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Seeing double or déjà vu: a walkthrough of the exhibition Exhibition, Exhibition

Adam Carr

US artist **Tauba Auerbach's** contributions to the exhibition are *Enfold/Fold (inner)* (2010) and *Enfold/Fold (outer)* (2010) – two new paintings that combine themes she has visited in earlier pieces, among them language, typography and codes. Recently, Auerbach collaborated with a mathematician, designing symbols to represent new functions in logic – logic (or more precisely, systems of logic) being the main conceptual backdrop of her oeuvre, and something she explores on an ongoing basis through the language of drawing and painting. Her work often manipulates and upends convention through visual puzzles that are aimed to elicit a double take on the part of the viewer. *Enfold/Fold (inner)* (2010) and *Enfold/Fold (outer)* (2010) perpetuate this and take it further still, presenting as they do a pattern of inexact symmetry. The works are installed separately from each other, in the same position in each of the two rooms in one of the two exhibitions.

Nina Beier has conceived a new piece for the exhibition, which is shown twice. Beier's conceptually orientated practice pushes the understanding of art and the exhibition of art, by concentrating on and delicately subverting elements that are intrinsic to any work of art. Aspects of art production, conservation and staging, as well as the way in which a work of art might change from one exhibition to the next are some of the main issues that her work rigorously investigates. Often taking shape as a combination of sculptural and performance-led pieces, they also reflect on the roles of perception and interpretation. For *Trauerspiel (Tragedy)*, 2010 Beier made a sculpture, which she subsequently destroyed. She then explained the original sculpture and the various techniques used to make it to an actor who, based on her description, produced this exhibition copy. Should the work be exhibited again after the exhibition, the same procedure will be followed and a new version will be revealed. By showing the work twice not only plays on the format of the show but also draws attention to the fact that the work will never visually be the same twice. The two sculptures sit apart in the two rooms of one of the two exhibitions.

The idea of the double plays a significant part in **Pierre Bismuth's** work. *Simmetria Simmetrica (Symmetric Symmetry)*, 2003 Palazzo Madama, Torino and *Simmetria Simmetrica (Symmetric Symmetry)*, 2003, Cinema Lux, Galleria San Federico, Torino, are both part of a series of work comprising photographs taken in various locations that have a sense of architectural symmetry. The photographs are taken in different directions to illustrate the inherent symmetry in each location and each image is then internally inverted and subsequently framed. Each of the two pieces selected for presentation in this exhibition features a location in Turin, thus forming a mirror between the exhibition space and its surrounding context, in particular the city of Turin. They are exhibited in the same location in two different rooms. Also presented here are *From Humanity to Art, From Art to Humanity* (2001) and *From Exhibition to Exhibition and Vice Versa* (2010) – two works of art based on the idea that no two people will ascribe the same significance to the same word.

Gemelli (Twins), 1968) by **Alighiero Boetti** exemplifies his use of the double, in particular the

double self – identity being a predominant and recurring theme in his work. Boetti produced a photomontage incorporating two seemingly identical selfportraits, holding hands together in the same picture and sent it to fifty friends and acquaintances. Closer inspection, however, reveals that the two are not in fact physically identical but do contain differences. This is what Boetti was striving for – the formation of his “twin” self as an unequal, to highlight the relationship, or rather the difference, not just between people, but between any two related subjects. This resonates especially in this exhibition, considering that it is, in itself, a form of unequal symmetry, playing on the idea of the nuanced double.

Presented within a classic vitrine, calling to mind the display methods of the BeauxArts or early salon exhibitions, **Marcel Broodthaers**’s work *Deux tonneaux* (*Two Barrels*, 1966) involves two recurrent elements: the egg and the mussel shell. Using these throughout his work with his characteristic wit, Broodthaers forges a link to his home, Brussels, satirising its cultural identity while, at the same time, questioning the social function of a work of art. The piece features two wooden barrels apparently the same, though one contains egg shells and the other mussel shells.

