

Exhibition	<i>EXHIBITION, EXHIBITION</i>
Curator	Adam Carr
Catalogue	Skira, Milan
Press Preview Opening Dates	Monday September 20 th , 2010, 11.30 a.m. Monday September 20 th , 2010, 7.00 p.m. September 21 st , 2010 - January 9 th , 2011
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Hours	Tuesday → Thursday 10.00 a.m. - 5.00 p.m. Friday → Sunday 10.00 a.m. - 9.00 p.m.
Entrance	€ 6.50 full price, € 4.50 reduced price
Location	Castello di Rivoli Museo d'Arte Contemporanea Piazza Mafalda di Savoia - 10098 Rivoli (Turin)
Education services and public programs	Education Department tel. 39/011.9565213 - fax +39/011.9565232 educa@castellodirivoli.org
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Event included in 

EXHIBITION, EXHIBITION**Manica Lunga Special Project****Curated by Adam Carr****September 21st, 2010 – January 9th, 2011**

EXHIBITION, EXHIBITION is an exhibition that sets out to explore and reflect on the roles of perception and interpretation in the experience of viewing both works of art and art exhibitions, revising the ways in which we commonly view them. It brings together artworks characterized by their use of doubling and symmetry; works produced in series – which as a result explores issues of artistic progression and development, change and variation; works that are visually deceptive; work produced in different versions with some even produced by different artists, and presents them in a display format that itself will be premised on and follow these ideas. Taking place in the museum's Manica Lunga building, for the exhibition the gallery space has been divided into two to form two separate galleries. In a further division, the two gallery spaces have been constructed with a wall in the centre so to comprise two rooms of equal size. Playing on the architecture of both gallery spaces, the specific selection of works and the requirements for their presentation results in the arrangement of works in one room to be partially mirrored in the other. The effect of this display, similar to a "spot the difference," encourages the viewer to not only look closely at the works exhibited but also, collectively, to detect and almost reconcile the differences between the two rooms in each exhibition.

Works by more than forty emerging, mid-career and well-established artists are presented, encompassing painting, drawing, sculpture, photography and sound, as well as installation and performance-based pieces. While the majority of artworks comprise those already in existence, including some selected from the museum's collection, the exhibition also features new commissions.

Looking at works distinguished by doubling and symmetry, those conceived as two seemingly identically parts and those in alternative versions and in series, and adapting these ideas to the exhibition's staging, *EXHIBITION, EXHIBITION* attempts to slow down exhibition viewing and make viewers question their own position and relationship to the works on view. It challenges the idea of the customary exhibition route, one that is commonly structured with a clearly defined beginning and ending point. *EXHIBITION, EXHIBITION* instead continually changes direction, insisting that visitors constantly go backward as well as forward to reassess, re-interpret and revisit and ultimately play a fundamental role in the exhibition and its possible mental reshaping. Guiding the viewer toward a form of detective work, *EXHIBITION, EXHIBITION* aims to inspire ways of seeing and interpreting in a manner not yet charted in exhibitions, offering an unorthodox exhibition experience and a new form of engagement that involves and challenges the viewer directly and asks them questions continually during their visit, and beyond.

Participating Artists:

Tauba Auerbach, Nina Beier, Pierre Bismuth, Alighiero e Boetti, Marcel Broodthaers, Liudvikas Buklys, Maurizio Cattelan, Gintaras Didziapetris, Jason Dodge, Michael Elmgreen and Ingar Dragset, Zhang Dali, Lara Favaretto, Ceal Floyer, Claire Fontaine, Hreinn Fridfinnsson, Simon Fujiwara, Ryan Gander, Carsten Höller, Roni Horn, Douglas Huebler, On Kawara, Louise Lawler, Kris Martin, Jonathan Monk, Alek O. Giulio Paolini, Giuseppe Penone, Michelangelo Pistoletto, Wilfredo Prieto, Dan Rees, Mandla Reuter, Pamela Rosenkranz, Tino Sehgal, Andreas Slominski, Matthew Smith, Mungo Thomson, Kerry Tribe, Tris Vonna-Michell, Ian Wallace, Andy Warhol, Lawrence Weiner, Christopher Williams, Aaron Young

From the text in the catalogue
The Manica Lunga As A Visual Instrument
by Andrea Bellini

...What remains at the end of this day is what remained
yesterday and will remain tomorrow:
the boundless, insatiable longing to be always the same and other...
(Fernando Pessoa, *The Book of Disquiet*)

Who is the other? And who am I? A single entity, a double, or a multiplicity of things? The idea of the double is a recurrent theme in philosophy, particularly contemporary philosophy, just as it pervades literature and art. Since classical antiquity, literature has always been obsessed with the problem of identity, the anxieties of the "ego" and of its innumerable doubles. In fact, the double, in its inherent ambiguity, allows us to investigate not only the problem of identity, but also the equally complex issue of the relationship with the other, and therefore the representation of the other. How do we give the other a voice? How should the other be portrayed? Through the prism of the double, literature can present the other as an expression of the self, the double often reflecting a crisis in the subject: the ego is the theatre where a host of actors play out a tragicomedy, all contending for an identity that is possibly unattainable. The double is thus also the place where literature lays bare an ego that is full of itself, that freezes the world and the question of the other into a unilateral vision of things. This process forms the basis of the plot of *Il Visconte dimezzato* (*The Cloven Viscount*) by Italo Calvino. At the end of the novel, Medardo the viscount (the incarnation of contemporary man in his alienated, divided state) is sewn back together into a unified whole who is superior to the original precisely because he embodies both positive and negative. This is only one of the possibilities offered by the theme of the double in the field of literature; the question of multiple identities and the infinite multiplication of masks (one mask always revealing another) is evident in the work of writers such as August Strindberg, Luigi Pirandello, Fernando Pessoa and Philip K. Dick - to cite just some examples.

