

TEN CONTEMPORARY ARTISTS INVITED BY THE GUGGENHEIM TO COLLECTIVELY FORMULATE A GROUP EXHIBITION OF INDIVIDUAL INSTALLATIONS FOR THE FRANK LLOYD WRIGHT ROTUNDA

Featuring Angela Bulloch, Maurizio Cattelan, Liam Gillick, Dominique Gonzalez-Foerster, Douglas Gordon, Carsten Höller, Pierre Huyghe, Jorge Pardo, Philippe Parreno, Rirkrit Tiravanija

Exhibition: *theanyspacewhatever*
Venue: Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York City
Dates: October 24, 2008 – January 7, 2009
Media Preview: Thursday, October 23, 2008, 10 AM – 1 PM

(NEW YORK, NY – October 23, 2008) During the 1990s a number of artists claimed the exhibition as their medium. Working independently or in various collaborative constellations, they eschewed the individual object in favor of the exhibition environment as a dynamic arena, ever expanding its physical and temporal parameters. For these artists, an exhibition can comprise a film, a novel, a shared meal, a social space, a performance, or a journey. Using the museum as a springboard for work that reaches beyond the visual arts, their practices often commingle with other disciplines such as literature, architecture, design, and theater, engaging directly with the vicissitudes of everyday life to offer subtle moments of transformation.

The exhibition brings together ten artists who exemplify this creative impulse: Angela Bulloch, Maurizio Cattelan, Liam Gillick, Dominique Gonzalez-Foerster, Douglas Gordon, Carsten Höller, Pierre Huyghe, Jorge Pardo, Philippe Parreno, and Rirkrit Tiravanija. While these artists all employ markedly different aesthetic strategies and do not constitute a formally affiliated group, their varying practices are conceptually unified by a mutual rethinking of the early modernist impulse to conflate art and life, and, thereby, to resist representation. In the process, the artists attempt to engender a kind of activated spectatorship, often by creating works that absorb and extend the conventions of museum practice.

What is most striking about this loose affiliation of artists, all of whom emerged during the early 1990s and now boast strong, independent careers, is that they periodically and randomly join forces to create a variety of projects ranging from co-directing films, to purchasing the copyright for a Japanese Manga

character and franchising her image, to initiating a land reclamation project in rural Thailand. Invited to collectively formulate a scenario for the exhibition, one that would reflect and articulate the unique nature of their practice, the ten artists determined that the presentation should comprise a series of unique projects that would intersect and overlap in the museum's spiraling rotunda.

Organized by the museum's Chief Curator, Nancy Spector, in close collaboration with the artists, this layered exhibition thus reflects the dialectic between the group and the individual that informs their shared histories. Ms. Spector was assisted by Joan Young, Associate Curator of Contemporary Art and Manager of Curatorial Affairs, and Katherine Brinson, Assistant Curator, Solomon R. Guggenheim Museum.

This exhibition is sponsored by HUGO BOSS.

Additional support is provided by the Waldorf=Astoria Collection; The Andy Warhol Foundation for the Visual Arts; Etant donnés: The French-American Fund for Contemporary Art, a program of FACE; and The Grand Marnier Foundation.

The Guggenheim Museum gratefully acknowledges the Leadership Committee for *theanyspacewhatever*. Founding supporters include: Massimo de Carlo Gallery; Gagosian Gallery; Marian Goodman Gallery; Friedrich Petzel Gallery; and Esther Schipper. Supporters include: Casey Kaplan; Yvon Lambert, Paris; neugerriemschneider, Berlin; Galerie Eva Presenhuber; José Noé Suro; Jim Campbell; and Sergio Fernández de Córdoba.

The planning process began in the fall of 2004 and through a series of regular, open-ended discussions with all of the artists, the conceptual structure of the exhibition was determined. Instead of producing one, jointly created meta-project for the show, the artists have chosen to each produce an individual, site-specific work or selection of works for the museum's Frank Lloyd Wright rotunda. In some cases, their projects are retrospective in nature, capturing their own individual histories and reflecting on their past collaborations with various members of the group. The exhibition exists in both space and time; many of the works on view will reveal themselves sequentially, and performance and film programs form an integral part of the installation.

