

# GUGGENHEIM

## NEWS RELEASE

### **First Retrospective of Maurizio Cattelan Opening November 4 at the Guggenheim**

**Entire Body of Work Suspended in Guggenheim Rotunda as a Site-Specific Installation**

**Exhibition:** *Maurizio Cattelan: All*  
**Venue:** Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York  
**Dates:** November 4, 2011 – January 22, 2012  
**Media Preview:** November 3, 10 am – 1 pm

(NEW YORK, NY – October 3, 2011) --The Solomon R. Guggenheim Museum presents *Maurizio Cattelan: All*, the first retrospective of the internationally acclaimed artist's work, from November 4, 2011, to January 22, 2012. Hailed simultaneously as a provocateur, prankster, and tragic poet of our times, Maurizio Cattelan (b. 1960, Padua, Italy) has created some of the most unforgettable images in recent contemporary art. His source materials range widely, from popular culture, history, and organized religion to a meditation on the self that is at once humorous and profound. Working in a vein that can be described as hyperrealist, Cattelan creates unsettlingly veristic sculptures that reveal contradictions at the core of today's society. While bold and irreverent, the work is also deadly serious in its scathing critique of authority and the abuse of power. *Maurizio Cattelan: All* brings together some 130 works—examples of virtually everything the artist has produced since 1989—and presents the works en masse, strung seemingly haphazardly from the oculus of the museum's rotunda in a site-specific installation. An interactive, multimedia mobile app—the first the Guggenheim has ever produced—will offer both museum visitors and users off-site an enhanced experience of the exhibition that includes images, texts about the works, and video commentary by many of the artist's key collaborators. In addition to a fully illustrated catalogue, a new edition of Cattelan's magazine *Toilet Paper*, featuring images conceived and photographed by Cattelan and Pierpaolo Ferrari, will be presented on the occasion of the exhibition. *Maurizio Cattelan: All* is organized by Nancy Spector, Deputy Director and Chief Curator, Solomon R. Guggenheim Foundation.

The Leadership Committee for *Maurizio Cattelan: All* is gratefully acknowledged.

## Exhibition Overview

“Cattelan’s career resists summation by any traditional exhibition format,” said Spector. “Many of his early, action-based meditations are impossible to reconstruct, and his singular, iconic objects function best in isolation. *Maurizio Cattelan: All* is thus a full-scale admission of the inadvisability of viewing his work within the context of a conventional chronological retrospective. The artist has resisted this model, creating instead a site-specific installation that cunningly celebrates its rebelliousness. Perversely encapsulating Cattelan’s career to date in an overly literal, three-dimensional catalogue raisonné, the installation lampoons the idea of comprehensiveness.”

Cattelan’s youth in the Italian city of Padua was marked by economic hardship at home, punishment at school, and a string of unfulfilling, menial jobs. These early experiences instilled in him an abiding mistrust of authority and a disdain for the drudgery of labor that haunts much of his early production. He describes his work from the late 1980s and early 1990s as being “about the impossibility of doing something...about insecurity, about failure.” His pronounced anxiety about not succeeding was manifested in a series of performative escape routes from his artistic obligations. Bereft of ideas for his first solo exhibition in 1989, Cattelan simply closed the gallery and hung a sign reading *Torno subito*, or “Be back soon.” His early contributions to group shows were equally delinquent: in 1992, his participation in an exhibition at the Castello di Rivara near Turin consisted of a rope of knotted bed sheets dangling from an open window (*Una Domenica a Rivara* [A Sunday in Rivara]), while his response to the pressure of exhibiting at the Venice Biennale was to lease his allotted space to an advertising agency, which installed a billboard promoting a new perfume (*Working Is a Bad Job*, 1993).

Cattelan’s disruptive and disrespectful gestures have at times taken the form of creative theft and even overtly criminal activity. For an exhibition at the de Appel arts center in Amsterdam, he stole the entire contents of another artist’s show from a nearby gallery with the idea of passing it off as his own work (*Another Fucking Readymade*, 1996), until the police insisted he return the loot on threat of arrest. Cattelan’s anarchist streak extends to works that revolve around issues of his Italian identity and the tensions of the country’s ever-shifting political landscape. In response to a wave of xenophobic sentiment, he formed a soccer team composed entirely of North African immigrants who played in both outdoor competitions and in exhibition settings on an elongated foosball table (*Stadium*, 1991). Their uniforms bore the emblem *Rauss*, which recalled the Nazi phrase *Juden raus*, or “Jews get out.”