In the visual arts, the idea of the double is approached in ways just as complex and varied as those found in literature, and although the theme may be less commonplace, it is no less important. The concept of the double has always fascinated artists - consider, for example, the recurring theme of the ancient myth of Narcissus - but it was only during the second half of the 20th century that the idea began to be investigated more fully. Andy Warhol, for instance, uses the concept of the double to challenge the traditional distinction between an original work and a copy, placing the same value on both, while for Alighiero Boetti, the double assumes a fundamentally existential and behavioural connotation. For Maurizio Cattelan the double can quite simply represent the act of theft, which he explored in 1997 after seeing Carsten Höller's solo exhibition at Air de Paris gallery, reproducing it perfectly (including the press cuttings) in Galerie Emmanuel Perrotin. In the work of Ceal Floyer, on the other hand, the double takes the form of two identical photographs of a full glass of water, to which he gives two different titles, half-full and half-empty, the inference being that there are no facts, just their interpretation.

EXHIBITION, EXHIBITION, curated by Adam Carr, is a broad retrospective show featuring works from the past sixty years relating to this concept. The exhibition contains two exhibitions that have two rooms each and the two rooms in each exhibition mirror each other. However, beyond its dual layout, *EXHIBITION, EXHIBITION* is also interesting because of the internal duplications in each one of the works. Visitors are

invited to enter a strange optical room in which the experience of “seeing”, or rather, “seeing double”, is transformed into an extraordinary intellectual adventure. *EXHIBITION, EXHIBITION* is a site-specific project conceived by Carr for the Manica Lunga, one of the most problematic spaces in the museum to install works in. It is a long corridor 6 metres wide and 147 metres long: the exact opposite of the classic, neutral “white cube”. The idea was to add value to these spatial constraints by commissioning a series of exhibition projects custom-designed for the space. Carr has interpreted the long corridor of the Manica Lunga as a kind of fantastic visual instrument, an immense kaleidoscope that duplicates images, thus multiplying our vision of the world and our experience of art.

[...] The British curator traces the history of art exhibitions and discusses the different ways art has been displayed, from the early curiosity cabinets of the 16th century to the most recent concept of the “white cube”. He goes on to analyse the themes of the double, symmetry, repetition, exchange and variation, and concludes by underlining that this exhibition represents a substantial change in direction from the traditional ways of designing, installing and experiencing an exhibition.

Tauba Auerbach

Born in 1981 in San Francisco, the artist lives and works in New York and San Francisco. In her works, where the graphic component is emphasized, Auerbach investigates how language and writing, through their own symbols, reveal the structure of the human mind. Her recent exhibitions include *Here, Now/And Nowhere*, Deitch Projects, New York. In 2010 she participated in the Whitney Biennial at the Whitney Museum of American Art, New York.

Nina Beier

Born in Aarhus, Denmark in 1975, the artist lives and works in Berlin. Since 2003 many of her works have been produced together with the Danish artist Marie Lund. Nina Beier creates performances and conceptual works with minimal structures on themes such as the interpretation of the past, the failure of ideals and the lack of hope for the human condition. In 2010 she had a solo show, *The Object Lessons*, in Mudam, Luxembourg.

Pierre Bismuth

Born in Paris in 1963, Bismuth lives and works in Brussels. A conceptual artist, he utilizes installations photographs and videos to create his works. His principal solo exhibitions include shows at the Queensland Art Gallery, Brisbane, 2008, and at the Santa Monica Museum of Art, Santa Monica, 2006; he has participated in group exhibitions that include *Airs de Paris*, Centre Georges Pompidou, Paris, 2007, and *Play Station*, Sprengel Museum, Hannover, 2006.

Alighiero e Boetti

(Turin, 1940 – Rome, 1994)

Considered one of the principal figures in the art scene of the 1960s, after participating in early Arte Povera group shows, Alighiero Boetti developed his work in an autonomous direction, emphasizing the conceptual component, particularly the theme of the double. Solo exhibitions devoted to his work include *Alighiero Boetti. Tuttolibro*, Galleria Nazionale d'Arte Moderna, Rome and MART Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, 2004; *Alighiero e Boetti. Ordre et désordre du monde (oeuvres 1967-1990)*, FRAC Bourgogne, Dijon, 2003; *When 1 is 2: the Art of Alighiero e Boetti*, Contemporary Art Museum, Houston, 2002; and *Alighiero e Boetti*, Whitechapel Art Gallery, London, 1999. In 2001 the 49th Venice Biennale included a solo exhibition of his work, *Alighiero Boetti. Niente da vedere niente da nascondere*. Recent group shows include *Global Village: the 1960s*, Montreal Museum of Fine Arts, Montreal, 2003; *Arte Povera. Art from Italy 1967-2002*, The Museum of Contemporary Art, Sydney, 2002; and *Zero to Infinity: Arte Povera 1962-1972*, Tate Modern, London, 2001.

Marcel Broodthaers

(Saint-Gilles, Belgium, 1924 – Cologne, 1976)

The artistic research Marcel Broodthaers developed between 1964 and 1976 was first inspired by the themes of the Nouveaux Réalistes, before he found expression in conceptual modalities. The socio-economic context is central to his investigation of the functions of the artwork and his reflection on its condition. Until 1967 Broodthaers utilized natural subjects such as “moules” and “oeufs,” created films and established the Musée d'Art Moderne – Département des Aigles, an emblem of the disappearance of the work of art. Solo shows of his work include *Marcel Broodthaers, Un Jardin d'Hiver...*, Musée des Beaux-Arts de Nantes, Nantes, 2004; *Marcel Broodthaers: Texte et Photos*, SK Stiftung Kultur, Cologne, 2003; and *Palais des Beaux-Arts*, Brussels, 2001. The most recent group exhibitions include *All That is Solid Melts into Air*, MuHKA Museum voor Hedendaagse Kunst, Antwerpen, Antwerp, 2009; *Silence, Listen to the Show*, Fondazione Sandretto Re Rebaudengo, Turin, 2007; and *Magritte and Contemporary Art: The Treachery of Images*, LACMA, Los Angeles, 2006.

Liudvikas Buklys

Born in 1984 in Vilnius, Lithuania, where he lives and works. The works of this Lithuanian artist investigate themes inherent to communication in art. Transforming everyday objects into abstractions that interact with the space, the artist throws into doubt the public's perception. In 2007 he participated in the exhibitions *Vilnius is Burning*, at the Fondazione Sandretto Re Rebaudengo, Turin and *Academy* at the Kunstverein, Münster.