The Exhibition Title

Suggested by Liam Gillick, the term “any-space-whatever” is used by French philosopher Gilles Deleuze to describe a cinematic moment of essential heterogeneity—a “singular space” in the film defined by multiple perspectives in which linkages among constituent parts may be made in an infinite number of ways. Therefore, the “any-space-whatever” is a filmic realm that represents a “locus of the possible.” In its application as an exhibition title, the term suggests the idea of a coherent space comprising multiple and shifting views that nevertheless coalesce to invoke the idea of pure potentiality.

The Installation

theanyspacewhatever is the first large-scale exhibition in the United States to examine the dynamic interchange among this core group of artists, a many-sided conversation that helped shape the cultural landscape of the past two decades. The artists have each contributed an individual project, creating simultaneous, coexisting layers in the museum’s spiraling rotunda. The following is a list of works comprising the exhibition:

Angela Bulloch (b. 1966, Rainy River, Ontario, Canada. Lives and works in Berlin) has inserted a L.E.D. powered “night sky” into the museum’s oculus. Melting away the physical confines of the museum’s architecture, *Firmamental Night Sky: Oculus.12* (2008) creates a fiction of time and space that shifts the perceived order of things, so that day becomes night and inside becomes out. In addition, she has created a new iteration of the “pixel box” sculptures, which have formed a key element of her practice since the late 1990s. This sound and light-based sculpture is produced in collaboration with musician David Grubbs.

Maurizio Cattelan (b. 1960, Padua, Italy. Lives and works in New York City) has installed a new sculpture in the fountain of the museum’s Frank Lloyd Wright rotunda. Cattelan’s life-size effigy of a beloved fairytale character lying facedown in the museum’s fountain reads as a crime scene replete with questions of intent: suicide, homicide, or ill-planned escape?

Liam Gillick (b. 1964, Aylesbury, England. Lives and works in New York City and London) has intervened in the Guggenheim’s operational systems, such as directions, didactics, and seating, to subtly reorient visitors’ experiences of the exhibition itself. His series of hanging aluminum signs infiltrates the museum, deploying a characteristically spare and graphic aesthetic. Appropriating the conventions of institutional signage, some of the texts playfully mimic imperative and informational language, while others reference the work of the artists participating in the show, or offer enigmatic slogans.

Dominique Gonzalez-Foerster (b. 1965, Strasbourg, France. Lives and works in Paris and Rio de Janeiro) presents *Promenade* (2007), an installation that transforms the museum’s third ramp into the site of an intense rain storm with nothing more than eight channels of sound. Using a minimum of means, the artist “tropicalizes” the space, transporting the viewer to another reality altogether. In addition, Gonzalez-Foerster’s light-and sound based installation *NY.2022* (2008, created in collaboration with Ari Benjamin Meyers), will regularly animate the Peter B. Lewis Theater as a poetic trace of an orchestral installation commissioned by the museum’s Works & Process series and presented during the opening weekend of

the exhibition. This production reconceives the science-fiction film *Soylent Green* (1973) into an abstract musical narrative about endings and departures.

Douglas Gordon (b. 1966, Glasgow, Scotland. Lives and works in New York City, Glasgow, and Berlin) is exhibiting a compilation of text pieces, providing a veritable archive of his written work. Encountered collectively, the texts reveal the artist's obsession with opposites and their essential mutability—fact and fiction, good and evil, the base and the sublime, and so on. Gordon's *24 hour psycho back and forth and to and fro*, 2008, which will be shown in its entirety three times during the exhibition, is a new iteration of his landmark 1993 work in which he extended Hitchcock's 1960 thriller over a 24-hour-period, slowing the film down to near stasis and creating a hypnotic viewing experience. Split onto two screens, the new version shows the film running forward and in reverse, allowing for startling moments of concordance.

Carsten Höller (b. 1961, Brussels, Belgium. Lives and works in Stockholm) has created a fully-functioning hotel room that invites visitors to spend the night in the museum's rotunda on four slow-turning discs equipped with sleeping, dressing, and working areas. Members of the public can reserve the room for one night each and enjoy a leisurely private viewing of the entire exhibition at any point during their stay. Accompanying the hotel room is Höller's *Krutikow's Flying City Revolving* (2007), a transparent construction of seven rotating towers based on Russian architect Georgii Krutikow's 1928 utopian vision of an airborne community for living and working. Installed on the roof of a midtown building, the model and the urban skyline behind it are viewed via live transmission from a rotating video camera, creating an ever-changing window to the outside world.

