

GUGGENHEIM

NEWS RELEASE

Guggenheim Museum Presents *Nick Cave: Forothermore*

The artist's survey exhibition honors his lifelong commitment to creating space for those who feel marginalized by dominant society and culture.

Exhibition: *Nick Cave: Forothermore*

Venue: Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York

Location: Tower Levels 2, 4, and 5, and Thannhauser Gallery 4

Date: November 18, 2022–April 10, 2023

(NEW YORK, NY—November 18, 2022) Nick Cave (b. 1959, Fulton, Missouri) has become internationally celebrated for his elaborate sculpture and found-object installations, including his iconic *Soundsuits*, which blend sculpture, fashion, and social performance. Traveling from the Museum of Contemporary Art Chicago, *Nick Cave: Forothermore* is a survey exhibition covering the entire breadth of his career. Featuring sculpture, installation, video, and rarely seen early works, the show examines Cave's multivalent creative practice as an artist, performer, fashion designer, educator, and activist. The subtitle, "Forothermore," is a new word that reflects the artist's lifelong commitment to providing space for those who feel marginalized by dominant society and culture—especially working-class communities and queer people of color. The exhibition both highlights the development of Cave's singular art practice, which uniquely combines the visual and the performing arts, and interrogates the promises, fulfilled or broken, that the late 20th and early 21st centuries offered to the "other."

Installed in the museum's tower galleries, the survey's thematic sections are titled "What It Was," "What It Is," and "What It Shall Be," inspired by an old African American greeting. The exhibition unfolds as a tripartite story, with the three chapters looking into the past, present, and future of Cave's practice. "What It Was" explores early works that honor the artist's creative and social foundations within his family and beyond. Living and working in Chicago, Cave has been deeply influenced by the psychedelic pageants of musician George Clinton's Parliament-Funkadelic collective, which draws on Surrealism, science fiction, and outlandish fashion. Yet he is equally inspired by the design philosophy of the Bauhaus movement, the creative frugality of his family, and the visceral hedonism of the Chicago House music scene. "What It Is" includes Cave's work that addresses oppression, loss, mourning, and remembrance, but also joy and collective celebration. Finally, "What It Shall Be" gathers Cave's recent incarnation of *Soundsuits* and monumentally scaled *Tondo* works, which exemplify his survival strategies amid injustice.

Nick Cave: Forothermore comprehensively investigates aspects of Cave’s career that are grounded in key aesthetic and ethical commitments: the artist primarily works with found objects and existing materials, making “something from nothing;” he creates objects that are as legible to art mavens as they are to those without a formal education; he collaborates with others embedding a sense of community within his projects; and he sensitively incorporates life-altering historical events into works that celebrate his creative roots while addressing ongoing injustice.

The exhibition is accompanied by a major, 320-page scholarly publication that is structured through the same thematic sections as the Guggenheim’s show: “What It Is,” “What It Was,” and “What It Shall Be”—each of which has a particular orientation toward time and key concepts in Cave’s oeuvre. “What It Is” explores Cave’s practice in dialogue with his lived experience as a queer Black man, showing how flashpoint political and cultural moments such as the beating of Rodney King and the ongoing Black Lives Matter uprisings shape his work. The focus of “What It Was” is Cave’s historical influences—from 1970s African American dance music and fashion to Chicago’s House music scene—which inspired Cave’s improvisatory and exuberant aesthetic. Finally, “What It Shall Be” highlights Cave’s creation of utopian alternatives as a strategy for survival in the face of oppression. Edited by Naomi Beckwith, the catalogue features a range of voices, including those of the artist and scholars who identify as people of color. Its contributors are Beckwith, Cave, Romi Crawford, Damita Jo Freeman, Malik Gaines, Nona Hendryx, Linda Johnson Rice, Meida Teresa McNeal, Antwaun Sargent, and Krista Thompson. The monograph, with over 100 pages of color illustrations, is published by the Museum of Contemporary Art Chicago and DelMonico Books in partnership with Artbook | D.A.P and is designed by Bob Faust.

In honor of Cave’s desire to give access to the broadest audience, the opening weekend of *Nick Cave: Forothermore* will be free to the public, thanks in part to support by Ford Foundation.

Nick Cave: Forothermore is organized by the Museum of Contemporary Art Chicago. The exhibition is curated by Naomi Beckwith, Deputy Director and Jennifer and David Stockman Chief Curator of the Solomon R. Guggenheim Museum and Foundation, New York, and formerly Manilow Senior Curator of the Museum of Contemporary Art Chicago, with Jack Schneider, Curatorial Assistant, Museum of Contemporary Art Chicago. This is Beckwith’s curatorial debut at the Guggenheim. X Zhu-Nowell, Assistant Curator, is supporting the Guggenheim presentation.

Funders

The exhibition is organized by the Museum of Contemporary Art Chicago. The MCA exhibition tour is made possible by Kenneth C. Griffin. Lead support is provided by the Harris Family Foundation in memory of Bette and Neison Harris, Zell Family Foundation, Cari and Michael Sacks, Nancy and Steven Crown, Joyce Young and Matt Bayer, Julie and Larry Bernstein, Marilyn and Larry Fields, Agnes Gund, Jack Shainman Gallery, and Karyn and Bill Silverstein.