Maurizio Cattelan

Born in Padua in 1960, he lives and works in Milan and New York. Cattelan's works are included in the most prestigious collections and have been exhibited in major museums. Through his installations and performances the artist utilizes provocation as a disconcerting element both in terms of the art world - heightening its paradoxes - and in a confrontation with politics and power. His solo exhibitions include *Maurizio Cattelan*, Kunsthau Bregenz, Bregenz, 2008; *Maurizio Cattelan*, Museum für Moderne Kunst e Portikus, Frankfurt, 2007; *Maurizio Cattelan*, Fondazione Nicola Trussardi, Milan, 2004; *Maurizio Cattelan*, MOCA, Los Angeles; and *Maurizio Cattelan*, Deste Foundation for Contemporary Art, Athens, 2003. Recent group shows in which he has participated include *The Puppet Show*, Frye Art Museum, Seattle, 2009; *Pop Life: Art in a Material World*, Tate Modern, London, 2009; *After Nature*, The New Museum, New York, 2008; *Italics, Arte italiana fra tradizione e rivoluzione 1968-2008*, Palazzo Grassi, Venice, 2008; *Italian Mentalscapes*, Tel Aviv Museum of Art, Tel Aviv, 2007; and *Three Exhibitions, Dionysiac*, Centre Georges Pompidou, Paris, 2005.

Gintaras Didžiapetris

Born in 1985 in Vilnius, Lithuania, where he lives and works. The artist's work - conceptual in approach and including recordings, photographs and heterogeneous materials - invites reflection on memory and on the significance of what is forgotten and absent. In 2007 he had a solo show at the CAC Contemporary Art Center in Vilnius. Group shows include the exhibition at CIC, Cairo, 2009; Centre Culturel André Malraux, Nancy, 2009; and *Paper Exhibition*, Artists Space, New York, 2009. In 2008 he participated in *Master Humphrey's Clock*, De Appel, Amsterdam, and in 2006 in *101.3 KM - Competition and Cooperation*, CAC Contemporary Art Center, Vilnius.

Jason Dodge

Born in Newtown, Pennsylvania in 1969, he lives and works in Berlin. The artist utilizes widely disparate objects to heighten the poetic quality that emerges from their unusual juxtapositions. His solo exhibitions include *Between sunrise and sunset in Greenland*, Orange County Museum of Art, Newport Beach and Villa Arson, Nice, 2004. Group exhibitions include *Street: behind the Cliché*, Witte de With Center for Contemporary Art, Rotterdam, 2006; *Ars viva 05/06 - Identität/Identity*, Kunsthalle, Rostock, 2005; *Extra-City*, Museum for Contemporary Art, Antwerp, and KW Institute of the Arts, Berlin, 2005; *Formalism. Modern Art Today*, Hamburg Kunstverein, Hamburg, 2004; and *nation*, Frankfurter Kunstverein, Frankfurt, 2003.

Michael Elmgreen and Ingar Dragset

Michael Elmgreen, born in Copenhagen, Denmark in 1961, and Ingar Dragset, born in Trondheim, Norway in 1968, live and work in London and Berlin. They began collaborating in 1995, creating installations, performances and environmental works. In 2009, on the occasion of the 53rd Venice Biennale, they received special mention as curators for *The Collectors*, in the Danish and Nordic Pavilion. Their most recent solo exhibitions include *Drama Queens*, Centre Georges Pompidou, Paris, 2009, and *This is The First Day Of My Life*, Malmö Konsthall, Malmö, 2007. They have been invited to participate in numerous group exhibitions, including *Contemplating the Void: Interventions in the Guggenheim Museum*, Solomon R. Guggenheim Museum, New York, 2010, and *Einladung*, Schirn Kunsthalle, Frankfurt, 2008.

Zhang Dali

Born in Harbin, China, in 1963, he lives and works in Beijing. Zhang Dali, one of the most well

known Chinese artists with an international presence, uses his deliberately provocative works to express a harsh social critique of the evolution of China, which is increasingly distant from its ancient traditions. Through his sculptures, paintings and photographs, the artist investigates the changes and the unsustainable development of cities. Recent group shows include *Fever Variations*, Gwangju Biennial, Gwangju, 2006; *Between Past and Future*, International Center for Photography, New York, 2004; *The Logan Collection*, Denver Art Museum, Denver, 2003; and *Contemporary Chinese Photography*, Finland Museum of Photography, Helsinki, 2001.

Lara Favaretto

Born in Treviso in 1973, she lives and works in Turin. In her works, the artist creates continuously changing situations and atmospheres that interact with the public, involving viewers in the creative process. Group exhibitions in which she has been invited to participate include the 53rd Venice Biennale, 2009; *T2 – 50 Lune di Saturno*, Castello di Rivoli, Rivoli and Fondazione Sandretto Re Rebaudengo, Turin, 2008; and *Une seconde, une année*, Palais de Tokyo, Paris, 2006. In 2005 she exhibited *I poveri sono matti (The Poor Are Mad)* at Castello di Rivoli Museo d'Arte Contemporanea, Rivoli.

Ceal Floyer

Born in Karachi, Pakistan in 1968, she lives and works in Berlin. Floyer's simple and particularly ironic videos, installations and sculptures clearly express her artistic research. In fact the dual viewpoint of each work forces viewers to revise their own perceptions of the world. She has had solo exhibitions at numerous international museums, including Museum Haus Esters, Krefeld, 2007; Lisson Gallery, London, 2006; *Peel*, Portikus, Frankfurt, 2003; and *X-rummet*, Statens Museum for Kunst, Copenhagen, 2002. Group shows in which she has participated include *Preis der Nationalgalerie für Junge Kunst*, Hamburger Bahnhof, Berlin, 2007; *The Shadow*, Palazzo delle Papesse Centro Arte Contemporanea, Siena, 2006; *5 Milliards d'Années*, Palais de Tokyo, Paris, 2006; *Nothing*, Schirn Kunsthalle, Frankfurt, 2006; *EindhovenIstanbul*, Van Abbemuseum, Eindhoven, 2005; and *Slide Show*, Baltimore Museum of Art, Baltimore, 2005.