The *Revolving Hotel Room* (2007) has been made possible by The Waldorf=Astoria Collection. The room is currently sold out for the duration of the exhibition.

Pierre Huyghe (b. 1962, Paris, France. Lives and works in Paris) will stage a participatory event entitled *OPENING* three times during the run of the exhibition (October 24 @ 6:30 – 7:30 PM; and November 17 and December 8 @ 4:30-5:30 PM) that disrupts and disorients the temporal flow of the museum's presentation. An image related to the performance will be installed on a billboard in the heart of Times Square. Huyghe has also created a book of iron-on transfers illustrating the Guggenheim's exterior and interior, incorporating images of the spaces in which the artworks appear, which also imagines the atmospheric conditions and effects of the performance.

Jorge Pardo (b. 1963, Havana, Cuba. Lives and works in Los Angeles) has transformed one of the museum's ramps with an interlocking system of intricately-patterned screens that are illuminated by sculptural lamps. Demarcating an alternative circulation route for visitors, the installation also functions as an inventive display system for a series of silk screened prints created by the artists in the exhibition and produced on a press in Pardo's studio in collaboration with master printer Christian Zickler.

Philippe Parreno (b.1964 Oran, Algeria. Lives and works in Paris) has installed a site-specific, illuminated marquee on the facade of the building, as an enigmatic "label" for the exhibition. Rendered in white Plexiglas and neon, this ghost of a sign announces the show without making any pronouncements about its content or structure. Parreno also recorded a special "guided tour" of the exhibition, which is available on the museum's audio guide. Instead of explaining the works on view, the soundtrack identifies earlier, iconic works by each of the exhibiting artists as well as a selection of some of their formative, shared projects. Available at special audio guide stops designed by Liam Gillick, the tour resurrects the histories of the individual artists while underscoring the collaborative impulse that has informed their work since the beginning of the 1990s. In a gesture typical of Parreno's interest in surrogate voices and a kind of performative distancing from his subject, he invited world memory champion Boris Konrad to recite the audio guide script from memory, attempting to break a world record

in the process.

Rirkrit Tiravanija (b. 1961, Buenos Aires, Argentina. Lives and works in New York City, Berlin and Bangkok) has created the documentary film, *CHEW THE FAT* (2008) on the occasion of this exhibition. The film features extensive interviews with the artists in this show as well as with other friends and colleagues, thus providing an intimate perspective on the art of the 1990s. The individual interviews and the edited, feature-length version of the film are viewable on dedicated monitors in the museum's High Gallery, and will be screened regularly in the museum's theaters. The exhibition also features *Cinéma Liberté/Bar Lounge* (1996-), a collaborative project by Tiravanija and Douglas Gordon consisting of films that have historically been censored for political reasons in the country in which the work is installed, and a seating area where complimentary refreshments are served. Transforming the exhibition environment into a social forum, this installation invokes concepts of political, social, and artistic freedom. It has been made possible by the generous contribution of illy caffè.

Additional Programming

In addition to its core presentation, *theanyspacewhatever* includes three "micro-exhibitions" featuring the creative endeavors of a number of curators, filmmakers, and designers who have collaborated with many of the ten participating artists over the years to create separate but related projects and enterprises.

These include:

- A series of screenings will showcase the work of Anna Sanders Films, a production company based in Paris. Founded in 1997 by Pierre Huyghe, Charles de Meaux, Philippe Parreno and the Association of Contemporary Art Distribution (Xavier Douroux and Franck Gautherot) in collaboration with Dominique Gonzalez-Foerster, Anna Sanders Films brings a new language of imagery to cinema, creating a hybrid form between film and the visual arts.
- The Wrong Gallery, an ongoing curatorial project by Maurizio Cattelan, Massimiliano Gioni, and Ali Subotnick, is also participating in the exhibition. The gallery, which initially operated in a tiny exhibition space behind a glass door in Chelsea and has since maintained an itinerant presence in institutions such as Tate Modern and the Whitney Museum of American Art, is presenting a special reprint of its annual newspaper, *The Wrong Times*, that unites previous issues to create an exhaustive archive of interviews with artists who have collaborated with the gallery.
- The graphic design studio M/M (consisting of French designers Michael Amzalag and Mathias Augustyniak) is presenting a site-specific project in the museum's Aye Simon Reading Room, in which they realign this functional space within their distinctive aesthetic style, to create a library of past projects. M/M has collaborated extensively with many of the artists participating in *theanyspacewhatever* exhibition.