Major support for *Nick Cave: Forothermore* is provided by the Ford Foundation and Macallan.

The Leadership Committee for this exhibition is gratefully acknowledged for its support, with special thanks to Edlis-Neeson Foundation, Julie and Larry Bernstein, Agnes Gund, Cari and Michael J. Sacks, Ann and Mel Schaffer, Jack Shainman Gallery, Denise and Gary Gardner, Marieluse Hessel, and Desiree Rogers and Victoria Rogers.

Support is also generously provided by LLWW Foundation, Christie's and The Coby Foundation, Ltd.

Additional funding is provided by the Solomon R. Guggenheim Museum's International Director's Council.

Exhibition programs are generously supported by MillerKnoll.

About the Solomon R. Guggenheim Foundation

The Solomon R. Guggenheim Foundation was established in 1937 and is dedicated to promoting the understanding and appreciation of modern and contemporary art through exhibitions, education programs, research initiatives, and publications. The international constellation of museums includes the Solomon R. Guggenheim Museum, New York; the Peggy Guggenheim Collection, Venice; the Guggenheim Museum Bilbao; and the future Guggenheim Abu Dhabi. An architectural icon and “temple of spirit” where radical art and architecture meet, the Solomon R. Guggenheim Museum is now among a group of eight Frank Lloyd Wright structures in the United States recently designated as a UNESCO World Heritage site. To learn more about the museum and the Guggenheim's activities around the world, visit guggenheim.org.

Sustainability

The Guggenheim Museum is committed to the sustainable stewardship of our collections and facilities, preserving them for future generations, and minimizing environmental impact.

#NickCaveForothermore

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Password: presspass

Updated November 18, 2022

For additional information

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Exhibition Checklist

Forothermore Nick Cave

(checklist for venue/s listed in bold)

Museum of Contemporary Art Chicago (Saturday, May 14, 2022 – Sunday, October 2, 2022)

Solomon R. Guggenheim Museum (Thursday, November 17, 2022 – Monday, April 10, 2023)

Tower 2

Nick Cave

Hare and Mallet

1999

Mixed media including vintage metal, found objects and wood

Overall: 60 × 18 × 7 in. (152.4 × 45.7 × 17.8 cm)

Collection of Suzanne Fetscher

X.2021.911



Nick Cave

Time and Again

2000

Mixed media including vintage metal, found objects and wood

96 x 192 in. (plus 24-28 metal dishes on floor)

Courtesy the artist

X.2021.913



Nick Cave

Forbidden and Desire

1998

Mixed media including found and fabricated objects and wood

96 × 72 × 6 in. (243.8 × 182.9 × 15.2 cm)

Mott Warsh Collection, Flint, Michigan

X.2021.915



Nick Cave

The Day After Yesterday

2005

Human hair on found beaded and sequins garment fabric

111 × 43 × 1 inches (281.9 × 109.2 × 2.5 cm)

Collection of Sharon and John Hoffman

X.2021.918



Forothermore Nick Cave

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Tower 2

Nick Cave

I Wouldn't Bet Against It

2007

Mixed media including vintage fabric, dice, and objects

48 × 48 × 6 inches (121.9 × 121.9 × 15.2 cm)

Courtesy the artist

X.2021.919



Nick Cave

Penny Catcher

2009

Mixed media including vintage coin toss, suit, and shoes

74 × 23 × 14 inches (188 × 58.4 × 35.6 cm)

Collection of Margo and Robert Roth

X.2021.921



Nick Cave

Wall Relief

2013

Mixed media including ceramic birds, metal flowers, afghans, strung beads, crystals and antique gramophone

4 panels: 97 × 74 × 21 in. (246.4 × 188 × 53.3 cm), each

Courtesy the artist and Jack Shainman Gallery, New York

X.2021.931



Nick Cave

TM13

2015

Mixed media including vintage blow molds, pony beads, pipe cleaners, mannequin, and garments

89 × 48 × 49 inches (226.1 × 121.9 × 124.5 cm)

Collection Cranbrook Art Museum, Bloomfield Hills, Michigan, Museum

Purchase with funds from the Gilbert and Lila Silverman Art Museum

Fund and the John Bloom Decorative Arts and Design Fund

X.2021.941



Tower 4

Forothermore Nick Cave

(checklist for venue/s listed in bold)

Museum of Contemporary Art Chicago (Saturday, May 14, 2022 – Sunday, October 2, 2022)

Solomon R. Guggenheim Museum (Thursday, November 17, 2022 – Monday, April 10, 2023)

Tower 4

Nick Cave

Bunny Boy

2012

Single channel video

duration: 14 min. 5 sec.