Claire Fontaine

Claire Fontaine, a collective established in 2004, lives and works in Paris. It owes its name to a brand of school notebooks. The group, which defines itself as "an artist ready-made," creates neo-conceptual art that often refers to work by other artists. Neon, video, sculpture, painting and writing are utilized to investigate the crisis of the individual in contemporary society and the immobility of politics. Recent solo exhibitions include *Claire Fontaine, The Exhibition Formerly Known as Passengers*, CCA Wattis Institute for Contemporary Arts, San Francisco, 2009; *Arbeit Macht Kapital*, Kubus, Städtische Galerie im Lenbachhaus und Kunstbau, Munich, 2008; and *Claire Fontaine*, Witte de With Center for Contemporary Art, Rotterdam, 2008. Group exhibitions include *Audio, Video, Disco*, Kunsthalle, Zurich, 2009; *Getting Even, Oppositions & Dialogues*, Kunstverein, Hannover, 2009; *Contemplating the Void: Interventions in the Guggenheim Museum*, Solomon R. Guggenheim Museum, New York, 2009; *Perception of Ideas Leads to New Ideas*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, 2008; and *Less is less and more is more*, CAPC musée d'Art contemporain, Bordeaux, 2008.

Hreinn Fridfinnsson

Born in Baer Dölum, Iceland, in 1943, he lives and works in Amsterdam. The artist investigates the concept of self and time, creating works beginning with found everyday objects, to which he makes minimal changes. Nature is fundamental to Fridfinnsson's research, and his early works focus on a vast uninhabited landscape and on the sense of time. In 1993 he participated in the 45th Venice Biennale. Recent exhibitions include solo shows at the Bergen Kunstmuseum, Bergen and at the Malmö Konsthall, 2008; and at the Serpentine Gallery, London, 2007. He has been invited to participate in numerous group exhibitions, including *Dreams of the Sublime and Nowhere in Contemporary Icelandic Art*, Palais des Beaux-Arts, Brussels, 2008.

Simon Fujiwara

Born in London in 1982, he lives in Berlin and London. After graduating with a degree in architecture from Cambridge University, he studied art at the Städelschule in Frankfurt. His work poses the question of the possibility of manipulating history and the effects of collective memory through witnesses' stories. Fujiwara's passion for language is very evident in work where he uses dialogues from the films of John Cassavetes, Woody Allen and Ingmar Bergman. Recent group exhibitions in which he has participated include a presence at the Danish and Nordic Pavilion at the 53rd Venice Biennale, 2009; *Impersonator*, MAK Center for Contemporary Art and Architecture, Los Angeles, 2009; and *Home is the Place You Left*, Museum of Modern Art, Trondheim, 2008.

Ryan Gander

Born in Chester, Great Britain in 1976, he lives and works in London. Ryan Gander's research often is based on almost invisible works, such as anonymous announcements in a newspaper or interventions that are camouflaged in the architectural context in which they are created. The artist becomes a narrator of improbable atmospheres that expand into the everyday reality. Recent solo exhibitions include *The die is cast*, Villa Arson, Nice, 2009; *Heralded as the new black*, Museum Boijmans Van Beuningen, Rotterdam, 2009; *Something Vague*, St. Gallen Kunstverein, St. Gallen and Bonner Kunstverein, Bonn, 2008; and *Passengers*, CCA Wattis Institute for Contemporary Arts, San Francisco, 2007. Group exhibitions include *The Storyteller*, Art Gallery of Ontario, Toronto, 2010; *Malady of Writing*, MACBA Museu d'Art Contemporani, Barcelona, 2009; *Younger than Jesus*, The New Museum, New York, 2009; and *A Recent History of Drawing and Writing*, ICA, London, 2008.

Carsten Höller

Born in Brussels in 1961, he lives and works in Cologne and Stockholm. The artist calls into question the certainties of our everyday existence, using his work to generate doubts about the meaning of the utilitarianism that seems to prevail in contemporary society. In 1993 he was invited to participate in the *Aperto* section of the 45th Venice Biennale; in 1996 and 1998 he participated in *Manifesta* and in 1997 exhibited at *Documenta X*, Kassel. Important international institutions have devoted solo exhibitions to his work, including the Kunsthau, Bregenz, 2008; *Unilever Series*, Tate Modern, London, 2006; and *Toutes les Photographies d'une Autre Personne*, Centre de la Photographie, Geneva, 2006. Höller has been invited to participate in numerous significant group exhibitions, including *Airs de Paris*, Centre Georges Pompidou, Paris, 2007; *All About Laughter: Humor in Contemporary Art*, Mori Art Museum, Tokyo, 2007; and *Ecstasy: In and About Altered States*, MOCA, Los Angeles, 2006.

Roni Horn

Born in 1955 in New York, where she lives and works. The artist explores the themes of the double, identity and the elusiveness of events. Her reflections on the theme of identity are also present in her photographic works, created above all in Iceland, as well as in images where water is a protagonist. The natural element, a place of indefinite identity, comes to life again in the interweaving between photography and writing, through stories and descriptions. She has had solo exhibitions at major international museums, including *Roni Horn aka Roni Horn*, Whitney Museum of American Art, New York and Tate Modern, London, 2009; *A Kind of You*, Australian Center for Contemporary Art, Melbourne, 2007; and *My Oz*, Reykjavik Art Museum, Reykjavik, 2007. The numerous group exhibitions in which she has participated include *Haunted: Contemporary Photography/Video/Performance*, Solomon R. Guggenheim Museum, New York, 2010; *Wall Rockets: Contemporary Artists and Ed Ruscha*, Albright-Knox Art Gallery, Buffalo, 2009; *Collection Selection*, Museum für Gegenwartskunst, Basel, 2008; and *True North*, Deutsche Guggenheim, Berlin, 2008.