Catalogue

The exhibition is accompanied by a fully illustrated catalogue featuring over 30 texts by scholars, critics, and curators, most of whom have shared in the artists' individual and collective histories. The catalogue includes an introductory overview by Nancy Spector, essays devoted to the individual practice of each

artist, and a series of concise texts focusing on pivotal group shows, organizations and collaborative projects. These multiple points of view elucidate the group's fluid social, intellectual and creative exchange, coalescing into the most comprehensive examination to date of its critical cultural impact. Topics in this section include: No Man's Time (Villa Arson, Nice, 1991), M/M (founded 1992), Backstage (Kunstverein in Hamburg, 1993), Hiver de l'amour (Musée d'Art Moderne de la Ville de Paris, 1994), Lost Paradise (Kunstraum Wien, 1994), Mobile TV (Le Consortium, Dijon, 1995-98), Association des temps libérés (1995-), Permanent Food (1995-), Vicinato (1995) and Vicinato 2 (1999), Traffic (CAPC, Musée d'Art Contemporain de Bordeaux, 1996), Moment Ginza (Le Magasin, Centre National d'Art Contemporain, Grenoble, 1997), Anna Sanders Films (1997-), The Land (1998-), 6th Biennial of the Caribbean (1999), No Ghost Just a Shell (1999-2003), What If (Moderna Museet, Stockholm, 2000), The Wrong Gallery (2002-), Utopia Station (2003-), All Hawaii Entrées / Lunar Reggae (Irish Museum of Modern Art, 2006-07), and Il Tempo del Postino (2007). The distinguished roster of catalogue authors includes Michael Archer, Jan Avgikos, Daniel Birnbaum, Ina Blom, Stefano Boeri, Francesco Bonami, Nicolas Bourriaud, Xavier Douroux, Patricia Falguières, Hal Foster, Massimiliano Gioni, Michael Govan, Dorothea von Hantelmann, Jens Hoffmann, Chrissie Iles, Branden W. Joseph, Emily King, Tom Morton, Molly Nesbit, Hans Ulrich Obrist, Beatrix Ruf, Stephan Schmidt-Wulffen, Barbara Steiner, Rachael Thomas, Giorgio Verzotti, and Olivier Zahm. The catalogue is available in the Guggenheim Museum Store and at guggenheim.org for \$60.00.

Education

A full schedule of programs will be presented under the auspices of the Sackler Center for Arts Education during the run of the exhibition. For information, contact 212 423 3587, or visit guggenheim.org/education.

About HUGO BOSS

HUGO BOSS has provided critical support to many of the Guggenheim Museum's programs since 1995.

The HUGO BOSS PRIZE is a biennial award administered by the Solomon R. Guggenheim Foundation and juried by a distinguished international panel of museum directors, curators, and critics. Over the years, four of the ten artists in *theanyspacewhatever* have been shortlisted for the award, with three going

on to win the prize. The HUGO BOSS PRIZE 2008 will be announced at the Guggenheim Museum on November 13, 2008.

HUGO BOSS has also helped to make possible the Guggenheim retrospectives of the work of Matthew Barney, Georg Baselitz, Ross Bleckner, Francesco Clemente, Ellsworth Kelly, Robert Rauschenberg, and James Rosenquist; the presentation *Art in America: Now in Shanghai*; and the Ed Ruscha (2005) and Felix Gonzalez-Torres (2007) exhibitions in the U.S. Pavilion of the Venice Biennale.

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 also provides programming and management for two other museums in Europe that bear its name: the Guggenheim Museum Bilbao and the Deutsche Guggenheim in Berlin. In early 2013 the Guggenheim Abu Dhabi, a 452,000 square foot museum of modern and contemporary art designed by architect Frank Gehry, is scheduled to open.

VISITOR INFORMATION

Admission: Adults \$18.00, students/seniors (65+) \$15.00, members and children under 12 free. Admission includes audioguide tour.

Museum Hours: Saturday to Wednesday, 10 AM to 5:45 PM; Friday, 10 AM to 7:45 PM. Closed Thursday. On Friday evenings, beginning at 5:45 PM, the museum hosts Pay What You Wish. For general information call, 212 423 3500, or visit www.guggenheim.org.