Cattelan has also turned to his own distinctive features as a mainstay of his iconography, constructing a series of sculptural vignettes that promote his image as an Everyman, playing the part of the fool so that we don’t have to. Notable examples include *La Rivoluzione siamo noi* (We are the revolution, 2000), which presents a diminutive Cattelan dangling by his collar from a metal coat rack, impudently dressed in the signature felt suit of German artist Joseph Beuys, and a 2001 installation created for the Museum Boijmans Van Beuningen in Rotterdam that depicts the artist peering mischievously from a hole in the floor at a gallery of Old Master paintings. Some of Cattelan’s surrogates have been more allusive, such as the 2008 work *Daddy Daddy*, an installation first shown in the fountain on the Guggenheim’s rotunda floor, that depicts the puppet Pinocchio—another rebellious Italian boy with an oversized nose—floating facedown as if the victim of a tragic tumble from the ramps above.

Although an ironic humor threads much of his work, a profound meditation on mortality forms the core of Cattelan’s practice. His recurring use of taxidermy, which presents a state of apparent life

premised on actual death, is particularly apt for exploring this thematic concern. Perhaps the most poignant of his anthropomorphic animal scenes is *Bidibidobidiboo* (1996), in which a despairing squirrel has committed suicide in his grimy kitchen. Death stalks the artist's psyche and creeps into all manifestations of his production. With *All* (2007), he created what he described as a "monument to death," a sculpture that would commemorate its unrelenting presence. Derived from ubiquitous media imagery of fallen bodies, and carved from traditional marble, the nine shrouded figures appear as victims of some unnamed trauma, silently recalling the unconscionable realities of our present-day world.

Among Cattelan's most startling projects is a cycle of lifelike waxworks that portray and contest iconic authority figures. The most incendiary of these works comprise *La Nona Ora* (The ninth hour, 1999), his notorious sculpture of Pope John Paul II felled by a meteorite, and *Him* (2001), a rendering of Adolf Hitler in the scale of a young boy, kneeling preposterously in a pose of supplication. Also included is the sculpture *Frank and Jamie* (2002), in which two New York City policemen are turned upside down and propped against a wall in a posture that has been interpreted as a visual parallel to the sense of vulnerability that permeated the country in the wake of the terrorist attacks of September 11, 2001. A more overtly elegiac scene is constructed by *Now* (2004), an effigy of a serene and barefoot John F. Kennedy lying in state, a martyr to a shattered American idealism seen from the perspective of a disillusioned present.

### **The Installation**

The dramatic site-specific installation is visible to visitors on the ground floor and on each ascending ramp at varied heights. Hoisted by rope as if on a gallows, the objects explicitly reveal the undertone of death that pervades the artist's work. The exhibition is an exercise in disrespect: the artist has hung up his work like laundry to dry. Like all of his individual objects, the new installation resonates with multiple interpretive valences. Cattelan has certainly used the motif of suspension before, most notably in the poetically elongated sculpture created from a taxidermied horse, *Novecento* (1997), but here it takes on epic proportions. In total, the installation looks like a mass execution – and will, for the duration of the exhibition, constitute an overarching, tragic artwork in its own right.

### **Artist's Retirement**

More than just a powerful culmination of a career, this exhibition signifies its end. With the opening of *Maurizio Cattelan: All*, Cattelan has announced his retirement from the art world. What this means precisely remains to be defined by the artist. Over time we expect to see a continuation of his work with the publication *Toilet Paper* as part of his fascination with print media. But the rest is anyone's guess.

### **Exhibition Funding**

The Leadership Committee for *Maurizio Cattelan: All* is gratefully acknowledged.

Founding Members: Steven A. and Alexandra M. Cohen Foundation; Amalia Dayan and Adam Lindemann; Massimo De Carlo; Danielle and David Ganek; Judie and Howard Ganek; Marian Goodman; The Mugrabi Collection; Gael Neeson and Stefan Edlis; Galerie Perrotin; Amy and John Phelan; Samantha and Aby Rosen; Fondazione Sandretto Re Rebaudengo, Turin; Beth Swofford; Lisa and Steven Tananbaum; David Teiger; and those who wish to remain anonymous.

## Mobile App

For the first time in its history, the Guggenheim has produced a mobile app to accompany an exhibition—the interactive, multiplatform *Maurizio Cattelan: All*. The app features dramatic views of the Guggenheim installation and provides extensive documentation of Cattelan’s artworks, actions, and other projects, both enriching the experience of visiting the exhibition and offering a dynamic exploration of it outside the museum’s walls.