As you oscillate between the two rooms inside one of the two exhibitions, the work by Lithuanian artist **Liudvikas Buklys** plays visually with the concept of the double, doubly. The work consists of two identical components that each contain two shelves alike which are installed in each room at the same height and at the same distance from the surrounding walls. This sculptural form recalls shelves that were commonly used in public institutions in the Soviet Union in the 1960s. Buklys’ interest lies in the fact that when reduced and placed in an exhibition space these ordinary objects are read as a piece of minimal art from more or less the same period of history. The double motif is everywhere in this piece: we see the same piece twice in the exhibition, we learn of its double meaning and each of the two parts of the piece has two symmetrical components.

Moi-Même-Soi-Même (*Myself, Oneself*, 1997) by **Maurizio Cattelan** could almost be seen as an act of theft. When in 1997, Carsten Höller conceived an exhibition for Galerie Air de Paris, Cattelan chose to copy the exhibition in its entirety – from its title and all of the works presented to the press release and even the price list – in Galerie Emmanuel Perrotin next door. The exhibition was installed in exactly the same way to form a mirror and a link between one gallery and the other. While subverting the art market, Cattelan was eruditely observing the main artistic strategies for which Höller is best known and which engage heavily with the double – and doubling them. As Cattelan remarked: “This work is a portrait of Carsten Höller from behind.”

Chinese artist **Zhang Dali** brings four recent works to the exhibition: *Zhou Enlai Welcomes the Premier of Burma* (2010), *Zhou Enlai Welcomes the Premier of Burma, 2010 and 1952 Army Sport Meeting 1 and 2* (2010), which are part of a series he has been working on for a number of years. The series, like much of his work, responds to the changing social environment in China – its troubled past and its current identity. It features images that have been doctored by the media and published in various magazines, newspapers and advertisements, alongside the original, unedited images, so pitting the fabrication against reality. While some of the changes are clearly and instantly apparent, others are more discreet – the viewer is challenged to detect the differences between the images.

The work by Lithuanian artist **Gintaras Didžiapetris**, *Twin* (2010), was conceived specifically for this exhibition. The piece consists of a photograph that documents another work of art by Didžiapetris that will be exhibited only through this media. Rather than drawing comparisons between existing subjects and objects, the artist considers the way of embodying difference in a single work. In this way, Didžiapetris draws a parallel between the conceptual material of his work and the nature of the exhibition, in particular its layout, by focusing on the terrain between the two rooms in each of two exhibitions rather playing or being part of them.

Berlin-based artist **Jason Dodge** also considers the division of two rooms and specifically the moment in between them. As its title suggests, *Poisoned Hemlock Beneath A Wall And In Two Rooms* (2007) intersects the wall that divides one room from the other in one of the exhibitions so that it traverses both rooms. While the work can be seen from both sides of the wall (and, interestingly in relation to this exhibition, at exactly the same point either side), the poisoned segment of the hemlock is left out of sight as it runs directly underneath the wall. Making otherwise overlooked aspects of the exhibition space apparent to the viewer, the piece also addresses the themes of displacement and concealment so characteristic of this artist's work, and encourages the viewer to "unpack" mentally what they see or, in this case, what they don't see.

Danish artist duo **Michael Elmgreen & Ingar Dragset** have been working together since the mid 1990s. Their work predominantly explores the intersection between art, architecture and design, and the social function of public and private space. Much of their concentration has been guided toward the institution and gallery space as well, specifically the ideology of the white cube and the presentation of art. For the exhibition, the work *Powerless Structures, Fig. 136* (2002) is exhibited twice, each in the same place within two rooms inside one of the two exhibitions. It is part of a series of door pieces that reflect on standard assumptions regarding space and the way in which space and architecture can shape behaviour. As with the other pieces in this series, they could be seen as a portal leading us outside of the exhibition space into the world outside. Also presented, *Powerless Structures, Fig. 19* (1998) features two pairs of Calvin Klein underwear inside two pairs of faded blue Levi's jeans. Again, the theme of the double is at work, drawing attention simultaneously to the artists working relationship as an artistic duo and to the idea of the double act. One could think here of other working duos, Gilbert & George or Laurel and Hardy.