On Thursday, October 30, the Guggenheim will have a special free day to the public and be open from 12 Noon to 8 PM. Jenny Holzer's *For the Guggenheim* will illuminate the facade from dusk to 11 PM.

#1086 October 23, 2008 (Updated from March 14, 2008)

FOR ADDITIONAL INFORMATION CONTACT:

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 212 423 3840 or pressoffice@guggenheim.org

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Publicity Images for

theanyspacewhatever

Solomon R. Guggenheim Museum
October 24, 2008 – January 7, 2009

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Angela Bulloch

Firmamental Night Sky: Oculus.12, 2008

LEDs (light-emitting diodes), neoprene, animated program, control gear, structural elements, power suppliers, and various cables

Courtesy Esther Schipper, Berlin, and Galerie Eva Presenhuber, Zurich
Installation view, Solomon R. Guggenheim Museum, New York, 2008

Photo: Kristopher McKay

© The Solomon R. Guggenheim Foundation, New York



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Angela Bulloch

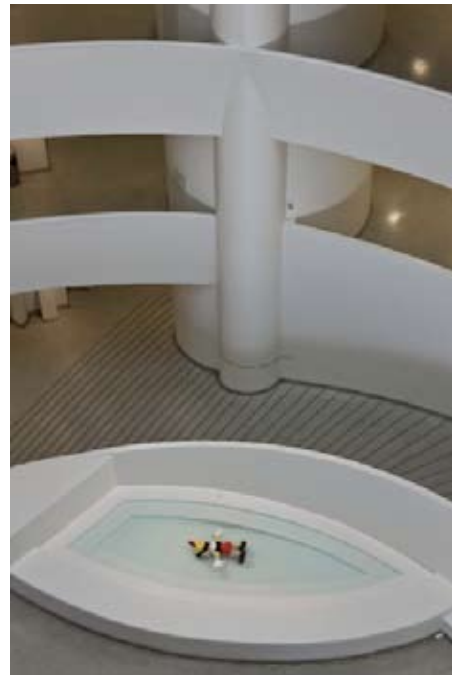
Hybrid Song Box.4, 2008

Soundtrack composed and performed by David Grubbs, stereo sound system, waxed birchwood with holes, printed aluminum panels, RGB-lighting systems, animated program, control gear, and various cables
 Courtesy Esther Schipper, Berlin

Installation view, Solomon R. Guggenheim Museum, New York, 2008

Photo: Kristopher McKay

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Maurizio Cattelan

Daddy Daddy, 2008

Steel, resin, and painted and varnished finish
 Courtesy Marian Goodman Gallery, New York

Installation view, Solomon R. Guggenheim Museum, New York, 2008

Photo: Kristopher McKay

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Liam Gillick

theanyspacewhatever signage system, 2008

Powder-coated, water-cut aluminum pieces

Courtesy the artist, Casey Kaplan, New York, and with thanks to José Noé Suro, Guadalajara, Mexico and

Audioguide Bench, Guggenheim, NY, 2008

Dyed medium-density fiberboard

Installation view, Solomon R. Guggenheim Museum, New York, 2008

Photo: David Heald

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Photo: David Heald

© The Solomon R. Guggenheim Foundation, New York



Dominique Gonzalez-Foerster

With Christophe Van Huffel

Promenade, 2007

Sound environment

Courtesy Corvi-Mora, London, Jan Mot, Brussels, and Esther Schipper, Berlin

Photo: David Heald

© The Solomon R. Guggenheim Foundation, New York



Dominique Gonzalez-Foerster and Ari Benjamin Meyers

NY.2022, 2008

Orchestra installation for Works & Process, Solomon R. Guggenheim Museum, October 24 and 25, 2008