Douglas Huebler

(Ann Arbor, Michigan, 1924 - Truro, Massachusetts, 1997)

Douglas Huebler was an internationally renowned conceptual artist whose works have been exhibited in major institutions. His works include performances whose titles identify the themes

they address, while other works are based on documents, photographs, maps and texts that investigate the social realm. Recent solo exhibitions of his work include *Douglas Huebler - Collection in process #1*, Musée d'Art Moderne et Contemporain, Geneva, 2006, and *Douglas Huebler*, Camden Arts Centre, London, 2002. Group exhibitions include *Inventur*, Kunsthaus, Graz, 2006; *The Last Picture Show: Artists Using Photography, 1960-1982*, UCLA Hammer Museum, Los Angeles and Walker Art Center, Minneapolis, 2004; and *Nothing in the Main Hall*, Rooseum Center for Contemporary Art, Malmö, 2001. In 1977 and 1972 he participated in *Documenta*, Kassel.

On Kawara

Born in Kariya, Japan, in 1932, he lives and works in New York. In 1966 On Kawara, one of the leading figures in conceptual art, began creating a series of works based on the concept of memory and time. The works, with minimal characteristics, can be a mere list of transcribed dates, postcards with a message for his friends or bearing the time when he gets up in the morning, a series of telegrams or boxes containing a copy of a newspaper and bearing the date on the cover, created in keeping with a practice that approaches Zen. His solo exhibitions include *On Kawara: 10 Tableaux and 16,952 Pages*, Dallas Museum of Art, Dallas, 2008; *On Kawara: Reading One Million Years*, Dia Art Foundation, New York, 2001. Group exhibitions include *Notation. Calculation and Form in the Arts*, Center for Art and Media, Karlsruhe, 2009; *The Quick and the Dead*, Walker Art Center, Minneapolis, 2009; *Color Chart: Reinventing Color, 1950 to Today*, The Museum of Modern Art, New York, 2008; and *Plug In #36: From a to b. Brouwn, Fulton, Kawara, Long, Van Abbemuseum*, Eindhoven, 2007.

Louise Lawler

Born in Bronxville, New York, in 1947, she lives and works in New York. Since the late 1970s, Louise Lawler has focused her research on the presentation, modes of exhibition and marketing of works of art. In fact the artist's work consists of photographing other works and the context in which they are exhibited: images of paintings hung on the walls of museums, paintings on the walls of the luxurious dwellings of collectors, works in the process of being installed in galleries and sculptures admired by visitors in exhibition spaces. Her major solo exhibitions include exhibitions at the Kunstverein, Hamburg, 2005; the Kunstmuseum, Basel, 2004; and *Probably Not in the Show*, Portikus, Frankfurt, 2003. Group exhibitions include *The Picture Generation: 1974-1984*, The Metropolitan Museum of Modern Art, New York, 2009; *Martian Museum of Terrestrial Art*, Barbican Centre, London, 2008; and *THE 1980s - A TOPOLOGY*, Museu Serralves, Porto, 2007.

Kris Martin

Born in Kortrijk, Belgium, in 1972, he lives and works in Ghent. Starting with materials, dimensions and forms that have become part of our culture or our everyday life, because of both their consistency and their significance, the artist creates works where these are reinterpreted and questioned. Kris Martin explores the relationship between time, destiny and a sense of mortality. He has had solo exhibitions at major institutions, including *Kris Martin*, Aspen Art Museum, Aspen, 2009; *Eldorado, Kris Martin. Inter pares*, GAMeC, Bergamo, 2008; *Kris Martin*, P.S.1 Contemporary Art Center, Long Island, 2007; and *Kris Martin*, Neuer Aachener Kunstverein, Aachen, 2005. The group exhibitions in which he has participated include *Traces du Sacré*, Centre Georges Pompidou, Paris, 2008; *Passengers*, CCA Wattis Institute for Contemporary Arts, San Francisco, 2007; and *Learn to Read*, Tate Modern, London, 2007.

Jonathan Monk

Born in Leicester, Great Britain, in 1969, he lives and works in Berlin. Through works that are conceptual in nature, Jonathan Monk investigates the concept of the work of art and the role of the subject, whether the artist or the viewer. Re-photographing places that have inspired the works of other artists, he attempts to understand and convey the tie between artists and their inspiration. His solo exhibitions include *The Deflated Inflated*, Lisson Gallery, London, 2009; *Time Between Spaces*, Palais de Tokyo and Musée d'Art Moderne de la Ville de Paris, Paris, 2008; *Yesterday, today, tomorrow etc.*, Kunstverein, Hannover, 2006; *Jonathan Monk, Secondhand*, Lisson Gallery, London,

2006; *Jonathan Monk: Continuous Project Altered Daily*, ICA, London, 2005; and *Small fires burning (after Ed Ruscha after Bruce Nauman after)*, Grazer Kunstverein, Graz, 2003. Monk also participated in the 53rd Venice Biennale, and his works have been exhibited in numerous group shows, including *Art & Language*, Lisson Gallery, London, 2009; *Learn to read Art: A history of printed Matter*, Badischer Kunstverein, Karlsruhe, 2009; *Die Wahrnehmung von Ideen führt zu neuen Ideen (#21)*, Kunstverein, Düsseldorf, 2008; and *Learn to Read*, Tate Modern, London, 2007.

Alek O.

Born in Buenos Aires in 1981, she lives and works in Milan. After studying industrial design at Polytechnic University in Milan, she attended the Corso Superiore di Arti Visive at the Fondazione Antonio Ratti in Como. She creates her works – photographs and videos – by starting with images taken from magazines or discards from photo labs, which she then assembles manually into collages. In 2007 she participated in the 5th Painting Biennial in Shenzhen, in 2005 in the group exhibition *J'en rêve*, Fondation Cartier, Paris, and in 2003 in an exhibition held at the Fondazione Ratti, Como.