In short videos, filmmaker John Waters introduces the app and its sections. Exhibition curator Nancy Spector presents an illuminating examination of Cattelan’s oeuvre, while exhibition engineers and artwork conservators offer a behind-the-scenes look at putting the show together. In more than 20 video interviews—some shot by the subjects themselves—a career’s worth of Cattelan’s friends and associates speak about the artist and his creative process. Contributors include critic Vince Aletti; artist Carsten Höller; curators Francesco Bonami, Germano Celant, Bice Curiger, Massimiliano Gioni, and Chrissie Iles; and gallerists Marian Goodman, Massimo De Carlo, and Emmanuel Perrotin. Listen to audio clips of Cattelan’s own reflections on his works read by Waters, and enjoy additional highlights including images from issues of the artist’s new magazine, *Toilet Paper*, plus a special preview of its latest edition, created on the occasion of the retrospective. The app will be available on iPhone, iPad, and Android at \$3.99 for phone and \$5.99 for tablet at [guggenheim.org/cattelan-app](http://guggenheim.org/cattelan-app).

## Catalogue

The retrospective will be accompanied by a fully illustrated catalogue conceived as a play on the traditional catalogue raisonné, featuring nearly every work of Cattelan’s from the late 1980s to the present, with accompanying interpretive entries. The volume includes a detailed critical overview by Nancy Spector, documenting not only Cattelan’s artistic output but also his ongoing activities as a curator, editor, and publisher, as well as a comprehensive exhibition history and bibliography. The catalogue will be available in hardcover and e-book editions for \$45 and \$19.99 at the Guggenheim Store (hardcover only) or online at [guggenheimstore.org](http://guggenheimstore.org).

## Education and Public Programs

A range of public programs will be presented in conjunction with *Maurizio Cattelan: All* and details will be posted on [guggenheim.org/publicprograms](http://guggenheim.org/publicprograms). Highlights include:

Workshop for Educators: *Maurizio Cattelan: All*

Sat, Nov 19, 10 am–1 pm

Through encounters with Maurizio Cattelan’s unique sculptural installation in the museum rotunda, educators engage in conversations and activities that focus on how the artist’s work can be used in the classroom. \$20 includes curriculum materials. Registration required by calling 212 423 3637.

Symposium

The Critical Edge of Curating

Fri, Nov 4, 2 pm

International curators discuss the impact of exhibitions and related curatorial activities on cultural and social change in a program of conversations around critical issues. Co-organized by Nancy Spector,

Deputy Director and Chief Curator, and curator of *Maurizio Cattelan: All*, and Kate Fowle, Executive Director, Independent Curators International (ICI). Speakers include: Ute Meta Bauer (MIT); Shelley Bernstein (Brooklyn Museum); Suzanne Cotter (Abu Dhabi Project, Guggenheim Museum); Tom Eccles (Center for Curatorial Studies); Tom Finkelppearl (Queens Museum of Art); Eungie Joo (New Museum); Weng Choy Lee (School of the Art Institute of Chicago); Chus Martinez (Documenta 13); Rodrigo Moura (Inhotim); Hans Ulrich Obrist (Serpentine Gallery); Yasmil Raymond (Dia Art Foundation); Ralph Rugoff (Hayward Gallery); Christine Tohme (Ashkal Alwan), and Anton Vidokle (e-flux). Reception follows. \$10, \$7 members, free for students with RSVP. For tickets, visit [guggenheim.org/publicprograms](http://guggenheim.org/publicprograms), or call the Box Office at 212 423 3587.

#### Public Program

##### Hyperrealism in Contemporary Art

Wed, Dec 7, 6:30 pm

Scholars discuss concepts of realism in contemporary art, focusing on verisimilitude as a central aesthetic and conceptual strategy in Cattelan's work and its role in his critical practice. Participants include Dorothea von Hantelmann (Freie Universität, Berlin), Alexander Potts (University of Michigan, Ann Arbor), and Nancy Spector. Reception follows. \$10, \$7 members, free for students with RSVP. For tickets, visit [guggenheim.org/publicprograms](http://guggenheim.org/publicprograms), or call the Box Office at 212 423 3587.