Photo: Kristopher McKay

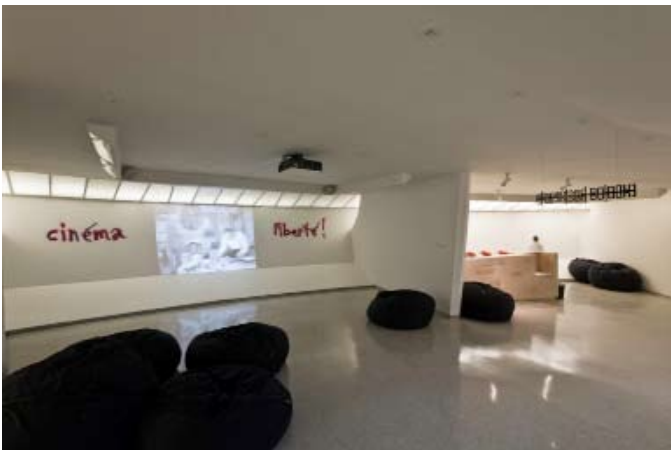
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Dominique Gonzalez-Foerster and Ari Benjamin Meyers
NY.2022, 2008
 Orchestra installation for Works & Process, Solomon R. Guggenheim Museum, October 24 and 25, 2008
 Photo: Kristopher McKay
 © The Solomon R. Guggenheim Foundation, New York



Dominique Gonzalez-Foerster and Ari Benjamin Meyers
NY.2022, 2008
 Sound and light environment, 9 min.
 Installation view, Solomon R. Guggenheim Museum, New York, 2008
 Photo: Kristopher McKay
 © The Solomon R. Guggenheim Foundation, New York



Douglas Gordon and Rirkrit Tiravanija
Cinéma Liberté/Bar Lounge, first realized 1996
 Cushion seating, plywood bar, spray paint, and video projection
 Installation view, Solomon R. Guggenheim Museum, New York, 2008
 Photo: David Heald
 © The Solomon R. Guggenheim Foundation, New York



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 Installation view, Solomon R. Guggenheim Museum, New York, 2008
 Photo: David Heald
 © The Solomon R. Guggenheim Foundation, New York



Douglas Gordon

24 hour psycho back and forth and to and fro, 2008

Video installation with two screens and two video projections, 24-hour loop

Courtesy the artist

Installation view, Solomon R. Guggenheim Museum, New York, 2008

Photo: Kristopher McKay

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Douglas Gordon

prettymucheverywordwritten,spoken,heard,overheardfrom1989 . . . , first installation 2006

Wall texts in various fonts and sizes

Courtesy the artist

Installation view, Solomon R. Guggenheim Museum, New York, 2008

Photo: Kristopher McKay

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theanspacewhatever signage system, 2008

Powder-coated, water-cut aluminum pieces

Courtesy the artist, Casey Kaplan, New York, and with thanks to José Noé Suro, Guadalajara, Mexico

Installation view, Solomon R. Guggenheim Museum, New York, 2008

Photo: David Heald

© The Solomon R. Guggenheim Foundation, New York



Carsten Höller

Revolving Hotel Room, 2008

Wood, leather, silk, feathers, cotton, horse hair, latex, lightbulbs, fluorescent lamps, mirrored glass, acrylic glass, metal, and motor

Courtesy of Esther Schipper, Berlin and Gagosian Gallery, in cooperation with the Kunsthaus Bregenz, Austria

Installation view, Solomon R. Guggenheim Museum, New York, 2008

Photo: David Heald

© The Solomon R. Guggenheim Foundation, New York



Pierre Huyghe
OPENING, 2008
 Performance
 Installation view, Solomon R. Guggenheim Museum, New York, 2008
 Photo: Kristopher McKay
 © The Solomon R. Guggenheim Foundation, New York



M/M (Paris)
Future Library (Aye Simon Reading Room, Refreshed): "Il Tempo del Postino", 2008
 Multimedia, dimensions variable
 Courtesy Air de Paris, Paris and Haunch of Venison, London and New York
 Installation view, Solomon R. Guggenheim Museum, New York, 2008
 Photo: Kristopher McKay
 © The Solomon R. Guggenheim Foundation, New York



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 Photo: Kristopher McKay
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Jorge Pardo Sculpture Ink, 2008
 Installation view, Solomon R. Guggenheim Museum, New York, 2008
 Photo: Kristopher McKay
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Jorge Pardo Sculpture Ink, 2008
 Installation view, Solomon R. Guggenheim Museum, New York, 2008
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Jorge Pardo Sculpture Ink, 2008
 Installation view, Solomon R. Guggenheim Museum, New York, 2008
 Photo: Kristopher McKay
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Philippe Parreno
Marquee, Guggenheim, NY, 2008
 Acrylic, steel, LEDs (light-emitting diodes), and incandescent, fluorescent, and neon lights
 Installation view, Solomon R. Guggenheim Museum, New York, 2008
 Photo: Kristopher McKay
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 Photo: Kristopher McKay
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The Wrong Gallery
The Wrong Times, 2004–06 (reprinted 2008)
 Newspaper
 Installation view, Solomon R. Guggenheim Museum, New York, 2008
 Photo: Kristopher McKay
 © The Solomon R. Guggenheim Foundation, New York