Giulio Paolini

Born in Genoa in 1940, he lives and works in Turin. Formerly a leading Arte Povera figure, he focuses his research on the work of art itself and on the objective fundamentals of artistic creation. His works, which incorporate references to myths and to classical art, are based on quotation, duplication and fragmentation, to reflect on the tools of art, space, perspective and perception. Since the 1960s Paolini's works have been exhibited in the most prestigious museums. His most recent solo exhibitions include *Esposizione universale*, Kunstmuseum Winterthur, Winterthur, 2005; *Giulio Paolini 1960-1972*, Fondazione Prada, Milan, 2003; *Giulio Paolini. Premio Internazionale Koinè 2000 alla carriera*, Galleria d'Arte Moderna e Contemporanea Palazzo Forti, Verona, 2001; *Da oggi a ieri*, GAM Galleria Civica d'Arte Moderna e Contemporanea di Torino, 1999; *Von heute bis gestern*, Neue Galerie im Landesmuseum Joanneum, Graz, 1998. Paolini has also exhibited at *Documenta*, Kassel, in 1972, 1977, 1982 and 1992, and in numerous editions of the Venice Biennale. He has participated in innumerable group exhibitions, including *Target Practice: Painting Under Attack 1949-78*, Seattle Art Museum, Seattle, 2009; *Italics. Arte italiana fra tradizione e rivoluzione 1968-2008*, Palazzo Grassi, Venice, 2008; *Faster! Bigger! Better! Signetwerke der Sammlungen*, ZKM Museum für Neue Kunst, Karlsruhe, 2006; and *The Last Picture Show: Artists Using Photography, 1960-82*, Walker Art Center, Minneapolis and UCLA Hammer Museum, Los Angeles, 2003.

Giuseppe Penone

Born in Garessio in 1947, he lives and works in Turin and Paris. Penone's works are based on the man-nature relationship as it is manifested in multiple ways. A leading Arte Povera figure, he has developed his poetics since the mid-1960s through "recourse to essential, natural materials, to reveal their energy and analyze their natural processes." His works are included in major international collections and are exhibited in the most prestigious museums. In 2001 Penone received the Rolf Schock Prize for the Visual Arts from the Royal Swedish Academy of Sciences. In recent years his work has been exhibited, among other places, at the Centre Georges Pompidou, Paris, in 2004, at the Museum Kurhaus, Kleve, 2006-2007, and at the Villa Medici, Rome, in 2008. In 2007 the artist's *Lymph Sculptures* was featured at the new Italian Pavilion at the 52nd Venice Biennale. He recently completed *Garden of Fluid Sculptures* in the gardens of the Venaria Reale (Turin), a project created by the Reggia in collaboration with Castello di Rivoli.

Michelangelo Pistoletto

Born in 1933 in Biella, where he lives and works. One of the leading Arte Povera figures, Michelangelo Pistoletto, working with the concept of the portrait, created his first *mirror paintings* in the early 1960s; these works include the presence of the viewer, reversing Renaissance perspective and opening up a new view of the dimension of time. In the 1990s he created Cittadellarte - Fondazione Pistoletto. Recently his work, placing art at the center of cultural and social processes, has investigated and recreated the language of universal symbology, as in *Third*

Paradise. He is represented in the collections of some of the most authoritative museums of modern and contemporary art. In 2003 he was awarded the Venice Biennale's Golden Lion for Lifelong Achievement. He has participated in eleven editions of the Venice Biennale and four of *Documenta*, Kassel. His solo exhibitions include *Michelangelo Pistoletto*, MAMAC Musée d'Art Moderne et d'Art Contemporain, Nice, 2007; *Michelangelo Pistoletto & Cittadellarte &*, MuHKA Museum voor Hedendaagse Kunst Antwerpen, Antwerp, 2003; *Michelangelo Pistoletto. Continents de temps*, Musée d'Art Contemporain, Lyon, 2001; and *Fraktale*, Neue Kunstmuseum, Lucerne, 2000. The most recent group exhibitions include *The Painting of Modern Life*, Castello di Rivoli Museo d'Arte Contemporanea and Hayward Gallery, London, 2008; *Figure e immagini del XX secolo italiano. Opere dalle collezioni permanenti del Mart*, National Museum of China, Beijing and Guangdong Museum of Art, Canton, 2006; and *Arte Povera*, Toyota Municipal Museum of Art, Toyota, 2005.

Wilfredo Prieto

Born in Sancti Spiritus, Cuba in 1978, he lives and works in Havana and Barcelona. While Prieto initially worked in a conceptual vein, he soon distanced himself from this tendency, affirming his independence from historical and cultural influences. In 2008 he received the Cartier Award for emerging artists living outside the UK, an honor that also granted him a solo exhibition at the Frieze Art Fair. His other solo shows include *Mountain*, S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent, 2008; *Wilfredo Prieto en el Wifredo Lam*, Centro de Arte Contemporáneo Wifredo Lam, Havana, 2002; and *Pie de obra*, Centro Cultural ICAIC, Fundación Ludwig de Cuba, Havana, 2000. Prieto has also participated in numerous group exhibitions, including *Territorios*, in conjunction with the 52nd Venice Biennale, 2007; *The hours*, Irish Museum of Modern Art, Dublin, 2005; *Cordial invitation*, Bak and Central Museum, Utrecht, 2004; *Island nations*, The RISD Museum of Art, Rhode Island, 2004; and *Stretch*, The Power Plant Contemporary Art Gallery, Toronto, 2003.

Dan Rees

Born in Swansea, Wales, in 1982, he lives and works in Berlin. Dan Rees reflects on the meaning of being a conceptual artist in today's world, in all its aspects, including the expressive means that might be employed, from the traditional and outmoded, such as film, slides or the mail, to current means, such as video and digital photography, mixing them to establish arbitrary associations that lead to a redefinition of art-making. The artist then creates his works, starting with an ironic fusion of details of his life with art history. The group exhibitions in which he has participated include *Collaboration*, Autocenter, Berlin, 2009, and *Some Time Waiting*, Kadist Art Foundation, Paris, 2007.