Italian artist **Lara Favaretto** is best known for her work which animates everyday objects and instills a sense of a comic, almost absurdist, yet highly poetic reading of the world around us. Yet the playful, celebratory visual language employed by Favaretto is often wilfully undercut by a simultaneous resignation to failure. *Lost & Found* (2002) is a series of pieces which she has been working on for more than ten years. It consists of suitcases obtained by the artist from a state-run company that organises auctions of unclaimed property, as well as from flea markets, and some that were given to her as gifts. Each suitcase contains a number of objects collected over one year; once filled, Favaretto locks each suitcase and throws away the key. Vitally, their contents are never declared or revealed. A certain sadness is implied by the suitcases' installation, evoking the circumstantial nature by which they have come into place. As it might seem that other visitors have left the objects in the exhibition space, they induce a double take in the viewer. The exhibition includes two works from the series, an early piece from 2004 presented in one room, and a more recent one from 2010 in the other room in the same exhibition, investigating the artists series and the different possibilities contained in one idea.

Again the double take is at work in the work of **Ceal Floyer**. Floyer's pieces take a sharp look at everyday objects and situations, calling on the viewer to inspect them more closely. They are perhaps best characterised by their conceptual simplicity that closer inspection eschews to unearth complex conundrums that often feel as though they need to be solved. *Half Full* (1999) and *Half Empty* (1999) are two photographs that appear to be the same image, separated only as their titles suggest, by the viewer's gaze (either optimistic or pessimistic) and by their installation (they are placed in the same position in separate but adjacent rooms). While on close scrutiny of the two, going between one room and the other, they seem to be identical, they are, in fact, printed from separate negatives. Furthering this sense of separation, Floyer requested that the same collector may not acquire both pieces. Both pieces underline the idea that two things which might seem uniform may have greatly diverging meanings and be interpreted very differently.

The work of **Claire Fontaine** could be seen as a whole working double, for she operates within the confines of duplication, adopting the visual identity of other artists and appropriating their works. *Lever (Version Anglaise – English Version, 2010)* and *Lever (Version Italienne – Italian Version, 2010)* are two pieces based on a seminal work by Carl Andre from 1966. Each is composed of 137 firebricks lying against each other in a line and bearing the front covers of French philosopher Gilles Deleuze's book *Difference and Repetition*. In keeping with the exhibition's presentation of two works by the participating artists and the examination of the ideology within a series, Fontaine's pieces here are the same work in two different versions: Italian and English.

The work of **Hreinn Fríðfinnsson** utilises a diverse array of materials and spans the media of drawing, photography and installation. It is, perhaps, best defined by its lyricism and poeticism that move beyond the dullness of the objects it uses to question the mundane nature of everyday life. *A Pair* (2004) presents one shoe positioned on the floor next to a mirror so as to construct a pair.

Through his work, **Simon Fujiwara** traces and rewrites history, specifically his own. The majority of his work is delivered through his own narration; he performs his work in carefully constructed environments using objects that function both as props to accompany and underline aspects of his narrative and as standalone pieces. His work takes the form of lectures in which autobiographical facts and fiction clash and trade places. Recently, his work has moved progressively into sculptural territory though retaining the characteristics which mark his performances and give them their compelling uniqueness. Fujiwara has conceived two new pieces for the exhibition which address the specific concept of the show, its format and installation. In one room we see *A Complete History of History Repeating Itself, 1st Edition* (2010); in the other, *A Complete History of History Repeating itself, 2nd Edition (with Full Colour Illustrations)* (2010).

Ryan Gander has been working for a number of years on a practice that frequently presents seemingly fractured narratives to the viewer with an emphasis on the process of understanding or deciphering, rather than on the arrival at a single conclusion. His work covers disparate subject matter and has taken the form of photographs, drawings, film, installations, sculptures and even clothing and lectures. Gander's work reflects some of the central themes of this exhibition, particularly the desire to question the manner in which art and art exhibitions are commonly interpreted and perceived and the desire to elevate the viewer's own role in the construction of the exhibition. The two works, *Fear in pink and mauve* (2010) and *Curiosity in baby blue and cream* (2010) both feature two sheets of plywood installed side by side at exactly the same height. In one work one board is pink and the other is mauve; in the second, one board is baby blue and the other is cream. The boards in each work are all identically scratched and splintered, and have flat-head screws rotated to the same position. The question remains: can we see any differences? Another new work by the artist, and one that has been specifically created for this exhibition, is *An alternative timeframe for a museum show* (2010), involving two standard museum monitors displaying a TV industry one-minute countdown clock. One clock appears to count down a minute but has, in fact, been adjusted to count out 51 seconds. 40 seconds of this time shows the clock on the screen and in the final 20 seconds a blank screen is displayed. The other monitor has the exact same clock but running in real time. Both clocks are on a loop and there is a nine-second loss in every minute, which relates to an average loss of programming time by commercial television channels, as opposed to publicly funded ones, in order to make time for advertising to produce revenue.