Rirkrit Tiravanija
CHEW THE FAT, 2008
 A documentary film portrait
 Courtesy Talk Talk Documentary and neugerriemschneider, Berlin
 Installation view, Solomon R. Guggenheim Museum, New York, 2008
 Photo: Kristopher McKay
 © The Solomon R. Guggenheim Foundation, New York



Rirkrit Tiravanija
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Nancy Spector
Chief Curator, Solomon R. Guggenheim Museum
Curator, *theanyspacewhatever*

Nancy Spector is Chief Curator at the Solomon R. Guggenheim Museum, New York, which she joined in 1989. Responsible for contemporary programming and the growth of the permanent collection, she oversees the institution's primary acquisition councils, the International Directors Council, and the Photography Committee. She has administered the museum's Hugo Boss Prize since its inception in 1996. Exhibitions that Nancy Spector has organized at the Guggenheim include *Rebecca Horn: The Inferno-Paradiso Switch* (1992, with Germano Celant); *Felix Gonzalez-Torres* (1995); *Robert Rauschenberg: Performance* (1997); *Postmedia: Conceptual Photography from the Guggenheim Museum Collection* (2000); *Moving Pictures: Contemporary Photography and Video from the Guggenheim Museum Collections* (2002); *Matthew Barney: The Cremaster Cycle* (2002-2003); *Singular Forms (Sometimes Repeated): Art from 1951 to the Present* (2004); *Marina Abramovic: Seven Easy Pieces* (2005); *Richard Prince* (2007); and *Louise Bourgeois* (2008). At the Deutsche Guggenheim, Berlin, she has overseen commissions by Andreas Slominski (1999), Hiroshi Sugimoto (2000), and Lawrence Weiner (2000), as well as organized the exhibitions Douglas Gordon's *The Vanity of Allegory* (2005) and *All in the Present Must be Transformed: Matthew Barney and Joseph Beuys* (2006). In addition to her position at the Guggenheim, Nancy Spector was one of the curators of *Monument to Now*, an exhibition of the Dakis Joannou Collection, which premiered in Athens in 2004 as an official part of the Olympics program. She was Adjunct Curator of the 1997 Venice Biennale and co-organizer of the first Berlin Biennale in 1998. She has contributed to numerous books on contemporary visual culture with essays on artists such as Maurizio Cattelan, Luc Tuymans, Douglas Gordon, Tino Seghal, and Pierre Huyghe. She has been a regular columnist for *Frieze* magazine. In 2007 she was the U.S. Commissioner for the Venice Biennale, where she presented an exhibition of work by Felix Gonzalez-Torres. She is a recipient of the Peter Norton Family Foundation Curators Award (1993) and a Cartier Foundation Grant (1992).

theanyspacewhatever Oct 24–Jan 7

During the 1990s a number of artists claimed the exhibition as their medium, using it as a platform for collaborative projects that reach beyond the visual arts to commingle with disciplines such as architecture, design, and theater. For these artists an exhibition can comprise a film, a novel, a shared meal, a performance, or a journey.

theanyspacewhatever brings together ten artists who exemplify this creative impulse: Angela Bulloch, Maurizio Cattelan, Liam Gillick, Dominique Gonzalez-Foerster, Douglas Gordon, Carsten Höller, Pierre Huyghe, Jorge Pardo, Philippe Parreno, and Rirkrit Tiravanija. Experience how the creative and collaborative energies of these artists manifest in the museum's iconic Frank Lloyd Wright-designed rotunda.

Sponsored by HUGO BOSS

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The Leadership Committee
is gratefully acknowledged.

Rirkrit Tiravanija CHEW THE FAT

Suns 1 pm and 3 pm
Mons 2 pm and 3:30 pm
Fri Nov 14, Tue Dec 2, 8 pm

In conjunction with the exhibition, Tiravanija's documentary film provides a perspective on the art of the 1990s through interviews with artists, including those participating in the exhibition.