#### Public Program

##### The Last Word

Sat, Jan 22, 6 pm–1 am

Maurizio Cattelan is retiring from art-making with his current retrospective. To mark the end of the exhibition (and the beginning of retirement), twenty or so prominent artists, philosophers, writers, comedians, filmmakers, actors, musicians, and more will come together to contemplate the end. More than just some winter morbidity, this event tackles that most difficult moment: to decide when to stop one thing and begin another or to end it altogether. Less strenuous than a long distance event and much more than a quick sprint, this event will be a meditative seven hour jog around life's central park of pleasures, desires, and regrets. Co-organized by Simon Critchley (Ph.D., Professor of Philosophy, The New School of Social Research), and Nancy Spector, Deputy Director and Chief Curator, Solomon R. Guggenheim Foundation, and curator of *Maurizio Cattelan: All*. For more information, visit [guggenheim.org/publicprograms](http://guggenheim.org/publicprograms). Admission: pay what you wish.

### **About the Solomon R. Guggenheim Foundation**

Founded in 1937, the Solomon R. Guggenheim Foundation is dedicated to promoting the understanding and appreciation of art, primarily of the modern and contemporary periods, through exhibitions, education programs, research initiatives, and publications. Currently the Solomon R. Guggenheim Foundation owns and operates the Guggenheim Museum on Fifth Avenue in New York and the Peggy Guggenheim Collection on the Grand Canal in Venice, and provides programming and management for the Guggenheim Museum Bilbao. The Deutsche Guggenheim in Berlin is the result of a collaboration, begun in 1997, between the Guggenheim Foundation and Deutsche Bank. The Guggenheim Abu Dhabi, a museum of modern and contemporary art designed by Frank Gehry on Saadiyat Island, adjacent to the main island of Abu Dhabi city, the capital of the United Arab Emirates, is currently in progress. More information about the foundation can be found at [guggenheim.org](http://guggenheim.org).

## VISITOR INFORMATION

---

**Admission:** Adults \$18, students/seniors (65+) \$15, members and children under 12 free. Admission includes an audio tour of highlights of the Guggenheim's permanent collection, as well as of the Building, available in English, Spanish, French, German, and Italian.

**Museum Hours:** Sun–Wed, 10 am–5:45 pm; Fri, 10 am–5:45 pm; Sat, 10 am–7:45 pm; closed Thurs. On Saturdays, beginning at 5:45 pm, the museum hosts Pay What You Wish. For general information, call 212 423 3500 or visit the museum online at:

[guggenheim.org](http://guggenheim.org)

[twitter.com/guggenheim](https://twitter.com/guggenheim)

[facebook.com/guggenheimmuseum](https://facebook.com/guggenheimmuseum)

[youtube.com/guggenheim](https://youtube.com/guggenheim)

[flickr.com/guggenheim\\_museum](https://flickr.com/guggenheim_museum)

[foursquare.com/guggenheim](https://foursquare.com/guggenheim)

For publicity images go to [guggenheim.org/pressimages](http://guggenheim.org/pressimages)

User ID: photoservice

Password: presspass

#1204

October 26, 2011

(Updated from October 3)

## FOR ADDITIONAL INFORMATION CONTACT

Betsy Ennis, Director, Media and Public Relations

Lauren Van Natten, Associate Director, Media and Public Relations

Solomon R. Guggenheim Museum

212 423 3840

[pressoffice@guggenheim.org](mailto:pressoffice@guggenheim.org)

PRESS IMAGES

*Maurizio Cattelan: All*  
November 4, 2011–January 22, 2012  
Solomon R. Guggenheim Museum

**Online Photo Service for Press Images**

Images for current exhibitions may be downloaded free of charge through our Web site.

- Go to [guggenheim.org/new-york/press-room/press-images](http://guggenheim.org/new-york/press-room/press-images)
- Enter the following username and password:  
Username: photoservice  
Password: presspass
- Select the desired exhibition

All images cleared for press are available in either jpeg or tiff format.

All images are accompanied by full caption and copyright information.

The publication of images is permitted only for press purposes and with the corresponding credit lines.

Images may not be cropped, detailed, overprinted, or altered.

E-mail [pressoffice@guggenheim.org](mailto:pressoffice@guggenheim.org) with any questions.



Installation View: *Maurizio Cattelan: All*, Solomon R. Guggenheim Museum, November 4, 2011 - January 22, 2012  
Photo: David Heald © Solomon R. Guggenheim Foundation

Further installation shots will become available.



Installation View: *Maurizio Cattelan: All*, Solomon R. Guggenheim Museum, November 4, 2011 - January 22, 2012  
Photo: David Heald © Solomon R. Guggenheim Foundation

Further installation shots will become available.