Courtesy the artist and Jack Shainman Gallery, New York

X.2021.924



Nick Cave

Rescue

2013

Mixed media including ceramic birds, metal flowers, ceramic Pug, vintage settee, and light fixture

91 × 78 × 54 1/2 inches (231.1 × 198.1 × 138.4 cm)

Collection of Carol McCranie and Javier Magri

X.2021.930



Nick Cave

Sea Sick

2014

Mixed media including oil paintings, ceramic container, cast hands, and plastic ship

96 × 72 × 10 1/2 inches (243.8 × 182.9 × 26.7 cm)

Courtesy the artist

X.2021.934



Nick Cave

Arm Peace

2018

Cast bronze, sunburst and vintage tole flowers

85 × 39 × 12 inches (215.9 × 99.1 × 30.5 cm)

Courtesy the artist

X.2021.947



Nick Cave

Untitled

2018

Mixed media including round table, clay head, piano bench, carved head with vintage tole flowers, child pink chair, 19 carved heads, 1 carved eagle, cast polyurethane hands

52 1/8 × 52 1/8 × 61 inches (132.4 × 132.4 × 154.9 cm)

Courtesy the artist and Jack Shainman Gallery, New York

X.2021.949



Forothermore Nick Cave

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Museum of Contemporary Art Chicago (Saturday, May 14, 2022 – Sunday, October 2, 2022)

Solomon R. Guggenheim Museum (Thursday, November 17, 2022 – Monday, April 10, 2023)

Tower 4

Nick Cave

Platform

2018

Mixed media installation including a chain of bronze hands, four gramophones, heads, pillow, carved eagles

Variable dimensions

Tia Collection, Santa Fe, New Mexico

X.2021.953



Nick Cave

Hustle Coat

2021

Trench coat, cast bronze hand, metal, costume jewelry, watches, and chains

59 x 41 x 16 inches (149.9 x 104.1 x 40.6 cm)

Courtesy the artist and Jack Shainman Gallery, New York

X.2021.959



Nick Cave

Rescue

2021

Mixed media including ceramic dog, birds and metal flowers, strung beads, and vintage stool

79 x 48 x 40 inches (200.7 x 121.9 x 101.6 cm)

Courtesy the artist

X.2021.963



Nick Cave in collaboration with Bob Faust

Wallpaper Near Rescue Works (New Work)

2021

TBC

Dimensions variable

Courtesy the artist

X.2021.1057

Nick Cave in collaboration with Bob Faust

Wallpaper for Coat Hustle

2021

Vinyl wallpaper

Dimensions variable

Courtesy the artist

X.2021.1058



Thannhauser 4

Forothermore Nick Cave

(checklist for venue/s listed in bold)

Museum of Contemporary Art Chicago (Saturday, May 14, 2022 – Sunday, October 2, 2022)

Solomon R. Guggenheim Museum (Thursday, November 17, 2022 – Monday, April 10, 2023)

Thannhauser 4

Nick Cave

Shine

2014

Mixed media including cast hand, brush, and vintage metal flower frame

19 × 12 1/2 × 7 3/4 inches (48.3 × 31.8 × 19.7 cm)

Collection of Ellen and Fred Elsas

X.2021.933



Nick Cave

Untitled

2014

Mixed media including cast bronze arm and cloth hand towels

41 × 22 × 15 1/2 inches (104.1 × 55.9 × 39.4 cm)

Courtesy the artist

X.2021.935



Nick Cave

Sacrifice

2014

Mixed media including cast hands and antique carnival game head

34 × 26 × 18 1/2 inches (86.4 × 66 × 47 cm)

Private collection, courtesy Jack Shainman Gallery, New York

X.2021.940



Nick Cave

Unarmed

2016

Cast bronze, metal and vintage beaded flowers

23 3/4 × 18 5/8 × 8 7/8 inches (60.3 × 47.3 × 22.5 cm)

Courtesy the artist

X.2021.945



Nick Cave

Untitled

2018

Mixed media including cast bronze and vintage tole flowers, carved eagle and

head, bronze hand

46 1/2 × 24 1/2 × 11 3/4 inches (118.1 × 62.2 × 29.8 cm)

Private collection

X.2021.948



Forothermore Nick Cave

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Solomon R. Guggenheim Museum (Thursday, November 17, 2022 – Monday, April 10, 2023)

Thannhauser 4

Nick Cave

Untitled

2018

Mixed media including a table, a carved eagle and 119 various carved heads

48 1/4 x 120 x 45 1/4 inches (122.6 x 304.8 x 114.9 cm)

Courtesy the artist and Jack Shainman Gallery, New York

X.2021.951



Nick Cave

Untitled

2018

Mixed media including a bronze head and 13 American flag shirts

23 3/4 x 15 3/4 x 12 inches (60.3 x 40 x 30.5 cm)

Ann and Mel Schaffer Family Collection

X.2021.952



Nick Cave

Untitled

2018

Mixed media including vintage tole flowers, carved head, American flag pattern of used shotgun shells, cast bronze hand and arm, piano bench, white handkerchiefs.

