

GUGGENHEIM

NEWS RELEASE

Guggenheim Announces Short List for Hugo Boss Prize 2018

Finalists are Bouchra Khalili, Simone Leigh, Teresa Margolles, Emeka Ogboh, Frances Stark, and Wu Tsang

(NEW YORK, NY—December 13, 2017)—Six finalists for the Hugo Boss Prize 2018, the biennial award established in 1996 to recognize excellence in the visual arts, were announced today by Nancy Spector, Artistic Director and Jennifer and David Stockman Chief Curator, Solomon R. Guggenheim Museum, and jury chair for the prize. The short list of artists is selected by a panel of international critics and curators based on each artist's contribution to the expansion of cultural, intellectual, and artistic boundaries with no restrictions regarding age, gender, nationality, or medium. In addition to their significant aesthetic and conceptual contributions to the field of contemporary art, the finalists' practices collectively reflect the rich diversity of artistic production today.

The finalists for the Hugo Boss Prize 2018 are:

- **Bouchra Khalili** (b. 1975, Casablanca)
- **Simone Leigh** (b. 1967, Chicago)
- **Teresa Margolles** (b. 1963, Culiacán, Sinaloa, Mexico)
- **Emeka Ogboh** (b. 1977, Enugu, Nigeria)
- **Frances Stark** (b. 1967, Newport Beach, CA)
- **Wu Tsang** (b. 1982, Worcester, MA)

"The Hugo Boss Prize remains a cornerstone of the Guggenheim's contemporary programming, and we are thrilled to highlight the work of these six deserving artists, who are working at the vanguard of contemporary art practice, exploring urgent social issues, and providing new artistic vocabulary through which to examine personal and universal themes," said Nancy Spector. "We are pleased to join with Hugo Boss in this long-term commitment to celebrating the most important and impactful artists of their time."

In a statement, the jury noted, "Each of the nominated artists selected for the Hugo Boss Prize 2018 short list represents a wholly unique voice in the field of contemporary art. Though their mediums and methods range widely, each pursues deeply existential inquiries into individual struggles as well as those with broader social resonances. Keenly attuned to their surroundings and today's present moment,

these six artists have demonstrated a commitment to bringing art to the center of timely debates in society.”

The prize, administered by the Solomon R. Guggenheim Foundation, includes a \$100,000 cash prize for the winner, who will be featured in a solo exhibition at the Solomon R. Guggenheim Museum, New York. The Hugo Boss Prize 2018 winner will be announced in the fall of 2018, with the exhibition to follow in 2019.

“Building on the 20-year history of the Hugo Boss Prize, we are looking forward to celebrating its 2018 edition. The award is a very special and unique project in our arts program and we are extremely excited about this year’s short list,” said Mark Langer, CEO and Chairman of HUGO BOSS AG. “Our sincerest congratulations go out to the six nominees chosen by the jury.”

The Hugo Boss Prize 2018 Short List

Bouchra Khalili (b. 1975, Casablanca) lives and works in Berlin and Oslo. Khalili’s works in film, video, and photography foreground individual narratives around topics such as migration, language, place, and belonging. Khalili often engages nonprofessional performers to portray either themselves or little-known historical figures in works that examine the legacies of colonialism, the permeability of borders, and the complexities of cross-cultural translation, locating issues of global impact in personal histories.

Solo exhibitions of Khalili’s work have been presented by the Philadelphia Museum of Art (2017); The Museum of Modern Art, New York (2016); Palais de Tokyo, Paris (2015); Museu d’Art Contemporani de Barcelona (2015); Pérez Art Museum Miami (2013–14); Deutsche Kinemathek, Berlin (2012); and Museu de Arte Moderna, Salvador, Brazil (2007). Her work has also been included in such group exhibitions as Documenta 14, Athens and Kassel (2017); Marrakech Biennial (2016); *Between Myth and Fright: The Mediterranean as Conflict*, Institut Valencià d’Art Modern (2016); *Telling Tales*, Museum of Contemporary Art, Sydney (2016); *Europe: The Future of History*, Kunsthau Zürich (2015); *Here & Elsewhere*, New Museum, New York (2014); Venice Biennale (2013); Moscow Biennial (2013); *Résonances*, Marrakech Art Museum (2010); *El Sur de Nuevo*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2009); and *Too Much Freedom?*, Hammer Museum, Los Angeles (2006).

