

# the new international



SPECIAL ISSUE

# the new international

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Danh Võ

and a project about Alexander Brener

with the involvement of

Michael Benson, Kazimir Malevich,

Judith Schoneveld, Alexander Sokolov,

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Harmen Verbrugge, Kamiel Verschuren, and others

# the new international

2014 marks the 25th anniversary of multiple seismic events that took place around the globe in 1989. However, there are two in particular that radically changed the course of history: the invention of the World Wide Web and the fall of the Berlin Wall, which heralded the end of Communism and the unprecedented spread of late-Capitalism. Looking back, it's clear that the two incidents bore no direct relation to each other, but now it would be hard to untangle one from the other in terms of their contribution to the rapidly globalizing societies in which we live in today.

1989 also ushered in early assertions towards a “global” standpoint in art through exhibitions such as *Magiciens de la Terre*, which took place in Paris and presented 50 artists from the West and 50 from elsewhere. Strangely, while making big claims for broad international inclusion, the curator Jean-Hubert Martin turned his back on dealing with the real-life situations of the day, stating that he wanted to avoid any “political machinery.” Instead, he selected artists whom he perceived to be united in their quest for “spiritual fulfillment.” Immediately charged by critics with avoiding timely cultural and social concerns, and accused by theorists of perpetuating colonial attitudes, even now the exhibition still triggers curatorial debate over the perils of navigating globalization's homogenizing forces.

Perhaps most importantly, however, *Magiciens de la Terre* and its ensuing discussions provided one of the catalysts that prompted practitioners in the 1990s to question how art and exhibitions could respond to issues of international relevance. How was it possible to address the impact of events such as the fall of Communism and rise of the internet, or the ubiquitous power of the media, or the need for more critical identity politics? Increasingly, the situations that occurred in one place were resonating far beyond their geographic and cultural boundaries. While this did little to impact the inconsistencies of power relations, it brought the importance of understanding difference—more than similarities—to the fore.

At the same time, artists and curators were increasing their personal networks through the new digital communication, as well as expanding their outlooks on the world through participation in biennials, which

were proliferating. To put the rapid growth of these mega-exhibitions into proportion, according to a recent study, 27 biennials were created in the hundred or so years between 1895 and 1989, while in the decade of the 1990s alone, another 32 were initiated. It was through this combination of art and real-world phenomena that the opportunity for a new concept of the international started to form. The outcome was the evolution of a new kind of visual syntax that embraces the complexities of the social and political contexts of art.

This is the landscape through which the concept of *The New International* was developed. Reflecting on the 1990s as a significant turning point in contemporary art practices around the world, the exhibition draws from two generations of artists: those who rose to prominence and those who came of age during the decade. The first pioneered art practices that gained public attention at the time, while the artists in the second generation, generally born in the 1970s, were molded by the increasing fluidity of movement and thought that characterized the era. They are the artists who are gaining acclaim now, with works that freely reference and play with the precedents set in motion during the 1990s.

Broadly speaking, the artists who constitute this new international perspective favor discourse over polemics, creating works that contribute subtle distinctions in topics such as gender, nationalism, class, economics, capital, the media, and institutional critique. But of course it would be misleading to say that all artists emerging from the decade are involved in the creation of a new international vision, just as it would be wrong to suggest that art's function is expressly to describe the geopolitical frameworks it inhabits. There are, however, a few theoretical concepts that provide some relevant traits that underpin their practices.