77 3/4 x 30 7/8 x 16 3/8 inches (197.5 x 78.4 x 41.6 cm)

Tia Collection, Santa Fe, New Mexico

X.2021.954



Nick Cave

Arm Peace

2019

Cast bronze and vintage tole flowers

57 1/2 x 19 3/8 x 13 1/2 inches (146.1 x 49.2 x 34.3 cm)

Courtesy the artist

X.2021.957



Tower 5

Forothermore Nick Cave

(checklist for venue/s listed in bold)

Museum of Contemporary Art Chicago (Saturday, May 14, 2022 – Sunday, October 2, 2022)

Solomon R. Guggenheim Museum (Thursday, November 17, 2022 – Monday, April 10, 2023)

Tower 5

Nick Cave

Soundsuit

2009

Mixed media including vintage doilies, mesh screening, buttons, fabric, metal, and mannequin

99 × 26 × 18 inches (251.5 × 66 × 45.7 cm)

Courtesy the artist

X.2021.922



Nick Cave

Soundsuit

2011

Twigs, wire, upholstery, basket, and metal armature

83 × 27 × 40 inches (210.8 × 68.6 × 101.6 cm)

The David and Alfred Smart Museum of Art, The University of Chicago;

Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011

X.2021.923



Nick Cave

Soundsuit

2012

Mixed media including embroidery, fabric, vintage toys, rug, and mannequin

Soundsuit: 127 × 98 × 93 inches (322.6 × 248.9 × 236.2 cm)

Rug: 98 × 92 inches (248.9 × 233.7 cm)

Private collection, courtesy Jack Shainman Gallery, New York

X.2021.928



Nick Cave

Soundsuit

2013

Mixed media including sock monkeys, sweaters, and mannequin

105 × 48 × 36 inches (266.7 × 121.9 × 91.4 cm)

Courtesy the artist

X.2021.932



Nick Cave

Soundsuit

2015

Mixed media including synthetic hair, fabric, metal and mannequin

98 × 28 × 12 inches (248.9 × 71.1 × 30.5 cm)

Collection of Ashley and Pam Netzky

X.2021.943



Forothermore Nick Cave

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Museum of Contemporary Art Chicago (Saturday, May 14, 2022 – Sunday, October 2, 2022)

Solomon R. Guggenheim Museum (Thursday, November 17, 2022 – Monday, April 10, 2023)

Tower 5

Nick Cave

Soundsuit

2019

Mixed media including vintage copper molds, shoestrings, wood and pony beads, buttons, stuffed animals and sunglasses lenses

98 × 28 × 12 inches (248.9 × 71.1 × 30.5 cm)

Courtesy the artist

X.2021.958



Nick Cave

Bear And Boy

2021

Mixed media including wood bear, concrete figure, metal flowers, and strung

beads

98 × 60 × 48 inches (248.9 × 152.4 × 121.9 cm)

Courtesy the artist

X.2021.961



Nick Cave

Soundsuit

2021

Mixed media including embroidery, fabric, metal flowers, and mannequin

12 × 48 × 48 inches (365.8 × 121.9 × 121.9 cm)

Courtesy the artist

X.2021.962



Nick Cave

Soundsuit 8:46

2021

Mixed media including vintage textile and sequined appliqués, metal, and

mannequin

98 5/8 × 33 × 22 inches (250.5 × 83.8 × 55.9 cm)

Collection of Matt Bayer and Joyce Yaung

X.2021.965



Forothermore Nick Cave

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Museum of Contemporary Art Chicago (Saturday, May 14, 2022 – Sunday, October 2, 2022)

Solomon R. Guggenheim Museum (Thursday, November 17, 2022 – Monday, April 10, 2023)

Tower 5

Nick Cave

Soundsuit 9:29

2021

Mixed media including vintage textile and sequined appliques, metal, and mannequin

98 × 33 × 22 in. (248.9 x 83.8 x 55.9 cm)

Private collection

X.2021.966



Nick Cave

Soundsuit

2021

Mixed media including buttons, wire, bugle beads, metal and mannequin

91 × 51 × 22 inches (231.1 × 129.5 × 55.9 cm)

Courtesy the artist

X.2021.967



Nick Cave

Soundsuit

2021

Mixed media including buttons, wire, bugle beads, metal and mannequin

91 × 51 × 22 inches (231.1 × 129.5 × 55.9 cm)

Courtesy the artist

X.2021.968



Nick Cave

Soundsuit

2021

Mixed media including vintage cut out, globe, wire, metal and mannequin

120 × 40 × 23 inches (304.8 × 101.6 × 58.4 cm)

Courtesy the artist

X.2021.969



Forothermore Nick Cave

(checklist for venue/s listed in bold)

Museum of Contemporary Art Chicago (Saturday, May 14, 2022 – Sunday, October 2, 2022)

Solomon R. Guggenheim Museum (Thursday, November 17, 2022 – Monday, April 10, 2023)

Tower 5

Nick Cave
Soundsuit 8:46
 2021-2022
 Mixed media including vintage textile and sequined appliqués, metal, and mannequin
 98 × 33 × 22 inches (248.9 × 83.8 × 55.9 cm)
 Courtesy the artist and Jack Shainman Gallery, New York
 X.2021.970



Nick Cave
Soundsuit 9:29
 2021-2022
 Mixed media including vintage textile and sequined appliqués, metal, and mannequin
 98 × 33 × 22 inches (248.9 × 83.8 × 55.9 cm)
 Courtesy the artist and Jack Shainman Gallery, New York
 X.2021.974



Nick Cave
Soundsuit 9:29
 2021
 Mixed media including vintage textile and sequined appliqués, metal, and mannequin
 98 × 33 × 22 inches (248.9 × 83.8 × 55.9 cm)
 Courtesy the artist and Jack Shainman Gallery, New York
 X.2021.975