Simone Leigh (b. 1967, Chicago) lives and works in Brooklyn. Encompassing sculpture, video, and socially engaged performance and programming, Leigh’s oeuvre extends from her research in the fields of ethnography, political history, feminism, and folklore. Her social-practice projects center black female subjectivity with a focus on community, healing, and self-care. The artist’s sculptures and installations, which often make symbolic reference to the black body, utilize vernacular materials associated with the African diaspora to address collective histories.

Leigh’s work has been presented in solo and two-person exhibitions at the Hammer Museum, Los Angeles (2016); Studio Museum in Harlem, New York (2016); Crystal Bridges Museum of American Art, Bentonville, AK (2016); Tate Exchange and Tate Modern, London (2016); New Museum, New York (2016); Atlanta Contemporary Art Center (2014); and The Kitchen, New York (2012). Leigh’s work has also been included in such group exhibitions as *Blue Black*, Pulitzer Arts Foundation, Saint

Louis, MO (2017); *Trigger: Gender as a Tool and a Weapon*, New Museum, New York (2017); *Unconventional Clay: Engaged in Change*, Nelson-Atkins Museum of Art, Kansas City, MO (2016); *Greater New York*, MoMA PS1, Queens (2015); Dakar Biennial, Senegal (2014); *Black in the Abstract, Part 2: Hard Edges/Soft Curves*, Contemporary Arts Museum Houston (2013–14); *Radical Presence: Black Performance in Contemporary Art*, Contemporary Arts Museum Houston; Grey Art Gallery, New York; Studio Museum in Harlem, New York; Walker Art Center, Minneapolis, MN; Yerba Buena Center for the Arts, San Francisco (2012–15); and *The Future as Disruption*, The Kitchen, New York (2008).

Teresa Margolles (b. 1963, Culiacán, Sinaloa, Mexico) lives and works in Mexico City. Margolles's practice confronts issues of violence, death, and poverty in sculptures, installations, and actions that often incorporate visceral material residue, including bodily fluids, sourced from sites of bloodshed or trauma. The artist's deceptively minimal objects belie the fraught corporeal reality of their materials and prompt viewers to consider the role that society and governments play in both condoning and ignoring pervasive violence and inequality.

Solo exhibitions of Margolles's work have been held at such institutions as the Musée d'art contemporain de Montréal (2017); Museo de la Ciudad, Querétaro, Mexico (2017); Neuberger Museum of Art, Purchase, NY (2016); Museo Universitario de Arte Contemporáneo, Mexico City (2012); Los Angeles County Museum of Art (2010); and Museum für Moderne Kunst, Frankfurt am Main, Germany (2004). Group exhibitions featuring Margolles's work include *Phantom Bodies: The Human Aura in Art*, Frist Center for the Visual Arts, Nashville, TN (2016); *Dirge: Reflections on [Life and] Death*, Museum of Contemporary Art, Cleveland (2014); *América Latina, 1960-2013, Photographs*, Fondation Cartier pour l'art contemporain, Paris (2013); *In The Heart of the Country*, Museum of Modern Art, Warsaw (2013); Berlin Biennial (2012); *No Lone Zone*, Tate Modern, London (2012); and Venice Biennale (2009).

Emeka Ogboh (b. 1977, Enugu, Nigeria) lives and works in Lagos and Berlin. Using sound as a sculptural medium, Ogboh's transportive soundscape installations capture the culturally specific auditory environment of a particular city, emphasizing the importance of aural sensation in experiencing the world. Ogboh also transforms appropriated songs and compositions by rerecording them with new performers and presenting them in contexts that encourage a reconsideration of their meanings, often highlighting issues such as nationalism and xenophobia.

Ogboh's work has been presented in solo exhibitions at the Smithsonian National Museum of African Art, Washington, DC (2016); Modern Art Museum, Gebre Kristos Desta Center, Addis Ababa, Ethiopia (2016); ifa-Galerie Berlin (2015); Raum für zeitgenössische Kunst, Berlin (2015). Ogboh has also been featured in such group exhibitions as Documenta 14, Athens and Kassel (2017); Skulptur Projekte 2017: Münster, Germany; *Africa: Architecture, Culture and Identity*, Louisiana Museum of Modern Art, Denmark (2015); *Disguise: Masks & Global African Art*, Seattle Art Museum (2015); Venice Biennale (2015); Mikromusik: Festival Experimenteller musik und Sound art, Berlin (2014); *The Progress of Love*, The Menil Collection, Houston (2012); and *Green Summary*, Centre for Contemporary Art, Lagos (2010).