Mandla Reuter

Born in Nqutu, South Africa, in 1975, she lives and works in Berlin. Mandla Reuter subverts concepts of space and the place of the visitor, creating ephemeral, often site-specific works, which investigate illusionism and the spectacularization produced by contemporary globalized culture. Her solo exhibitions include *Now Sun Now Cloud*, Kunsthalle, Lingen, 2009. Reuter has also been invited to participate in numerous group exhibitions, including *Sculptures die too*, Kunsthalle Mulhouse Centre d'Art Contemporain, Mulhouse, 2010; *Re: Re: Re: Re: Re: Re:*, Kunsthalle Exnergasse, Vienna 2008; *Lucky #7*, Site Santa Fe, Santa Fe, 2008; *Pensée Sauvage*, Frankfurter Kunstverein, Frankfurt, 2007; *Neue Heimat – Berlin Contemporary*, Berlinische Galerie, Berlin, 2007; *TV as Fireplace*, Kunsthalle Wien, Vienna, 2006; and *Deutschlands sucht*, Kölnischer Kunstverein, Cologne, 2004.

Pamela Rosenkranz

Born in Sils-Maria, Switzerland, in 1979, she lives and works in Zurich. Using installations and video projections, the artist explores the universe of signs, the impact of the passage of time and its influence on reality. Her solo exhibitions include shows at the Centre d'Art Contemporain, Geneva, 2010, and at the Kunstmuseum, Thun, 2007. Her most recent group exhibitions include *Fax*, Drawing Center, New York, 2009; *Reduction and Suspense*, Kunstverein Bregenz, Bregenz, 2009; *Dragged Down into Lowercase*, Paul Klee Museum, Berne, 2008; *Shifting Identities*, Kunsthaus Zürich, Zurich, 2008; *Manifesta 7*, Trentino Alto Adige, 2008; and *Portrait Session*, Hiroshima Museum for

Contemporary Art, Hiroshima, 2007.

Tino Sehgal

Born in London in 1976, he lives and works in Berlin. Tino Sehgal's works, true "tableaux vivants," are noteworthy for a radical lack of objects and for the unusual situations in which the public is involved. Rich in historical references, they offer occasions for reflection on art as social experience. Sehgal has been invited to participate in two editions of the Venice Biennale (2003 and 2005). His solo exhibitions include *Tino Sehgal: This is not about*, CCA Wattis Institute for Contemporary Arts, San Francisco, 2009; *Tino Sehgal*, Kunsthau Zürich and Haus Konstruktiv, Zurich, 2009; *Tino Sehgal*, ICA, London, 2007; *Tino Sehgal*, Kunstverein Hamburg, Hamburg, 2006; *A Choice of Works from the Collection by Tino Sehgal*, Stedelijk Museum, Amsterdam, 2006. He has also been invited to participate in numerous group exhibitions, including *Shifting Identities*, Kunsthau Zürich, 2008; *After Nature*, The New Museum, New York, 2008; *Preis der Nationalgalerie*, Hamburger Bahnhof, Berlin, 2007; *World as a Stage*, Tate Modern, London and ICA, Boston, 2007.

Andreas Slominski

Born in Meppen, Germany in 1959, he lives and works in Hamburg. The roots of Slominski's artistic research go back to the irrationality, spontaneity and humor that characterized Dadaism in the early twentieth century. Employing unusual objects meant for other uses, such as, for example, animal traps or salvaged objects, the artist makes an ironic statement about the contemporary obsession for functionality. His solo exhibitions include a show at the Sammlung-Goetz, Munich, 2010; *Hochzeit*, Kabinett für aktuelle Kunst, Bremerhaven and Museum für Moderne Kunst, Frankfurt, 2009; *Andreas Slominski. Red Sand and a Happy New Year*, Museum Boijmans Van Beuningen, Rotterdam, 2009; *Andreas Slominski: Roter Sand Sand und ein gefundenes Gluck*, Museum für Moderne Kunst, Frankfurt, 2006.

Matthew Smith

Born in Wakefield, Great Britain, in 1976, he lives and works in London. Matthew Smith studied at the University of Northumbria in Newcastle and then at the Slade School of Art in London. He attempts to make the work of art unrecognizable and anonymous, acting on the disorientation of the viewer. He has had solo exhibitions at the Wohnmaschine, Berlin and at fa Projects, London in 2002, and at Catalyst Arts, Belfast in 1996. Group exhibitions in which he has participated include *Open Show*, Surface Gallery, Nottingham, 2006; *Jerwood Drawing Prize*, Jerwood Space, London, 2005; and *commonground – Open Exhibition*, ArtSway, Sway, Hampshire, 2004.

Mungo Thomson

Born in Davis, California, in 1969, he lives and works in Los Angeles. The works of this American artist, who uses the most disparate means, from video to drawing, from photography to installation, describe the least visible spaces and moments within the contemporary world of information. His solo exhibitions include *Hammer Projects: Mungo Thomson*, UCLA Hammer Museum, Los Angeles, 2008; *Between Projects*, Kadist Art Foundation, Paris, 2007; and *Negative Space Variations, Eldorado Series*, GAMeC Galleria Civica d'Arte Moderna e Contemporanea, Bergamo, 2006. He has participated in numerous group exhibitions, including *Compilation IV*, Kunsthalle Düsseldorf, Düsseldorf, 2009; *Beyond The Picturesque*, S.M.A.K. Stedelijk Museum voor Aktuelle Kunst, Ghent, 2009; *Whitney Biennial Exhibition*, Whitney Museum of American Art, New York, 2008; *Sympathy for the Devil: Art and Rock and Roll Since 1967*, Museum of Contemporary Art, Chicago, 2007; and *Prophets of Deceit*, CCA Wattis Institute for Contemporary Arts, San Francisco, 2006.

Kerry Tribe

Born in Boston, Massachusetts in 1972, she lives and works in Los Angeles and Berlin. Through large-scale projects in film, video and installations, the artist explores memory, doubt and subjectivity. Tribe involves actors and experts in her works to create, with rigorously structured forms, philosophical-playful investigations. Recent solo exhibitions include shows at the

Künstlerhaus Bethanien, Berlin, 2006, and at Southern Exposure, San Francisco, 2005. The artist has participated in many group exhibitions, including *Enonces*, Musée d'Art Moderne et Contemporain, Strasbourg, 2009; *Memory is Your Image of Perfection*, Museum of Contemporary Art, San Diego, 2008; *The Cinema Effect: Illusion, Reality, and the Moving Image Part II: Realism*, Hirshhorn Museum and Sculpture Garden, Washington, 2008; and *History Will Repeat Itself*, Hartware MedienKunstVerein, Dortmund and KW Institute for Contemporary Art, Berlin, 2007.