Nick Cave
Tondo
 2022
 Metal mesh, hardware cloth, bugle beads, wire, sequin fabric and wood.
 Diam: 144 in. (365.8 cm) TBC
 Courtesy the artist and Jack Shainman Gallery, New York
 X.2021.976



Nick Cave
Tondo
 2022
 Metal mesh, hardware cloth, bugle beads, wire, sequin fabric and wood.
 Diam: 144 in. (365.8 cm) TBC
 Courtesy the artist and Jack Shainman Gallery, New York
 X.2021.977



Forothermore Nick Cave

(checklist for venue/s listed in bold)

Museum of Contemporary Art Chicago (Saturday, May 14, 2022 – Sunday, October 2, 2022)

Solomon R. Guggenheim Museum (Thursday, November 17, 2022 – Monday, April 10, 2023)

Tower 5

Nick Cave

Soundsuit

2022

Mixed media including vintage bunny, vintage toys, hot pads, fabric, metal, and mannequin

111 × 36 × 36 inches (281.9 × 91.4 × 91.4 cm)

Courtesy the artist and Jack Shainman Gallery, New York

X.2021.978



New Media Theater

Nick Cave

Nikki

1989

Single channel video

duration: 23 min.

Courtesy the artist

X.2021.909



Nick Cave

Blot

2012

Single channel video

duration: 42 min. 57 sec.

Courtesy the artist and Jack Shainman Gallery, New York

X.2021.925



Nick Cave

Gestalt

2012

Single channel video

duration: 16 min.

Courtesy the artist and Jack Shainman Gallery, New York

X.2021.927



49 artworks

NICK CAVE: FOROTHERMORE

Nick Cave (b. 1959, Fulton, Missouri), who lives and works in Chicago, possesses an unusual ability to upend and confound common senses of value. In a practice spanning sculpture, installation, and video, he often utilizes discarded items of little use—plastic trinkets, flea-market finds, kitschy decorations—giving them, with the skill of a *couturier*, a second life in dazzling, sometimes monumental artworks. These works reveal the range of the artist’s influences: from the design philosophy of the early twentieth-century Bauhaus school, to the cheeky materials of Arte Povera—a postwar movement that elevated mundane objects to the status of fine art—and the creative frugality of his own family. Also an educator, fashion designer, and activist, Cave is equally inspired by the surreal theatrics of 1970s funk musicians and the relentless vigor of Chicago’s house music scene.

Nick Cave: Forothermore is the first survey to bring together the artist’s work across his three-decade-long career. The exhibition’s title is a neologism that reflects Cave’s lifelong commitment to creating a sense of safety and inclusion for everyone but especially those who feel othered by society—in particular, queer people, the working class, and people of color. Like many around the world, Cave has witnessed violence against marginalized people for decades, and the most publicly visible examples—the assault on Rodney King in the 1990s or the death of George Floyd thirty years later, for instance—spark new directions in his art practice. In the works on view, he ponders the appropriate emotional and aesthetic responses to a history that both appears to advance yet also repeats itself. In the years leading up to this exhibition, he shared a key reflection that catalyzed the project: “When I was a young artist, what did I think the work would look like in 2020?” Attempting to answer that question, the show’s three sections look into the past, present, and futurism of Cave’s practice.

WHAT IT WAS

On this level, “What It Was” focuses on the historical influences that inspired the artist’s improvisatory and exuberant aesthetic. Some are personal in nature, revealed in his early modular, found-object installations, which celebrate and commemorate his close-knit family—especially their creative faculties, unconditional love, and uncompromising work ethic. Cave elaborates, “This whole idea of serving and providing was part of [the] condition that has shaped who I am today.” Other sources of influence are public, such as the persistence of anti-Black racism in the United States, seen in works where he dismembers or occludes the human form. The sculptures on view here showcase the artist’s earliest examples of his practice of creative reuse, an approach that is as much an ethical stance as an aesthetic one. They seem to ask: If we can transform things that we thought were junk, what grace can we also extend to the people we devalue in society?

The exhibition continues on Tower Levels 4 and 5. Complementing this presentation, a film program in the New Media Theater highlights Cave’s interest in bodily movement and transformation.

Nick Cave: Forothermore is organized by the Museum of Contemporary Art Chicago. The exhibition is curated by Naomi Beckwith, Deputy Director and Jennifer and David Stockman Chief Curator of the Solomon R. Guggenheim Museum and Foundation, New York; and formerly Manilow Senior Curator of the Museum of Contemporary Art Chicago, with Jack Schneider, Curatorial Assistant, Museum of Contemporary Art Chicago. X Zhu-Nowell, Assistant Curator, Solomon R. Guggenheim Museum, is supporting the Guggenheim presentation.

Learn about *Forothermore* from artist Nick Cave and curator Naomi Beckwith, alongside others connected with Cave's work, on the Guggenheim Digital Guide, available for free on the Bloomberg Connects app. Content about this exhibition is available in English, Español, and 普通话.

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Join artist Nick Cave and curator Naomi Beckwith as they discuss Cave's early practice, and access a description of this gallery space.