Screenshot of the app *Maurizio Cattelan: All*  
 © Solomon R. Guggenheim Foundation, New York



Maurizio Cattelan  
*Him*, 2001  
 Polyester resin, wax, pigment, human hair, and suit, 101 x 41 x 53 cm  
 © Maurizio Cattelan  
 Photo: Paolo Pellion di Persano, courtesy the artist



Maurizio Cattelan  
*We*, 2010  
 Polyester resin, polyurethane, rubber, paint, human hair, fabric, and wood,  
 68 x 148 x 78.7 cm  
 © Maurizio Cattelan  
 Photo: Pierpaolo Ferrari, courtesy the artist



Maurizio Cattelan  
*Novecento*, 1997  
 Taxidermied horse, leather saddle, rope, and pulley, 201.2 x 271.3 x 68.6 cm  
 © Maurizio Cattelan  
 Photo: Paolo Pellion di Persano, courtesy the artist



Maurizio Cattelan  
*Mini Me*, 1999  
Rubber, resin, synthetic hair, paint, and clothing, 45 x 20 x 23 cm  
© Maurizio Cattelan  
Photo: Attilio Maranzano, courtesy the artist



Maurizio Cattelan  
*Untitled*, 2001  
Wax, pigment, human hair, fabric, and polyester resin, 150 x 60 x 40 cm  
© Maurizio Cattelan  
Photo: Attilio Maranzano, courtesy the artist



Maurizio Cattelan  
*LOVE.*, 2010  
Carrara marble, figure: 470 x 220 x 72 cm; base: 630 x 470 x 470 cm  
Courtesy of the artist. © Maurizio Cattelan  
Photo: Zeno Zotti



Maurizio Cattelan  
*La Nona Ora*, 1999  
Polyester resin, wax, pigment, human hair, fabric, clothing, accessories, stone, glass, and carpet, dimensions variable  
Courtesy of the artist. © Maurizio Cattelan



Maurizio Cattelan  
*La Rivoluzione siamo noi*, 2000  
Polyester resin, wax, pigment, felt suit, and metal coat rack, figure:  
123.8 x 35.6 x 43.2 cm; coat rack: 189.9 x 47 x 52.1 cm  
Courtesy of the artist. © Maurizio Cattelan  
Photo: Attilio Maranzano