Tris Vonna-Michell

Born in Rochford, Great Britain in 1982, he lives and works in Southend, Great Britain. Vonna-Michell's expressive research focuses on memory as a link between past and present. The artist superimposes the present on history, uniting his own experience with apparently extraneous events. Vonna-Michell, through multiple expressive means, such as performance, video and sound, creates articulate narrative compositions that, like a story in the process of becoming, develop over time. Recent solo exhibitions include *Finding Chopin: Endnotes*, Jeu de Paume Satellite, Paris, 2009; *Auto-Tracking-Auto-Tracking*, Kunsthalle Zürich, Zurich, 2008; *Puzzlers*, Kunstverein Braunschweig Cuboid, Braunschweig, 2007; *Tris Vonna-Michell*, Witte de With Center for Contemporary Art, Rotterdam, 2007; and *Faire un effort*, Palais des Beaux-Arts, Brussels, 2006. Recent group exhibitions include *This World and Nearer Ones*, Creative Time, New York, 2009; *The Generational: Younger than Jesus*, The New Museum, New York, 2009; *ICA: 60 Past, Present and Future*, ICA Institute of Contemporary Arts, London, 2008; and *Experiment Marathon*, Serpentine Gallery, London, 2007.

Ian Wallace

Born in Shoreham, Great Britain in 1943, he lives and works in Vancouver. Founder of the Vancouver School of Photography, in the 1980s he began exploring the boundaries between painting and photography. In fact his works are based on the technique of collage or montage, where heterogeneous materials - words, images or cognitive experiences - intersect to create new expressive forms. In 2008 he had a solo exhibition, *Ian Wallace: A Literature of Images*, at the Witte de With Center for Contemporary Art, Rotterdam. Group exhibitions in which he has participated include *Enacting Abstraction*, Vancouver Art Gallery, Vancouver, 2009; *Studio Models*, National Gallery of Canada, Ottawa, 2007; *Canadian Art Ideas*, Palazzo Reale, Milan, 2007; *75 Years of Collecting: Portrait of a Citizen*, Vancouver Art Gallery, Vancouver, 2006; *Future Cities*, Art Gallery of Hamilton, Hamilton, 2004; and *Arquitecturas del Silencio*, Museo Municipal, Malaga, 2001.

Andy Warhol

(Pittsburgh, 1928 - New York, 1987)

A protagonist of American Pop Art, a sculptor, filmmaker and charismatic figure of contemporary creativity, Andy Warhol is considered one of the masters of art of the last century. His serial works interpreted the society of the time with portraits of icons such as Marilyn Monroe, Mao Tse-tung and Che Guevara and with works depicting products that are symbols of consumer culture.

Lawrence Weiner

Born in 1942 in New York, where he lives and works. In the late 1960s Lawrence Weiner made a name for himself in the art world with installations based on language, artist's books and theoretical reflections. A central figure to conceptual art, he carries out an investigation that focuses on the relationship between art and reality. His words - written on buildings and on gallery and museum walls - are presentations of possible works of art that can find expression in innumerable forms. In Weiner's work language assumes true sculptural value. His solo exhibitions include *The other side of a cul-de-sac*, The Power Plant, Toronto, 2009; *Offsides*, Lisson Gallery, London, 2008; *As far as the eye can see*, Museum of Contemporary Art, Los Angeles and K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2008; *Lawrence Weiner*, Haus der Kunst, Munich, 2007; and a solo exhibition within *Concetto Corpo e Sogno*, Castello di Rivoli Museo d'Arte Contemporanea, 2006. His most recent group exhibitions include *In & Out of Amsterdam: Travels in Conceptual Art*, MoMA, New York, 2009; *Book/Shelf*, MoMA, New York, 2008; and *Bodypolitic*, Witte

de With Center for Contemporary Art, Rotterdam, 2007. Wiener also participated in the 52nd Venice Biennale.

Christopher Williams

Born in 1959 in Los Angeles, where he lives and works. He graduated from California Institute of the Arts and 1981, and his works are considered a point of juncture between conceptual art of the 1970s and neo-conceptual art of the 1990s. Solo exhibitions include *For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 6)*, Kunsthalle Zürich, Zurich, 2007; *For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 4)*, Museu Serralves, Porto, 2006; and *Christopher Williams, De Rijke/De Rooij*, Wiener Secession, Vienna, 2005. The numerous group exhibitions in which he has taken part include *Das Gespinst*, Museum Abteiberg, Mönchengladbach, 2009; *Modernologies. Contemporary artists researching modernity and modernism*, MACBA Museu d'Art Contemporani de Barcelona, Barcelona, 2009; *Index: Conceptualism in California from the Permanent Collection*, Museum of Contemporary Art, Los Angeles, 2008; and *Photography on Photography: Reflections on the Medium since 1960*, The Metropolitan Museum of Art, New York, 2008.

Aaron Young

Born in San Francisco in 1972, he lives and works in New York. His works are based on the "collateral" effects of performances, whether dynamic or dangerous in nature. The artist utilizes stereotypes of rebellious characters, such as centaurs and skateboarders, who stage acrobatic stunts on special platforms organized in exhibition spaces. Traces of his ephemeral works are reproduced in videos, drawings, sculptures and photographs, which thus constitute the actual work of art. Recent solo exhibitions include *Kick the Dog*, Herzilya Museum of Contemporary Art, Herzilya, Israel, 2005; and *Tender Button*, Midway Contemporary Art, Minneapolis, 2004. Group exhibitions in which he has participated include *Uncertain States Of America*, Herning Kunstmuseum, Herning and The Centre for Contemporary Art, Warsaw, 2007; *The Show Will Be Open When The Show Will Be Closed*, Kadist Art Foundation, Paris, 2006; and *Day Labor and Greater New York 2005*, P.S.1 Contemporary Art Center, Long Island, 2005.