#Forothermore

Forbidden and Desire

1998

Wood and found metal, wooden, glass, and plastic objects
Mott-Warsh Collection, Flint, Michigan

An early experimental work, *Forbidden and Desire* consists of an intricate wooden labyrinth, dominoes, and an array of spherical embellishments adorned with delicate beadwork, which Cave applied by hand. Created in the late 1990s, a period of professional and personal exploration for the artist, the large multi-panel assemblage tests out different beadwork skills and embraces handiwork as a way to disrupt a certain logic of contemporary art aesthetics, which emphasize concept over technique. The presence and elevation of Cave's skilled "hand"—developed through his career as a high-fashion designer—rejects conventional notions that technical labor is a conservative, devalued, or lesser-than way to make art.

TM13

2015

Mannequin, found clothing, and found plastic and metal objects, with beads

Collection Cranbrook Art Museum, Bloomfield Hills, Michigan, Museum purchase with funds from the Gilbert and Lila Silverman Art Museum Fund and the John Bloom Decorative Arts and Design Fund

TM13's vivid ornamentation arises from a specific tragedy. At its center is a mannequin wearing a hoodie, jeans, and sneakers—a reference to the clothes worn by seventeen-year-old Trayvon Martin, whose life was painfully foreshortened in 2012 when he was shot by a self-appointed neighborhood watchman. Cave encases the figure with toys and emblems of innocence, all wrapped in a colorful beaded net, a motif that re-emerges in later, similarly mournful sculptures he calls *Soundsuits 2.0*. Here Cave raises the figure onto a platform and emphasizes Martin's youth in a treatment notably different from the media's sensationalized coverage of his death.

Time and Again

2000

Found metal and wooden objects

Courtesy the artist

Made not long after the death of Cave's grandfather, *Time and Again* is representative of the artist's early installations, a harbinger of his future practice of utilizing found objects, and serves as an ode to his family. In the work Cave arranges his grandfather's tools, agricultural objects, and Christian symbols into an altarlike assemblage that honors a patriarch who was purposeful and meticulous. As with his later sculptures and installations, Cave here transforms humble everyday objects into something precious, celebrating the profound gifts within the mundane and the family values of thrift, creative reuse, and pride in manual skills that continue to propel his art.

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Access a slow-looking exercise of this work.

NICK CAVE: FOROTHERMORE

Nick Cave (b. 1959, Fulton, Missouri), who lives and works in Chicago, possesses an unusual ability to upend and confound common senses of value. In a practice spanning sculpture, installation, and video, he often utilizes discarded items of little use—plastic trinkets, flea-market finds, kitschy decorations—giving them, with the skill of a *couturier*, a second life in dazzling, sometimes monumental artworks. These works reveal the range of the artist’s influences: from the design philosophy of the early twentieth-century Bauhaus school, to the cheeky materials of Arte Povera—a postwar movement that elevated mundane objects to the status of fine art—and the creative frugality of his own family. Also an educator, fashion designer, and activist, Cave is equally inspired by the surreal theatrics of 1970s funk musicians and the relentless vigor of Chicago’s house music scene.

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WHAT IT IS

“What It Is” explores Cave’s aesthetic development in honest dialogue with his lived experience as a queer Black man, examining how political and cultural flashpoints—sometimes painful, sometimes bemusing—inform his work. Many of the works on view in this section exemplify the artist’s practice of combining antique bric-a-brac, which he faithfully and systematically collects, to form his sculptures and installations. Cave is continuously surprised by the sheer number of found objects that reveal racist attitudes toward Black people. In appropriating such items, he lays bare the ways in which an American commodity culture has served to debase Black people and reinforce stereotypes of servitude and brutishness.

In other sculptures, Cave celebrates the enterprising spirit of the many people—from his family to strangers he encounters in public—whose drive and labor in the formal and informal economies have led to financial stability and growth and brought much-needed resources to communities. Oftentimes, this drive comes in the form of creative problem-solving, leading to fanciful displays—like *Hustle Coat (2021)*—that both mirror and influence the aesthetics of a community that celebrates a “bling aesthetic” and insists on a shiny visibility, no matter their economic condition. Meanwhile a recent turn toward body casting in works like *Arm Peace (2019)* reveals Cave’s sense of personal urgency, yet ultimate optimism, in his work against social injustices.

The exhibition continues on Tower Levels 2 and 5. Complementing this presentation, a film program in the New Media Theater highlights Cave’s interest in bodily movement and transformation.

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Join artist Nick Cave and curator Naomi Beckwith in exploring how trauma and hope are represented in Cave’s work, and access a description of this gallery space.

#Forothermore

Many of Nick Cave's sculptures and installations are assembled from antique objects that the artist collects, a number of which reveal racist attitudes toward Black people. While the effects of these kitschy yet potent ornaments—which Cave calls “relics”—are not always immediately apparent, their imagery seeps into the unconsciousness of anyone who encounters them. Racism is propagated in the mind, and in everyday life, as much as it is the law of the land.