The double has played a significant part in the work of **Carsten Höller**. His pieces set out to challenge and disorientate the viewer, and those presented in this exhibition do just that. *Moi-Même-Soi-Même (Myself, Oneself, 1997)* relates to the work of the same name by Maurizio Cattelan (also featured in this exhibition and an identical copy of the work here by Höller). In *Moi-Même-*

Soi-Même we see a man looking into a mirror, but we are left wondering if the reflection is indeed of the same person or of somebody else and to speculate over the subject's true identity. *Tokyo Twins* (2005) also involves the use of symmetry and seemingly identical subjects. Shown on two monitors and installed in the exhibition at a distance from each other, we see a pair of twins, one of whom announces "I always say the same as what you say", to which the other responds, "I always say the opposite of what you say". The first answers, "I always say the opposite of what you say", and the second replies, "I always say the same as what you say". The work plays the two related subjects off against each other in a loop; consequently our attention continually oscillates between the two components. The work is thus analogous to the exhibition as a whole, which likewise, sends the viewer on a physical and mental journey, back and forth between the two rooms in an attempt to arrive at a conceivable whole.

US artist **Roni Horn** has investigated issues of gender, identity and androgyny in a career that spans thirty years. Her work has made great use of the double, in particular those that explore human identity and nature and which are produced in pairs or in series. Often adopting the language of minimalism, her work boasts great virtuosity and a sharp, elegant control. *Still Water (The River Thames, For Example)* (1999), shown in this exhibition, comprises six photographs accompanied by texts. The photographs document the River Thames in London, while the texts function as a form of footnotes to the pictures. The series is shown in two rooms, drawing a connection between the structure of the works and that of the exhibition, and once again, calling on the viewer to move between one room and the next.

Douglas Huebler was a pioneer of the conceptual art movement, the basic premise of which was that the ideas – the concepts – behind a work of art are more important than the work itself or its execution. He produced work in numerous media often involving documentary photography, maps and text to explore social environments and the effect of passing time on objects. His *Variable, Location and Duration* series of photographs, for which he is, perhaps, best known, may at first appear dry, highly calculated and impersonal, yet on closer inspection they are poetic and demonstrate, in various ways, the beauty of human existence. Each piece comprises framed photographs, accompanied by text detailing the process of each. The two pieces by Huebler presented in this exhibition, *Variable Piece no. III London* (1974) and *Crocodile Tears: The Great Corrector (Mondrian III)* (1990), resonate greatly with the exhibition. Both – the two pieces and the exhibition as a whole – have in common the act of perceiving something and seeking out its likeness. For *Variable Piece no. III London* (1974) Huebler photographed a number of mannequins and allowed no more than ten seconds to pass before taking a picture of a passer-by whom he felt looked most like them. *Crocodile Tears: The Great Corrector (Mondrian III)* (1990), is part of a series of pieces, each of which features a cartoon strip with a central character who identifies and corrects the "mistakes" of the masters, in this case Piet Mondrian.

Nov. 18, 1969 Today series No.76 (1969) by **On Kawara** is part of his seminal series of work known collectively as *Today*. The notion of time is the dominant theme for this series, comprising paintings that bear the date on which they were created. The artist started the series on 4 January 1966 and has worked on it every day since. The language and structure of the date is always in keeping with the country in which Kawara is located at the time. Each piece has to be completed by midnight on the day it is painted, otherwise it is destroyed. The piece shown here is one of a few exceptions in the series, in that it contains two paintings produced on the same day. As each of these is carefully executed by hand (like every other painting in the series) they draw the viewer, in line with the context of this exhibition, to seek out any differences between them.