Anna Sanders Films

Tues 2 pm (program 1)
Weds 2 pm (program 2)
Weds, Oct 29, Dec 17, 6:30 pm

Founded in 1997 by Pierre Huyghe, Charles de Meaux, Philippe Parreno and the association of contemporary art distribution (Xavier Douroux, Franck Gautherot) in collaboration with Dominique Gonzalez-Foerster, Anna Sanders Films brings a new language of imagery to cinema, creating a hybrid form between film and the visual arts.

Catalysts and Critics The Art of the 1990s

Fri Oct 24, 9:30-5:30 pm

Columbia University, School of the Arts,
Broadway at 116th St, Havemeyer Hall, Room 309
Join critics, curators, gallerists, and collectors for this day-long session dedicated to the critical debate surrounding "relational aesthetics" as well as to the shared history of the artists featured in the exhibition.

Participants include: Alex Alberro, Claire Bishop, Ina Blom, Nicolas Bourriaud, Massimo de Carlo, Jose Falconi, Nancy Spector, and Andy Stillpass.

Advance Tickets \$10, \$7 members/students,
\$5 with Columbia ID

Onsite Oct 24 \$15, \$5 with Columbia ID
In combination with *NY. 2022* \$32, \$17 students,
\$15 with Columbia ID

Box Office 212 423 3587, M-F, 1-5



CHEW THE FAT (A documentary portrait
by Rirkrit Tiravanija), 2008

Pierre Huyghe OPENING

Fri Oct 24, 6:30 pm
Mons, Nov 17, Dec 8, 4:30 pm

Museum visitors are invited to a participatory event in which Huyghe transforms the Guggenheim's rotunda to disrupt and disorient the exhibition experience.



Douglas Gordon, *24 Hour Psycho*, 1993

Works & Process – World Premiere NY. 2022

Fri Oct 24, Sat Oct 25, 8 pm

Dominique Gonzalez-Foerster and Ari Benjamin Meyers create an original work "about endings and last things" for the Peter B. Lewis Theater. Inspired by the iconic science-fiction movie *Soylent Green* (1973) depicting a disturbing vision of New York City in 2022, this performance will be accompanied by Staten Island's Richmond County Orchestra (music director Alan Aurelia). Photography by Alex S. MacLean and costumes by Balenciaga complete the work.

\$30, \$25 members, \$10 students
Box Office 212 423 3587



Dominique Gonzalez-Foerster, *Double Terrain de Jeu*
(*pavillon-marquise*), 2006

Dominique Gonzalez-Foerster NY. 2022 Installation

Tues, Fris, Beginning Oct 28, 10 am–2 pm

Peter B. Lewis Theater Mezzanine

View an installation version of Gonzalez-Foerster and Meyer's performance during select hours.

Cover: Liam Gillick, *theanyspacewhatever* signage system
(*prototype*), 2008

Douglas Gordon 24 hour psycho back and forth and to and fro

Oct 31, Nov 14, Jan 6, 10 am – 10 am

Deploying time as a medium, Gordon's new iteration of the work *24 Hour Psycho* (1993) slows down the 1960 Hitchcock thriller to a full-day cycle on a split screen installation, running the film both forward and in reverse. The museum will remain open through the night each time this work is shown.

Carsten Höller Revolving Hotel Room

For information on making a reservation to stay overnight in the Frank Lloyd Wright rotunda visit guggenheim.org/anyspace



Carsten Höller, *Revolving Hotel Room*, 2008

24-hours on the Concept of Time

Tue Jan 6 – Wed Jan 7, 6 pm – 6 pm

Continuing non-stop for 24 hours this rich and polyvalent event organized by Nancy Spector and Hans Ulrich Obrist expands upon the theme of time—an interest central to the artists represented in the exhibition. Guests from a wide spectrum of fields and disciplines share their philosophical, sociological, economic, theological and aesthetic perspectives on time.

Film programs made possible with public funds from the New York State Council on the Arts, a state agency. Public programs supported in part by public funds from the New York City Department of Cultural Affairs. Additional support for public programs provided by The Mortimer D. Sackler Foundation, Inc.

TICKETS

FREE with museum admission unless otherwise noted.

5th Ave at 89th St

Museum Information 212 423 3500

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