One such item—a spittoon shaped as a bust of an elderly Black man with his mouth agape—becomes the anchor of *Sea Sick* in which Cave conjoins the “relic” with a faux-gilded model ship and paintings of keeling Colonial-era vessels. These canvases are meant to evoke nausea, just as the discovery of the offensive object sickened Cave.

Arm Peace

2019

Bronze and found metal objects

Courtesy the artist

In the United States, Black bodies are subjected to intense scrutiny. A hand outstretched might be seen as an act of kindness and care, or as a gesture of aggression and violence that may lead to arrest or worse. In a series of sculptures such as *Arm Peace*, which incorporates bronze casts of the artist's arms, hands, and other body parts, Cave explores the historically and culturally loaded symbolism of Black bodies. Dismembered and isolated, these objects speak to the way Black body parts have been surveilled and misconstrued. They also communicate through a language of gestures, one inflected by the rallying cries of the contemporary moment: A clenched fist becomes a symbol of power and resistance, while an elegantly posed hand recalls the ubiquitous Black Lives Matter protest chant, "Hands up, don't shoot!"

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Access a slow-looking exercise of this work.

Artworks at right:

Bunny Boy

2012

Digital color video, with sound, 14 min., 5 sec.

Directed by Sandro Miller

Courtesy the artist and Jack Shainman Gallery, New York

Wallwork (in collaboration with Bob Faust)

2022

Printed wall mural, featuring source photography by James Prinz Photography

Courtesy Nick Cave and Bob Faust

Hustle Coat

2021

Bronze, found textiles, and found metal objects

Courtesy the artist and Jack Shainman Gallery, New York

Hustle Coat appears as a simple double-breasted trench coat, made out of cotton. Though the outside of the jacket is plain, Cave transforms its lining into something fantastic. Describing his vision for the garment, he said, “Just imagine—necklaces, chains, watches, jewelry, stones, are all sewn by hand into this lining of the coat, making it appear to be this jewel box.” A trench coat like this one was once the iconic, unofficial uniform of enterprising street salesmen, who donned it as a vehicle for concealing an array of knock-off or unauthorized items for sale, including watches, gold chains, necklaces, and other glitzy objects. The clanging chains and jewels stitched into Cave’s version are a nod to these street hustlers and their coats full of contraband. Beyond its vivid ornate assemblages of costume jewelry, which make the piece extremely heavy to wear, in its title *Hustle Coat* is a poetic homage to the “hustle code,” the often underacknowledged “hustle” that anyone lacking privilege needs to perform in order to build a career. Cave frames this subversive language of commerce and consumption as a deftly irreverent yet genuine source of knowledge about class, excess, and surplus both in society and the contemporary art discourse.

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Relive memories with Cave as he recalls his use of costume jewelry, watches, and chains to create *Hustle Coat*.

Rescue

2013

Steel and found ceramic, metal, wooden, and fabric objects,
with beads

Collection of Carol McCranie and Javier Magri

Rescue

2021

Found ceramic, metal, wooden, and fabric objects, with beads
Courtesy the artist

Within his practice, Cave bestows on reclaimed materials and items an unmistakable respect, giving lost objects new meaning through the kind of reverential treatment typically reserved for statues, memorials, and historic artworks. In his *Rescue* series, for example, decorative ceramic dogs—symbols of loyalty and faithfulness, which are often mistreated, discarded, or lost—are presented on ornamental thrones. In elevating seemingly worthless items through care and attention, Cave finds a way of reckoning with and reviving the past while still turning toward the future. He explains, “I’m very interested in this kind of reimagining and repositioning of discarded objects, where what we knew of it in the past is relegated to some new meaning or understanding. . . . I think this whole idea of repositioning—of oneself or of objects—is just another way of moving us to the future.”

NICK CAVE: FOROTHERMORE

Nick Cave (b. 1959, Fulton, Missouri), who lives and works in Chicago, possesses an unusual ability to upend and confound common senses of value. In a practice spanning sculpture, installation, and video, he often utilizes discarded items of little use—plastic trinkets, flea-market finds, kitschy decorations—giving them, with the skill of a *couturier*, a second life in dazzling, sometimes monumental artworks. These works reveal the range of the artist’s influences: from the design philosophy of the early twentieth-century Bauhaus school, to the cheeky materials of Arte Povera—a postwar movement that elevated mundane objects to the status of fine art—and the creative frugality of his own family. Also an educator, fashion designer, and activist, Cave is equally inspired by the surreal theatrics of 1970s funk musicians and the relentless vigor of Chicago’s house music scene.

Nick Cave: Forothermore is the first survey to bring together the artist’s work across his three-decade-long career. The exhibition’s title is a neologism that reflects Cave’s lifelong commitment to creating a sense of safety and inclusion for everyone but especially those who feel othered by society—in particular, queer people, the working class, and people of color. Like many around the world, Cave has witnessed violence against marginalized people for decades, and the most publicly visible examples—the assault on Rodney King in the 1990s or the death of George Floyd thirty years later, for instance—spark new directions in his art practice. In the works on view, he ponders the appropriate emotional and aesthetic responses to a history that both appears to advance yet also repeats itself. In the years leading up to this exhibition, he shared a key reflection that catalyzed the project: “When I was a young artist, what did I think the work would look like in 2020?” Attempting to answer that question, the show’s three sections look into the past, present, and futurism of Cave’s practice.