US artist **Louise Lawler**, since the 1970s, has focused on the mechanisms and conditions of the presentation of art and its ownership. Lawler uses photography to document the work of other

artists in various locations and states – in the process of being installed in museums or on the walls of an art collector’s home, for example. Through this recording, her pieces might be seen as a form of shadow of works of art by other artists. This exhibition presents two related pieces, *Hedge Fund (Sugar)* (2008) and *Hedge Fund (Here’s Looking)* (2008), both of which focus in varying detail on the same work by Andy Warhol (a portrait of the artist Joseph Beuys). The pieces are installed in the same way in separate rooms.

Kris Martin’s practice questions the notion of time and highlights the fragility of our own mortality. His pieces – highly lyrical and deeply poetic – are produced in the spirit of conceptualism. Playing on the themes of time and luck, *Self-portrait (playing cards)* (2008) consists of one full deck of regular playing cards (fifty-two cards plus two jokers) that has been thrown into the air and landed randomly on the gallery floor. A second deck of cards has been carefully added to the piece, mirroring the outline of the first. For the viewer, it is unclear which deck determined the position of the other. The use of cards and the idea of play is an important element in the creation of this accidental sculpture. Just like a game of cards, which is uniquely played out each time, the piece can never be exhibited in the same way twice.

The theme of doubling is a central element in the work of **Jonathan Monk** whose pieces regularly draw their inspiration from those of other artists. Reaching into the past and looking, in particular, at the strategies of conceptual artists, he adopts their language and infuses it with references to his own personal history, as well as everyday anecdotes and his own ideas. *Separated* (2002) is a part of a series that informs the exhibition’s particular structure, layout and presentation. For this series, Monk has taken found photographs of couples and torn them apart, splitting the couples; he has then framed them independently and requested that they be positioned in the exhibition space in separate places. The viewer has to walk from one room to the next in one exhibition to see both pieces and to bring the couple back together, albeit mentally. *Before A Bigger Splash* (2006) and *After A Bigger Splash* (2006) also play on the idea of separation. Almost identical, the titles describe a state of action ironically not evident within the pictures. They are, in fact, near replicas of the painting *A Bigger Splash* (1967) by acclaimed British artist David Hockney, but each one here is devoid of the eponymous splash.

The work of **Alek O.** deals with memory; the works she produces, often utilising ready-made objects, are infused with a personal narrative that she brings to the arena of the exhibition space. Her work transforms objects she has lived with and which belong to her personal domain into sculptures, often changing their form along the way so that they become synonymous with specific periods of art history, minimalism and conceptualism. *Il conico* (2010) and *Corkscrew* (2010) exemplify this strategy. *Il conico* (2010) is the fusion of a kettle she received during her first year of design studies in Milan. The kettle was designed by Aldo Rossi and then produced by Alessi from 1986, and altered here by the artist in 2010. *Corkscrew* (2010) chronicles the migration of her family: it was originally bought by her great grandfather in Italy and taken to his house in Argentina. The artist’s mother then inherited it and two years ago, when the artist was in Argentina visiting her family, her mother gave it to her. The corkscrew then went back with her on her return to Milan where she is currently based. While connecting with the exhibition in many ways, these pieces most notably resonate with its exploration of work produced in series and in different versions, focusing on the possibilities contained in one idea. The two pieces are shown individually and positioned in the same location in each of the two rooms in one exhibition.

While **Giulio Paolini** is considered one of Arte Povera’s leading components, he is master in conceptualism. He has closely investigated the relationship between works of art, the exhibition space and the presentation of art, along with any crossover between these elements and the way in which they impact on the viewer’s behaviour. One of the key strategies of his work is the bringing

together of two identical objects in close proximity, reflecting back on the viewer and disturbing the conventions of how one sees things. Paolini has responded to the theme of this exhibition by choosing to show his first painting, *Disegno geometrico (Geometric Drawing, 1960)* at one end of the Manica Lunga, and his most recent piece, a copy of that first one, painted exactly fifty years later, at the other end. These works are an exception to the format and structure of this exhibition in that they cross over the two separate exhibitions.