Maurizio Cattelan  
Photo: Pierpaolo Ferrari

MAURIZIO CATTELAN

All

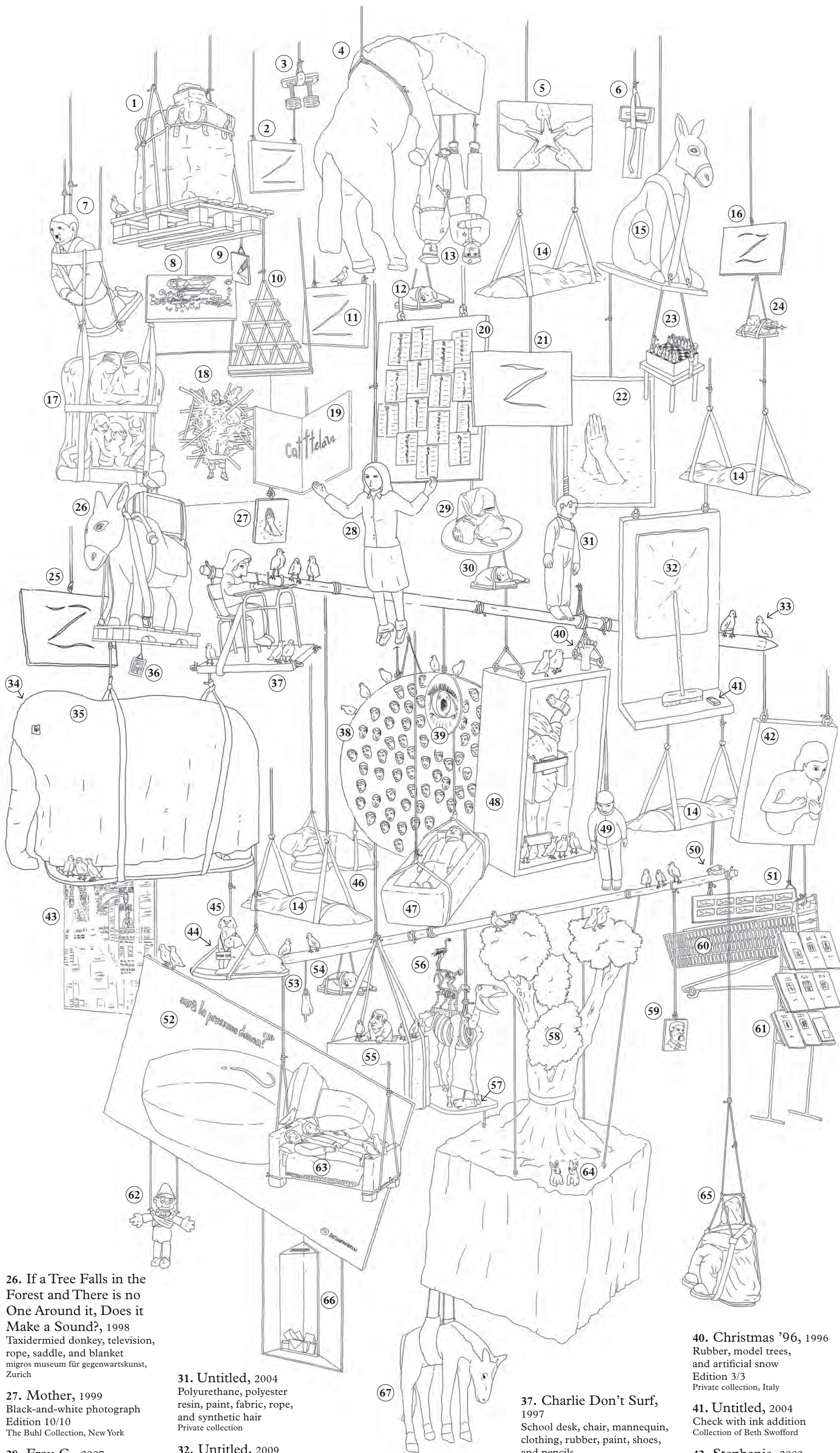
November 4, 2011–January 22, 2012

Works in the Exhibition

The Leadership Committee for Maurizio Cattelan: All is gratefully acknowledged.

Because this drawing was created before the exhibition was installed, there may be discrepancies in the placement of certain works.

