months later, I drew a map of his compound from memory. I heard from a friend who had seen it on the news that Søren Welling was dead, and that there were a great deal of problems connected to the preservation of his museum, as he had built all his buildings without building permits, and that it would cost 300,000 Dkk. to purchase them.

From Busker Queen Ingeborg, who will be performing in a future piece, I heard that Søren's son is now running the museum.

Gitte Villesen, *November 1998*

* The priest Bork Hansen, was given the title Busker Priest because he had made it a tradition to perform masses for the buskers at the yearly fair in Løgumkloster.



Søren Welling's Small Town Museum, 1998

Gillian Wearing

Lives and works in London

Selected Solo Exhibitions

- 2002 *Gillian Wearing*, Museum of Contemporary Art, Chicago
- 2001 Angel Row Gallery, Nottingham, England
Kunstverein München, Munich
Unspoken, Museo do Chiado, Portugal
Musée d'Art Moderne de la Ville de Paris, Paris
Fundacio "la Caixa", Barcelona
- 2000 Regen Projects, Los Angeles
Serpentine Gallery, London
Gorney Bravin + Lee, New York
- 1999 Galerie Anne de Villepoix, Paris
I Love You, Interim Art, London
- 1998 Gallery Koyanagi, Tokyo
Centre d'Art Contemporain, Geneva
Grossman Gallery, School of the Museum of Fine Arts, Boston
- 1997 Galerie Drantmann, Brussels
Kunstler Wiener Secession, Vienna
Jay Gorney Modern Art, New York
Dancing in Peckham, The Light Factory, Charlotte, NC
Chisenhale Gallery, London
Bloom Galerie, Amsterdam
Galleria Emi Fontana, Milan
Kunsthaus Zürich, Zürich

1996 Interim Art, London

Video Evening, De Appel, Amsterdam
Wish You Were Here, Le Consortium, Dijon, France
The British Council, Prague

1995 *Western Security*, Hayward Gallery, London

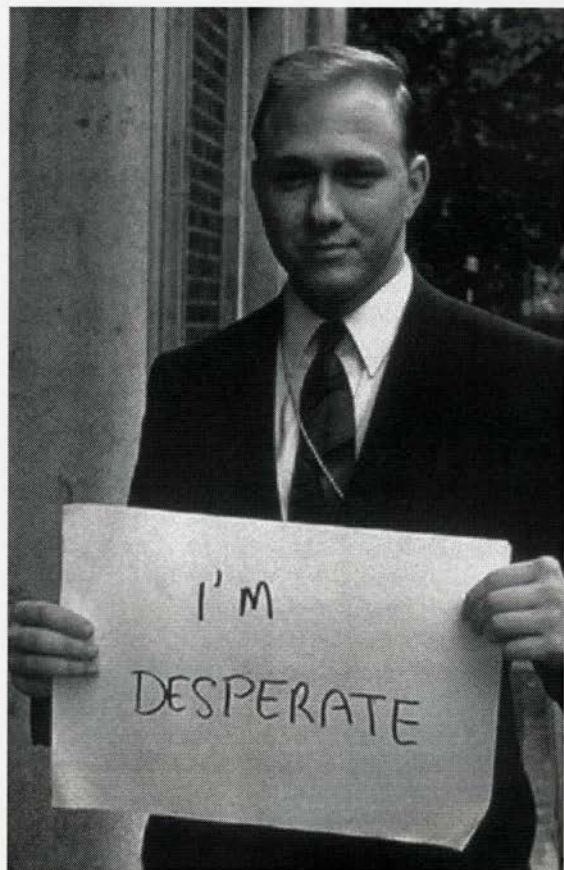
1994 Interim Art, London

1993 City Racing, London

Selected Group Exhibitions

- 2002 *Portrait as Performance*, Hand Workshop Art Center, Richmond;
Contemporary Art Center of Virginia, Virginia Beach
- 2001 *The Beauty of Intimacy: Lens and Paper*, Kunstraum Innsbruck
Revolving Doors, Apexart, New York
Drunk: A Video Installation, University of Iowa, Iowa City
IKON Gallery, Birmingham, England
- 2000 *Scopophilia*, Contemporary Art Center, Cincinnati
Intelligence: New British Art 2000, Tate Britain, London
Sydney Biennale, Museum of Contemporary Art, Sydney
Let's Entertain, Walker Art Center, Minneapolis
Makeshift: ArtPace, San Antonio
- 1999 *Rewind to the Future*, Bonner Kunstverein, Bonn, Neue Berliner
Kunstverein, Berlin
Rattling the Frame: The Photographic Space 1974-1999, SF Camerawork,
San Francisco
Search Light: Consciousness at the Millennium, Logan Galleries and Carroll
Weisel Hall, California College of Arts & Crafts, San Francisco
International Biennial, Istanbul