Giuseppe Penone has explored the connection between man and nature in his work since the 1960s. His work rigorously mines the interface between the human body and all that surrounds it. His most iconic work *Rovesciare i propri occhi (Reverse your eyes)* (1970), for example, documents Penone wearing mirrored contact lenses, rendering him blind, but offering us the view that he should see. His work presented in this exhibition, *Essere fiume 6 (Being River 6, 1998)*, features two identical stones – or so it seems – displayed alongside each other. Each stone however, has a very different origin: one has been taken from a mountain river, shaped by nature with all its nuances and features; the other has been sculpted by hand to match the form of the first as closely as possible. The viewer is left to decide which is which, while positioned to grapple with the pervasive concept of humanity imitating nature, or man versus nature as the piece does so acutely and lyrically.

A figurehead of Arte Povera, **Michelangelo Pistoletto** combines modern and historical images and ideas through the use of diverse materials and references. The mirror is a recurring theme in his work, used as a means of extending vision beyond its apparently normal potential. *La conferenza (The Conference, 1975)* plays with the reflection of one subject looking at another. Part of a series of works Pistoletto created with the camera, it considers the phenomenon of power. The piece we see here emerges from an event at Galleria Christian Stein, Turin, in 1975. A conference speaker and his audience were each given cameras and were requested to take a photograph at the same time: the audience of the conference speaker and the speaker of the audience. *Cinque Pozzi (Five Wells)* (1965-1966) is one of Pistoletto's most interactive pieces. Comprising a number of floor-based mirrors – mirrored wells as indicated by the title – the work is centred on the encounter between the objects and the viewer. In addition to seeing ourselves in the work, we see an altered view of the exhibition space, making us cognizant of being a component not only of this work but of the exhibition as a whole.

Using the language of conceptualism, the work of Cuban artist **Wilfredo Prieto** offers a poignant and insightful social commentary, whether about the space in which it is displayed or its surrounding context. While some of his pieces are monumental in scale, others are more ephemeral and transitory – but all have a sense of site and situational intent and are executed with a special brand of humour. The two presented in this exhibition, *Milk with Coffee* (2009) and *Cuba Libre* (2010), both include two puddles of liquid installed directly next to each other, but in such a way that they appear to be perpetually on the brink of merging. One work contains puddles of coffee and milk, while the other comprises Havana Club rum and Coca-Cola.

Dan Rees is a British artist whose work harnesses a nostalgic and often humorous approach to the construction of art. At once erudite, yet seemingly casual, it employs a variety of media: filmmaking, photography and sound and, more recently, sculpture and painting, are all brought in to forge a bond between his own family, the family of conceptual art, popular figures and his home town of Wales, often as a play on art and art making itself. The two pieces displayed in this exhibition, *Variable Peace vs Jonathan Monk* (2006) and *Variable Peace vs Simon Starling* (2006) belong to a series in which Rees has recorded games of table tennis he has played against other artists. The inspiration for this work emerged from the artist's encounter with Alighiero e Boetti's illuminated panels at London's Tate Gallery that flashed Ping-Pong-Ping-Pong. This piece led him

to consider table tennis as the perfect game for conceptual artists to play in their spare time: simple, quietly intelligent and elegantly controlled. The series so far includes recordings taken during games played against Jonathan Monk and Simon Starling, both of which are shown here. The game of ping pong corresponds perfectly with the exhibition when considering that the exhibition in itself is a form of game play and one which casts a dialogue between one side and another, leading the viewer's attention constantly back and forth.

Mandla Reuter's practice engages with aspects of institutional critique and of staging, both from within and beyond the visual arts. His work asks questions regarding space and display, exhibition and perception. Another recurring element in Reuter's work is his interest in the parameters of film production and the translation of this production to the production of art. *The Rules of the Genre* (2010) and *The Rules of the Genre* (2010) comprise two manholes – each is displayed in one of the two rooms inside one of the exhibitions. They are accompanied by a credit card and an identity card placed beneath them and ultimately situated out of view.

Warning (2007) by Swiss artist **Pamela Rosenkranz** cautions the viewer from both sides of one exhibition. While one piece declares, "You should not forget about this warning", the other demands, "You will not forget about this warning". The work echoes the theme of the exhibition not only by virtue of its being comprised of two separate but related parts and by necessitating being shown in two different but adjacent rooms; but also in its exploration of issues of memory and perception, both of which are very much central to this exhibition.