Frances Stark (b. 1967, Newport Beach, CA) lives and works in Los Angeles. Stark's interdisciplinary practice includes works in drawing, collage, painting, video, performance, and digital projects that collectively address the nuances of the human condition in all of its complexity and banality. Stark activates language and imagery to contemplate the rich interiority of the self, exploring subjects such as vulnerability, hubris, ambivalence, and satisfaction, among a multitude of others.

Stark has had solo exhibitions at Museum of Fine Arts, Boston (2016); Hammer Museum, Los Angeles (2015–16); Art Institute of Chicago (2015); Hayward Gallery, London (2014); MoMA PS1, Queens (2011); Centre for Contemporary Arts, Glasgow (2010); and Portikus, Frankfurt (2008). Stark's work has been featured in major group such exhibitions as the Venice Biennale (2017); *The New Human*, Moderna Museet, Stockholm (2016); *Electronic Superhighway (2016–1966)*, Whitechapel Gallery, London (2016); *Secret Surface: Where Meaning Materializes*, KW Institute for Contemporary Art, Berlin (2016); *Under the Clouds: From Paranoia to the Digital Sublime*, Museu de Serralves, Porto, Portugal (2015); *In the Heart of the Country*, Museum of Modern Art, Warsaw (2013); Whitney Biennial, Whitney Museum of American Art, New York (2008); and *Learn to Read*, Tate Modern, London (2007).

Wu Tsang (b. 1982, Worcester, MA) lives and works in Los Angeles. With a focus on nightlife, club culture, and historically marginalized queer and transgender communities, Tsang's work in film, video, and performance explores the narrative potential of the body in motion. Collaboration is central to Tsang's mode of working, as exemplified in the live performances of *Moved by the Motion*, a collaboration between Tsang and the artist boychild, as well as in works Tsang creates in dialogue with poet and theorist Fred Moten.

Tsang has been the subject of solo exhibitions at FACT Centre, Liverpool (2017); Antennae Space, Shanghai (2017); 356 Mission Road, Los Angeles (2016); and Migros Museum, Zürich (2014). The artist's work has been included in such group exhibitions as *Spectrosynthesis*, Museum of Contemporary Art, Taipei (2017); *Ten Days Six Nights*, Tate Modern, London (2017); Bergen Assembly Triennial, Norway (2016); *America Is Hard to See*, Whitney Museum of American Art, New York (2015); *Discordant Harmony*, Hiroshima Museum of Contemporary Art (2015); *Made in L.A.*, Hammer Museum, Los Angeles (2014); *Don't You Know Who I Am?: Art After Identity Politics*, MuHKA, Antwerp (2014); *Blues for Smoke*, The Geffen Contemporary at MOCA, Los Angeles (2012); and *First Among Equals*, Institute of Contemporary Art, Philadelphia (2012).

Hugo Boss Prize Jury

The 2018 jury is chaired by Nancy Spector, Artistic Director and Jennifer and David Stockman Chief Curator, Solomon R. Guggenheim Foundation. The jurors are Dan Fox, writer, editor, AV Director, *Frieze* magazine; Sofía Hernández Chong Cuy, Curator of Contemporary Art, Colección Patricia Phelps de Cisneros, New York and Caracas, and incoming Director, Witte de With Center for Contemporary Art, Rotterdam; Bisi Silva, Artistic Director, Centre for Contemporary Art, Lagos; Susan Thompson, Associate Curator, Solomon R. Guggenheim Museum; and Joan Young, Director, Curatorial Affairs, Solomon R. Guggenheim Museum.