WHAT IT SHALL BE

Inspired by various cultures’ celebratory approaches to grief—second lines in New Orleans, musical funeral processions in Vietnam, or Día de los Muertos in Mexico—“What It Shall Be” asks what happens when we experience loss at a societal level: Can we collectively find moments of happiness and dance through the pain? Presented on this level is a survey of the artist’s signature *Soundsuits*. The first *Soundsuit* was inspired by the need for protective armor in the face of police violence against Black men. Cave eventually used these artworks in his choreographed performances, demonstrating the potential to create communities of joy amid collective sorrow—which animates Cave’s art practice. Also included in this section are recent *Tondos* (2022), the most visually abstracted works in the artist’s oeuvre. Mesmerizing and seductive, *Tondos* draw attention to the global climate crisis and gun violence.

“What It Shall Be” emphasizes the importance of jubilation, beauty, and transformation in Cave's present-future practice. He has said, “I want it to be beautiful, even when the subject is hard. Honey, the question is: How do you want to exist in the world, and how are you going to do the work?”

The exhibition continues on Tower Levels 2 and 4. Complementing this presentation, a film program in the New Media Theater highlights Cave’s interest in bodily movement and transformation.

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Join artist Nick Cave and curator Naomi Beckwith as they discuss the *Soundsuits* series, and access a description of this gallery space.

#Forothermore

Nick Cave conceived his first *Soundsuits* following the Los Angeles Police Department's brutal beating of Rodney King in 1991, which a witness captured on video. Soon after seeing the footage on the news, Cave sat in a Chicago park contemplating King's treatment and the broader injustice of police violence against Black men. As he sat, he began collecting twigs from the ground. He later sewed these twigs into a suit of armor, which he envisioned as a means of obscuring his identity as a queer Black man for protection while paradoxically amplifying his radical otherness. The term "Soundsuit" originates from the experience of wearing the garment. The artist explains, "Once I put it on and moved in it, I realized that was the protest—the sound it made. In order to be heard, you gotta make sound." Cave has since created hundreds more *Soundsuits* in a dazzling variety of shapes and materials, including beads, buttons, shoelaces, toys, and antiques. Each conjures feelings of celebration in a reminder that joy, too, can be a form of resistance.

Over two years after the widespread protests in the wake of George Floyd's murder, the most recent incarnations of *Soundsuits* explicitly point toward continued anti-Black violence. The titles of these sculptures reference the initially reported and the actual durations of time that former Minneapolis police officer Derek Chauvin spent pressing his knee onto Floyd's neck. As mesmerizing and colorful as his earlier iterations, *8:46* and *9:29*, which Cave collectively refers to as *Soundsuits 2.0*, are overlaid with mournful black flowers, making them pallbearers to the fallen.

Tondo

2022

Wood, metal wire, glass beads, and textiles

Courtesy the artist and Jack Shainman Gallery, New York

Tondo

2022

Wood, metal wire, glass beads, and textiles

Courtesy the artist and Jack Shainman Gallery, New York

Constructed by stringing together thousands of wire and bugle beads, laid out in rows on a hard work cloth made of stiff metal fabric, each *Tondo* is a dazzling circular object that contemplates issues of perspective, visibility, and representation. From a distance, the kaleidoscopic textile seems soft to the touch, like a luxe psychedelic fur, but in fact the texture feels like sharp quills. The mesmerizing pattern that emerges from the intricate weaving similarly subverts a surface-level reading of the work. At first the interlaced lines and shapes appear to be abstract forms without reference. The design, however, is in fact drawn from two specific types of images, which resemble one another though they are from entirely different sources. Cave explains, “A *Tondo* is me looking at these brain scans of inner-city youth that live in extreme, violent zones, and the trauma that comes from that, and pairing that with extreme weather patterns—colliding these two forces together.”

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Listen as Cave invokes the weather and describes using metal mesh, wire, and bugle beads to create *Tondo*.

Bear and Boy

2021

Steel and found wooden, concrete, and metal objects,
with beads

Courtesy the artist

With its surreal and natural elements, *Bear and Boy* riffs on the sort of magical animal–child interactions conjured up in fairy tales and animated films. Yet the title is also a pun that translates to our contemporary world. As with many of Cave’s works, it uses language from particular subcultures, in this case borrowing phrasing from queer adult relationships. When seen through that lens, *Bear and Boy* is less a scene of guileless innocence and more a metaphor for an induction into the world of mature, carnal knowledge.

NICK FOROTHERMORE CAVE

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As with his breathtaking sculptural objects on view in the museum’s Tower Galleries, Cave’s video works experiment with materials while considering celebration and fantasy as ways to move through oppression and pain. This selection highlights Cave’s interest in bodily movement and transformation: In *Nikki* (1989), Stephen Hamilton—a student of Cave’s at the School of the Art Institute of Chicago—captured the artist’s early exploration of performance, drag, and storytelling. In *Gestalt and Blot* (2012), Cave’s *Soundsuits* are shown performing in dynamic motion, articulated as moving beings, as they are meant to be experienced in life.

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Video screenings conclude 30 minutes before museum closure.

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