Conceptualism and minimalism, the artists associated with these periods and specifically how they challenged art and its understanding are some of the influences for **Tino Sehgal's** work. His work is devoid of material objects, made as they are of nothing but time, space and human interaction. On the sale of his work, the artist stipulates that there be no written set of instructions, no receipt, no catalogue and no pictures. While challenging the viewer, his pieces demand that their experience of them constitutes as much of their entirety. Sehgal has responded to this exhibition by presenting his first piece *Instead of allowing some thing to rise up to your face dancing bruce and dan and other things* (2000), twice – a gesture which is unique to this exhibition. Sehgal is interested in the viewer comparing the two versions of the same work, which, as with all of his pieces, will unfold differently in terms of actual choreography each time. The piece involves an enactment of postures derived from Bruce Nauman's work *Wall Floor Positions* (1968) and Dan Graham's work *Roll* (1970), with other movements to connect those particular postures together. Two interpreters carry out the piece throughout the entire duration of the exhibition.

The work of **Andreas Slominski** is infused with plenty of humour and a sense of doing the easiest of things in the hardest way possible. His ongoing series of traps are related to the history of sculpture, both formally and conceptually. While they make use of ready-made objects and appear as elegantly produced sculptures, they also have a specific function: each one being designed to trap a specific species of animal, they also ensnare the viewer, who seeks to understand how they may or may not work. This exhibition offers two traps, *Habichtfalle (Hawktrap)* (1999) and *Mausefalle (Mousetrap)* (2005).

UK-based artist **Matthew Smith** transfers often mundane objects, into beautiful and highly compelling sculptures. Attracted to the aesthetics within the most banal items, he frequently works in series to show a particular idea in different states and to highlight the inherent ambiguity and paradoxes. For this exhibition, Smith presents two sculptures *Duvet with Stand No. 5* (2007) and *Duvet with Stand No.6* (2007).

US artist **Mungo Thomson's** diverse practice is marked by an acute awareness of the aspects and rituals of daily life, particularly those that could be overlooked or considered peripheral or outside the common perceptual frame. His projects deal with the silences, pauses, digressions and voids that

form the “negative space” of our commonly held cultural narrative. Employing an array of media and approaches, Thomson’s subjects have ranged from film and video work to sculpture and installation, from sound pieces and publications to drawings and textiles. In a new work conceived specifically for this exhibition, a photograph has been taken of one side of the dividing wall in one of the two exhibitions and then printed out twice. One print has been framed and hung so that it covers the exact same part of the wall that it depicts. The second print has been framed so that its reverse side, showing the branding and logos of the photographic paper, is visible to the viewer; this has been hung on the other side of the wall. The work is titled *Back of Photo of Back of Wall (Castello di Rivoli)* (2002-2010).

A number of works shown in this exhibition by **Kerry Tribe** rigorously examine some of the most central aspects of her work: memory, subjectivity, doubt and representation. They relate to the artist’s recently completed project which focuses on “H.M.,” an anonymous patient who underwent experimental brain surgery in the 1950s. As a result of his surgery, H.M. suffered amnesia and was unable to sustain any memories beyond twenty seconds. The two works *Mirror Tracing Task* (2009) and *Mirror Tracing Task* (2009) are displayed in the same position in two separate rooms in one exhibition, so that the mirroring in the pieces is reflected in their presentation. Each one documents a motor skill, a task usually given to patients suffering from memory loss both to test and improve their memory. One image contains a pair of hands, whereas the other does not. While moving from one exhibition to the other, the viewer’s memory is also tested. Is the second image exactly the same as the first? What are the differences, if any? *Mental Rotation Test (A-J)* (2007) also deals with memory and perception. Mental Rotation is the ability to rotate representations of two-dimensional, or in this case, three-dimensional images. However, as we look at the work and follow the interplay it may become apparent that the two shapes contained in each image are in fact not the same shape.