History of the Prize

Since its inception in 1996, the Hugo Boss Prize has been awarded to eleven innovative and influential contemporary artists: American artist Matthew Barney (1996); Scottish artist Douglas Gordon (1998); Slovenian artist Marjetica Potrč (2000); French artist Pierre Huyghe (2002); Thai artist Rirkrit Tiravanija (2004); English artist Tacita Dean (2006); Palestinian artist Emily Jacir (2008); German artist Hans-Peter Feldmann (2010); Danish artist Danh Vo (2012); American artist Paul Chan (2014); and American artist Anicka Yi (2016). The related exhibitions have constituted some of the most compelling presentations in the museum's history.

Previous finalists include Laurie Anderson, Janine Antoni, Cai Guo-Qiang, Stan Douglas, and Yasumasa Morimura in 1996; Huang Yong Ping, William Kentridge, Lee Bul, Pipilotti Rist, and Lorna Simpson in 1998; Vito Acconci, Maurizio Cattelan, Michael Elmgreen and Ingar Dragset, Tom Friedman, Barry Le Va, and Tunga in 2000; Francis Alÿs, Olafur Eliasson, Hachiya Kazuhiko, Koo Jeong-A, and Anri Sala in 2002; Franz Ackermann, Rivane Neuenschwander, Jeroen de Rijke and Willem de Rooij, Simon Starling, and Yang Fudong in 2004; Allora & Calzadilla, John Bock, Damián Ortega, Aida Ruilova, and Tino Sehgal in 2006; Christoph Büchel, Patty Chang, Sam Durant, Joachim Koester, and Roman Signer in 2008; Cao Fei, Roman Ondák, Walid Raad, Natascha Sadr Haghighian, and Apichatpong Weerasethakul in 2010; Trisha Donnelly, Rashid Johnson, Qiu Zhijie, Monika Sosnowska, and Tris Vonna-Michell in 2012; Sheela Gowda, Camille Henrot, Hassan Khan, and Charline von Heyl in 2014; and Tania Bruguera, Mark Leckey, Ralph Lemon, Laura Owens, and Wael Shawky in 2016.

To see a time line and a video on the first twenty years of the Hugo Boss Prize, as well as an overview of past prize catalogues, visit guggenheim.org/hugobossprize.

About HUGO BOSS AG

Since 1995, HUGO BOSS has provided critical support to many Guggenheim programs. In addition to the Hugo Boss Prize, the company has helped make possible retrospectives of the work of Matthew Barney (2003), Georg Baselitz (1995), Ross Bleckner (1995), Francesco Clemente (1999–2000), Ellsworth Kelly (1996–97), Robert Rauschenberg (1997–98), and James Rosenquist (2003–04); the presentation *Art in America: Now* (2007) in Shanghai; the Felix Gonzalez-Torres (2007) and Ed Ruscha (2005) exhibitions in the U.S. Pavilion of the Venice Biennale; and the exhibition *theanyspacewhatever* (2008–09) at the Solomon R. Guggenheim Museum. At the 54th Venice Biennale in 2011, the fashion and lifestyle group HUGO BOSS was the lead sponsor of the Allora & Calzadilla exhibition in the U.S. Pavilion. For more information, visit group.hugoboss.com/en/group/sponsoring/art-sponsoring or hugoboss.com/us/magazine/arts.

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. The Guggenheim constellation of museums that began in the 1970s when the Solomon R. Guggenheim Museum, New York, was joined by the Peggy Guggenheim Collection, Venice, has since expanded to include the Guggenheim Museum Bilbao (opened 1997) and the Guggenheim Abu Dhabi (currently in development). The

Guggenheim Foundation continues to forge international collaborations that celebrate contemporary art, architecture, and design within and beyond the walls of the museum, including the Guggenheim Social Practice initiative, Guggenheim UBS MAP Global Art Initiative, and The Robert H. N. Ho Family Foundation Chinese Art Initiative. More information about the Solomon R. Guggenheim Foundation can be found at guggenheim.org.

VISITOR INFORMATION

Admission: Adults \$25, students/seniors (65+) \$18, members and children under 12 free. The Guggenheim's free app, available with admission or by download to personal devices, offers an enhanced visitor experience. The app features content on special exhibitions as well as access to more than 1,500 works in the Guggenheim's permanent collection and information about the museum's landmark building in English, French, German, Italian, and Spanish. Verbal Description guides for select exhibitions are also included for visitors who are blind or have low vision. The Guggenheim app is supported by Bloomberg Philanthropies.

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.

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