1. **Lullaby**, 1994  
Fabric and rubble  
Fondazione Sandretto Re Rebaudengo, Turin
2. **Untitled**, 1993  
Acrylic on canvas  
Tullio Leggeri Collection
3. **Punto di vista mobile**, 1989  
Cast iron and lacquered wood  
My Private, Milan
4. **Untitled**, 2007  
Taxidermied horse  
Edition 2/3  
The Dakis Joannou Collection
5. **Untitled**, 1996  
Gelatin silver print  
Edition 3/3  
The Starck Trust
6. **Untitled**, 1989  
Plexiglas and iron  
Private collection
7. **Him**, 2001  
Polyester resin, wax, pigment, human hair, and suit  
A.P. 1/1, edition of 3  
Danielle and David Ganek
8. **Don't Forget to Call Your Mother**, 2000  
Silver dye bleach print, face-mounted to acrylic  
Edition 9/10  
Danielle and David Ganek
9. **Esaurita**, 1992  
Black-and-white photograph  
A.P. 1/1, edition of 1  
Private collection
10. **Strategies**, 1990  
77 magazines  
Private collection
11. **Untitled**, 1998  
Acrylic on canvas  
Private collection, Los Angeles
12. **Stone dead**, 1997  
Taxidermied dog  
Andrea Thuille and Heinz Peter Hager, Bolzano, Italy
13. **Frank and Jamie**, 2002  
Polyester resin, wax, pigment, human hair, clothing, shoes, and accessories  
Edition 3/3  
The Dakis Joannou Collection
14. **All**, 2007  
Carrara marble, nine parts  
A.P. 1/2, edition of 3  
Private collection  
Exhibition copy
15. **Untitled**, 2004  
Taxidermied donkey  
Stefan T. Edlis Collection
16. **Untitled**, 1994  
Acrylic on canvas  
Collezione Mariano Pichler, Milan
17. **Untitled**, 2010  
Carrara marble  
Private collection  
Exhibition copy
18. **Untitled**, 1999  
Offset print  
Edition 4/10  
Private collection, New York
19. **Cattelan**, 1994  
Neon  
Fondazione Sandretto Re Rebaudengo, Turin  
Exhibition copy
20. **Untitled**, 1991  
Pen on paper  
Private collection
21. **Untitled**, 1995  
Acrylic on canvas  
Jacopo and Zeno Zotti
22. **Mother**, 1999  
Silver dye bleach print  
Edition 3/10  
Rubell Family Collection, Miami
23. **Good versus Evil**, 2003  
32 hand-painted porcelain figures, wood, chessboard, and travel case  
A.P. 4/4, edition of 7  
Private collection
24. **La Nona Ora**, 2005  
Gold  
A.P. 1/1, edition of 1  
The Dakis Joannou Collection
25. **Untitled**, 1999  
Acrylic on canvas  
Jacopo and Zeno Zotti
26. **If a Tree Falls in the Forest and There is no One Around it, Does it Make a Sound?**, 1998  
Taxidermied donkey, television, rope, saddle, and blanket  
migrös museum für gegenwartskunst, Zurich
27. **Mother**, 1999  
Black-and-white photograph  
Edition 10/10  
The Buhl Collection, New York
28. **Frau C.**, 2007  
Polyester resin, paint, human hair, clothing, and shoes  
Private collection
29. **Gérard**, 1999  
Plastic, clothing, shoes, and blanket  
The Dakis Joannou Collection
30. **13.3.81 my last kiss**, 1997  
Taxidermied dogs  
Collection P. Nouvion, Monaco
31. **Untitled**, 2004  
Polyurethane, polyester resin, paint, fabric, rope, and synthetic hair  
Private collection
32. **Untitled**, 2009  
Canvas and broom  
A.P. 1/2, edition of 3  
Private collection
33. **Tourists**, 1997  
Others, 2011  
Taxidermied pigeons  
Private collection
34. **Untitled**, 1995  
Metal, paint, and plastic  
Edition 1/3  
Collection Riccardo and Danila Patti
35. **Not Afraid of Love**, 2000  
Styrene, polyester resin, paint, fabric, and hair  
Edition 1/2  
Rubell Family Collection, Miami
36. **Lessico familiare**, 1989  
Black-and-white photograph and silver frame  
Private collection
37. **Charlie Don't Surf**, 1997  
School desk, chair, mannequin, clothing, rubber, paint, shoes, and pencils  
Edition 1/3  
Andrea Thuille and Heinz Peter Hager, Bolzano, Italy
38. **Spermini**, 1997  
Painted latex masks  
The Dakis Joannou Collection
39. **Reflection in his eyes**, 1997  
2 chromogenic prints, face-mounted to acrylic  
Anne and William Palmer
40. **Christmas '96**, 1996  
Rubber, model trees, and artificial snow  
Edition 3/3  
Private collection, Italy
41. **Untitled**, 2004  
Check with ink addition  
Collection of Beth Swofford
42. **Stephanie**, 2003  
Wax, pigment, synthetic hair, and metal  
A.P. 1/1, edition of 3  
Private collection
43. **Untitled**, 1994  
Photocopy and spray paint  
Private collection  
Exhibition copy
44. **Torno subito**, 1989  
Engraved Plexiglas  
Private collection, Italy
45. **Untitled**, 2007  
2 taxidermied dogs and chick  
Private collection
46. **Jean-Pierre**, 1999  
Plastic, clothing, shoes, and blanket  
Laura Steinberg and Bernardo Nadal-Ginard
47. **Now**, 2004  
Polyester resin, wax, pigment, human hair, clothing, and coffin  
Edition 2/3  
The Dakis Joannou Collection
48. **Untitled**, 2007  
Resin, paint, human hair, clothing, packing tissue, wood, and screws  
A.P. 1/2, edition of 3  
Private collection
49. **Untitled**, 2004  
3 flag poles, polyurethane, polyester resin, paint, fabric, rope, and synthetic hair  
A.P. 1/1, edition of 3  
Private collection
50. **Untitled**, 1997  
Taxidermied mouse and fabric  
Collection of Beth Swofford
51. **Ten Part Story**, 1999  
10 chromogenic prints with postal stamps and labels  
Collection of Allison Salke
52. **Working Is a Bad Job**, 1993  
Inkjet print on plastic  
Rubell Family Collection, Miami  
Exhibition copy
53. **Untitled**, 2009  
Polyurethane rubber  
A.P. 1/20, edition of 80  
Private collection
54. **Untitled**, 1997  
Taxidermied dog  
Private collection, Paris
55. **Untitled**, 2001  
Wax, pigment, human hair, fabric, and polyester resin  
Edition 1/3  
The Dakis Joannou Collection
56. **Love Lasts Forever**, 1997  
Donkey, dog, cat, and rooster skeletons  
A.P. 1/1, edition of 1  
Private collection
57. **Untitled**, 1997  
Rubber, pigment, and pencil  
Consolandi Collection, Milan
58. **Untitled**, 1998  
Olive tree, earth, water, wood, metal, and plastic  
Castello di Rivoli, Museo d'Arte Contemporanea, Rivoli-Turin  
Exhibition copy
59. **Untitled**, 2000  
Gelatin silver print  
A.P. 11/12, edition of 60  
Private collection
60. **Less than ten items**, 1997  
Steel, rubber, and plastic  
Edition 3/3  
Private collection, Milan
61. **Edizioni dell'obbligo**, 1991  
Notebooks, Plexiglas, and iron  
Private collection
62. **Daddy, Daddy**, 2008  
Polyurethane resin, steel, and epoxy paint  
Edition 1/3  
Private collection
63. **We**, 2010  
Polyester resin, polyurethane, rubber, paint, human hair, fabric, and wood  
Edition 3/3  
The Dakis Joannou Collection
64. **Untitled**, 1996  
2 taxidermied hares and glass eyes  
Private collection
65. **Steve**, 2002  
Silicone rubber, blanket, clothing, and shoes  
Private collection
66. **Angolo dei ricordi**, 1989  
Plexiglas, brass, and correspondence  
Private collection  
Exhibition copy
67. **Novecento**, 1997  
Taxidermied horse, leather saddle, rope, and pulley  
Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin, Gift of the Supporting Friends of the Castello di Rivoli