Gillian Wearing



*Signs That Say What You Want
Them to Say and Not Signs That
Say What Someone Else Wants
You to Say, 1992-93*

Andrea Zittel

Lives and works in New York and Joshua Tree, California

Selected Solo Exhibitions

- 2002 Gallery Side 2, Tokyo
Philomene Magers Projekte, Munich
Regen Projects, Los Angeles
Andrea Rosen Gallery, New York
- 2001 *Everlasting and Complete: A-Z Food Group and A-Z Eating Environments*, Massimo De Carlo, Milan
A-Z Cellular Compartment Units, IKON Gallery, Birmingham, UK
A-Z Homestead Units, Sadie Coles HQ, London
A-Z Sorting Trays, Susan Inglett, New York
- 2000 *A-Z Time Trials*, Andrea Rosen Gallery, New York
A-Z Time Trials: Free Running Rhythms, Regen Projects, Los Angeles
A-Z Time Trials, Galerie Franck & Schulte, Berlin
- 1999 *Andrea Zittel*, Deichtorhallen, Hamburg
Point of Interest, The Public Art Fund, Central Park, New York
A-Z Personal Panels, Sadie Coles HQ, London
- 1998 *RAUGH*, Andrea Rosen Gallery, New York
A-Z For You - A-Z For Me, University Art Gallery, San Diego State University, San Diego
- 1997 *Andrea Zittel - Living Units*, Neue Galerie am Landesmuseum Joanneum, Graz
- 1996 *A-Z Escape Vehicles*, Andrea Rosen Gallery, New York
Andrea Zittel - Living Units, Museum für Gegenwartskunst, Basel
The A-Z Travel Trailer Units, Louisiana Museum of Modern Art, Copenhagen
New Art 6: Andrea Zittel, Cincinnati Art Museum, Cincinnati

- 1995 *New Work: Andrea Zittel*, San Francisco Museum of Modern Art, San Francisco
Andrea Rosen Gallery, New York
- 1994 *Andrea Zittel: Three Living Systems*, The Carnegie Museum of Art, Pittsburgh
Comfort, Anthony d'Offay Gallery, London
- 1993 *Purity*, Andrea Rosen Gallery, New York
A-Z Carpet Furniture, Christopher Grimes Gallery, Santa Monica
A-Z Living Units, Jack Hanley Gallery, San Francisco

Selected Group Exhibitions

- 2002 *Passenger: The Viewer as Participant*, Astrup Fearnley Museet for Moderne Kunst, Norway
Surrounding Interiors: Views Inside the Car, Davis Museum and Cultural Center, Wellesley, MA
SiteLines: Art on Main, Addison Gallery of American Art, Phillips Academy, Andover, MA
Tempo, Museum of Modern Art, New York
Public Affairs, Kunsthau Zurich
- 2001 *Intentional Communities*, Contemporary Art Centre, Vilnius, Lithuania
Active Ingredients, American Center for Wine, Food and the Arts, Napa
The (Ideal) Home Show, Gimpel Fils Ltd., London
Against Design, Kemper Museum of Contemporary Art, Kansas City
Works on Paper From Acconci to Zittel, Victoria Miro Gallery, London
Without Hesitation: Views of the Olbricht Collection, Neues Museum Weserburg, Bremen
Plug-In: Unity and Mobility, Westfälische Landesmuseum Münster
A New Domestic Landscape, Galeria Javier Lopez, Madrid
Intentional Communities, Rooseum-Center for Contemporary Art, Malmö