Tris Vonna-Michell is best known for his uniquely shaped performances, which lead audiences on a narrative journey oscillating between fact and fiction, encompassing vastly diverging moments in history. They are notable for the tight, seemingly flawless manner in which they are articulated – which ranges from poised eloquence to moments of slang synonymous with his birth town – and for the speed in which they are performed. The work of art in this exhibition, however, changes our understanding of his work – notably they do not involve his physical presence or a direct act of performance. It consists of a box set that functions as a chronicle of another of his project’s evolution and as an attempt to bring together various text-and image-based fragments of this work in its previous incarnations. The box set is opened and split in half. Each half is then displayed on two different tables which, in turn, are installed in the two rooms of one exhibition. The content is an amalgamation of narratives, images and transcriptions relating to his works *Wasteful Illuminations (Japan)* (2008) and *Monumental Detours/Insignificant Fixtures (Detroit)* (2008). The merging of these two in this split-table installation constitutes the basis of his new piece, *Balustrade* (2010) – a shadow or a double of his other work.

Ian Wallace has constructed a continuous project throughout his career, resulting in works of art that primarily use photography both literally and ideologically, and which investigates the relationship between artists, works of art, the arena in which they are exhibited and their reception by the audience. Often executed in series, his pieces are intended to interplay with each other and, as such, weave a complex web of relationships. They reach out to the viewer, concentrating on the act of looking itself. While capturing slightly different views of the same area of the MACBA museum in Barcelona, so holding a mirror up to the context of art and drawing our attention to another museum in turn, both pieces presented here depict work by another artist, Lawrence Weiner, whose work also features in the exhibition.

Known for coining the widely used expression “In the future everyone will be world-famous for 15 minutes”, **Andy Warhol** is one of the most revered artists of all time. His work uses the concept of fame through the aesthetic and language of advertisement, transferred to the visual arts, to great critical effect. While celebrating the famous and those associated with fame, including iconic subjects and objects, his work has also evolved to point to his fascination with mortality, in pieces that depicted imagery associated with death and disaster and revealed a more troubling side of American culture. Of vital importance to Warhol’s work, and an artistic strategy for which he is best known, is use of repeating, doubling and pairing the same subject, and connectedly his work in large series in which the same subject would be painted in different colours and either be finalised as a painting on canvas or silkscreen on paper, or most often a combination of the two. This exhibition offers two versions of some of his most celebrated work, a portrait of Marilyn Monroe and picture of flowers.

Lawrence Weiner is one of the leading and most celebrated artists of his generation. His work has been pivotal in the transformation of art and its understanding, making frequent use of language as a material object that gives the viewer a sense of ownership over the work and a key role in its development and meaning. The work we see in the exhibition, in the artists’ words, “not only engendered, but is specific to the exhibition, *Exhibition, Exhibition.*” The work, titled . . . *IN AS MUCH AS/IN AS MUCH AS* . . . (1972), is part of Castello di Rivoli’s collection.

Highly conceptual, **Christopher Williams**’s work looks at the superficiality of surface and exposes flaws in the fabrication of an image, using the language of advertising. Demonstrating the photography’s inability, or insufficiency when it comes to documenting the history and every element that makes up a subject or object, he extends his work literally beyond the picture itself. The titles of his pieces, which are notoriously long, catalogue the subject or object depicted as well as the production of the image itself. The two works presented in this exhibition belong to his “cutaway” series. They each show the same camera lens manufactured by Leica dissected in half. While appearing to be the same, each work is distinguished by the unique nuances of the paper and printing processes used to reproduce them, as indicated in both titles.

The two pieces shown here by **Aaron Young**, both of which bear the title *Focus On The Four Dots In The Middle Of The Painting For Thirty Seconds, Close Your Eyes And Tilt Your Head Back* (2010), are two new ones in an ongoing series. The series offers a different form of engagement with painting. Taking and playing on the idea of an autostereogram and relating to the theme of the exhibition, the paintings contain exactly the same image, but offer different interpretations depending on who is viewing them and how they do so. Following the instructions outlined in the title, each viewer will see a very different image from that revealed to somebody else who is looking at it at exactly the same time. The two pieces relate perfectly to the exhibition in that they are both concerned with altering and upending conventional and accepted ways of viewing and interpreting. They are predicated not only on a desire to transform the perception of art, to cause doubt and to encourage a second take of what has been seen, but also to make the viewer aware of their own position in the artwork itself.