45. **Untitled**, 2007  
2 taxidermied dogs and chick  
Private collection
46. **Jean-Pierre**, 1999  
Plastic, clothing, shoes, and blanket  
Laura Steinberg and Bernardo Nadal-Ginard
47. **Now**, 2004  
Polyester resin, wax, pigment, human hair, clothing, and coffin  
Edition 2/3  
The Dakis Joannou Collection
48. **Untitled**, 2007  
Resin, paint, human hair, clothing, packing tissue, wood, and screws  
A.P. 1/2, edition of 3  
Private collection
49. **Untitled**, 2004  
3 flag poles, polyurethane, polyester resin, paint, fabric, rope, and synthetic hair  
A.P. 1/1, edition of 3  
Private collection
50. **Untitled**, 1997  
Taxidermied mouse and fabric  
Collection of Beth Swofford
51. **Ten Part Story**, 1999  
10 chromogenic prints with postal stamps and labels  
Collection of Allison Salke
52. **Working Is a Bad Job**, 1993  
Inkjet print on plastic  
Rubell Family Collection, Miami  
Exhibition copy
53. **Untitled**, 2009  
Polyurethane rubber  
A.P. 1/20, edition of 80  
Private collection
54. **Untitled**, 1997  
Taxidermied dog  
Private collection, Paris
55. **Untitled**, 2001  
Wax, pigment, human hair, fabric, and polyester resin  
Edition 1/3  
The Dakis Joannou Collection
56. **Love Lasts Forever**, 1997  
Donkey, dog, cat, and rooster skeletons  
A.P. 1/1, edition of 1  
Private collection
57. **Untitled**, 1997  
Rubber, pigment, and pencil  
Consolandi Collection, Milan
58. **Untitled**, 1998  
Olive tree, earth, water, wood, metal, and plastic  
Castello di Rivoli, Museo d'Arte Contemporanea, Rivoli-Turin  
Exhibition copy
59. **Untitled**, 2000  
Gelatin silver print  
A.P. 11/12, edition of 60  
Private collection
60. **Less than ten items**, 1997  
Steel, rubber, and plastic  
Edition 3/3  
Private collection, Milan
61. **Edizioni dell'obbligo**, 1991  
Notebooks, Plexiglas, and iron  
Private collection
62. **Daddy, Daddy**, 2008  
Polyurethane resin, steel, and epoxy paint  
Edition 1/3  
Private collection
63. **We**, 2010  
Polyester resin, polyurethane, rubber, paint, human hair, fabric, and wood  
Edition 3/3  
The Dakis Joannou Collection
64. **Untitled**, 1996  
2 taxidermied hares and glass eyes  
Private collection
65. **Steve**, 2002  
Silicone rubber, blanket, clothing, and shoes  
Private collection
66. **Angolo dei ricordi**, 1989  
Plexiglas, brass, and correspondence  
Private collection  
Exhibition copy
67. **Novecento**, 1997  
Taxidermied horse, leather saddle, rope, and pulley  
Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin, Gift of the Supporting Friends of the Castello di Rivoli