Andrea Zittel

- Just what is it that makes trailer homes so different, so appealing?* Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson
Sammlung Daimler-Chrysler: New Acquisitions, DaimlerChrysler Contemporary, Berlin
Pyramid of Mars, Barbican Center, London
Against Design, Museum of Contemporary Art San Diego, La Jolla
2000 *Kulturbro 2000 (Cultural Biennial)*, Malmö
Made in California, 1900 – 2000, Los Angeles Museum of Contemporary Art, Los Angeles
Threshold: Invoking the Domestic in Contemporary Art, Contemporary Art Center of Virginia, Virginia Beach
What If, Moderna Museet, Stockholm
Elysian Fields, Centre Georges Pompidou, Paris
Quotidiana, Castello di Rivoli, Torino
Against Design, Institute of Contemporary Art, Philadelphia
1999 *Head Over Heels. A Work of Impertinence*, Musée d'Art Contemporain de Montréal,
Micro Space Global, MAK Center for Art and Architecture, L.A.
Formulas for Revelation, The Rotunda Gallery, Brooklyn
Weird Science, Cranbrook Art Museum, Bloomfield Hills
1998 *Emotion*, Deichtorhallen, Hamburg
Berlin/Berlin, Berlin Biennale, Berlin
Inglenook, Feigen Contemporary, New York
Wild/Life or the Impossibility of Mistaking Nature for Culture, Weatherspoon Art Gallery, Greensboro
Travel & Leisure, Paula Cooper Gallery, New York
Eins, zwei, drei! Haus dabei! Landschaftsverband Rheinland Rheinisches Industriemuseum, Oberhausen



A-Ž Pit Bed Customized by the San Francisco Art Institute, 2002

Suggested Reading

Basualdo, Carlos. *Cream*, London: Phaidon Press, 1998

Birnbaum, Daniel. "Reviews: What If: Art on the Verge of Architecture and Design," *Artforum*, December 2000

Bourriaud, Nicolas. "The Work of Art in the Age of Ecological Recycling: Benjamin's Aura turns Green," *Flash Art* # 167, Nov/Dec 1992

—. *Post Production, Culture as Screenplay: How Art Reprograms the World*, Lukas & Sternberg, New York/Berlin, 2002

—. *Relational Aesthetics*, Dijon, les presses du réel, 1998

—. *Traffic*, CAPC Musée d'Art Contemporain, Bordeaux, 1996

Elger, Dietmar, ed. *Felix Gonzalez-Torres: Catalogue Raisonné*, Essays by David Deitcher, Dietmar Elger, Rainer Fuchs, Andrea Rosen and Roland Waspe, 1997

Grosenick, Uta, ed. *Women Artists in the 20th and 21st Century*, Cologne, Germany, Taschen, 2001

Grosenick, Uta and Rierenschneider, Burkhard, eds. *Art Now*, Taschen, 2001

Heiser, Jörg. "Disco/Discontent," *Frieze*, No. 51, March 2000

Jacobsen, Marjorie, ed. *Art & Business, New Strategies for Corporate Collecting*, Thames & Hudson, London, 1993

Jones, Ronald. "'Regarding Beauty' at the Hirshhorn Museum, Washington D.C.," *Artforum*, January 2001, pp. 109-110

Kalmár, Stefan, ed. *Rule Book: Angela Bulloch*, London, 1998

Michael Davidson, "Hearing Things : The Scandal in Deaf Performance," in *Signing the Body Poetic*, ed. Dirksen Bauman et al. Berkeley: University of California Press

Nico, Israel, "Public Offerings," *Artforum*, Sept. 2001, 190.

Rizk, Mysoon, "Comfort," *New Art Examiner*, July-August, 2001, 90

Raphael Rubinstein, "Surveying the Scene I, America's Best: Regional Hopes & Recycled Tropes", *Art in America*, July 2000

Ruf, Beatrix, ed. *Pixel.Book. Angela Bulloch ZPoint*, Kunsthau Glarus, Glarus, 2001

Siegel, Katy. "Felix Gonzalez-Torres at Serpentine Gallery", *Artforum*, May 2001, p. 53

Toop, David. *Sonic Boom: The Art of Sound*, Hayward Gallery, London, 2000

Weil, Benjamin. "Ouverture: Ben Kinmont," *Flash Art*, Summer 1994

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