Critic Midori Matsui, for example, has compared her analysis of artists emerging in the 1990s in Japan—a movement for which she coins the term Micropop—to that of the concept of “minor literature” developed by the philosophers Gilles Deleuze and Félix Guattari. She explains that minor literature is “created by those who are writing in a “major language”

that is not their own, turning syntactical or idiomatic irregularities into a new form of expression.” Matsui then goes on to summarize the attributes of this process in a way that readily corresponds with the strategies used by artists developing a new international approach: “These can be respectively paraphrased as: establishing connections among disparate things across boundaries, attaining an independent position within an authoritative structure, and evoking associations that refer to various experiences beyond the individual’s.”<sup>1</sup>

In his text *Art after Communism?*, curator Robert Fleck outlines the formation of what he calls an “international style” in the second half of the 1990s that bears little resemblance to the original movement of the 1950s, but instead updates the legacy of the avant-garde through re-establishing art as a site for criticism:

“Michel Foucault’s distinction between the “universal intellectual,” like Voltaire and Sartre, who defended universal values by legal argument, and the present day “specific intellectual” who, on the basis of special capabilities regarding problems which concern all of society, intervenes as an expert, is a good example of the change from the classic avant-garde to the critical expression of art in the 1990s ... Criticism is no longer universally expressed, but made explicit to specific points, pictures and processes.”<sup>2</sup>

Taken together, these two viewpoints offer some parameters to define the specificities of consciousness between the two generations of artists in this exhibition. Spanning divergent geographies, their practices resist location through national or mono-cultural associations. Through juxtaposing plural temporalities and perspectives in order to engage their audiences visually, physically, and psychologically, each protagonist presents nuanced world-views that resist simple categorization. But how should the word “international” be understood?

Recognizing the term as one that has evolved in meaning during the twentieth century—from its emergence during industrialization as a class-based ideology connected to Marxism, to its expansion as a concept that

could create “one world” between nations after the Second World War—the idea of a new international embraces this lineage while asserting its relevance through continued renewal. While Marxism gave rise to the First, Second, and Third International movements between anarchist political groups and trade unions, the end of World War II saw the development of the United Nations and other intergovernmental organizations that were focused on cooperation in order to secure economic and political rights.

Now the term is frequently used interchangeably with “foreign,” suggesting something that is strange, or unfamiliar, but conversely it also implies a comprehension of the self in relation to a larger viewpoint that is outside of one’s direct experience. Unlike the unilateral nationalism that we are witnessing today in politics, the new international attitude slows down the onset of a fully globalized world. In other words, it is a way to describe how individuals share, understand, or experience context-specific situations without universalizing the outcomes.

*The New International* is the latest iteration in a series of projects at Garage Museum of Contemporary Art to focus on the 1990s as a significant turning point in contemporary art practices around the world. Past projects include *Reconstruction 1: 1990–1995* and *Reconstruction 2: 1996–2000*, in collaboration with the Ekaterina Foundation. These are the first exhibitions and publications to provide a comprehensive survey of Moscow art life through the decade. Forthcoming is *89plus RUSSIA*, developed in collaboration with curators Hans Ulrich Obrist and Simon Castets, as part of the Garage Field Research program. Launched during *The New International* it will involve a yearlong search for the newest generation of creative minds in Russia, all born in 1989 or later. Additionally, in Fall 2014 a reader will be published that charts the defining events and exhibitions in the 1990s through which an international dialogue emerged from, and with, practitioners in Moscow.

Kate Fowle, Chief Curator, Garage Museum of Contemporary Art

1 M. Matsui, ‘The Door into Summer: The Age of Micropop’, in *The Age of Micropop: The New Generation of Japanese Artists*, M. Matsui, Parco Co., Ltd., Tokyo, 2007, p. 33.

2 Robert Fleck, ‘Art after Communism?’, in *Manifesta 2: European Biennial for Contemporary Art / Luxembourg*, R. Fleck, M. Lind, B. Vanderlinden, Agence luxembourgeoise d’action culturelle a.s.b.l., Luxembourg, 1998, p. 196.



# Felix Gonzalez-Torres

(b. 1957, Cuba; d. 1996, USA)

Felix Gonzalez-Torres blurred the distinctions between public and private space, as well as the different social modes we use to experience the world, employing minimal forms to portray the complexity of life. On describing the motivation behind his work, he said: "It could be a personal need and/or a political need. I'm a person who lives in this society and I'm a product of this society and this culture. I'm not only a reflection, I'm that culture itself."<sup>1</sup> Culling from both collectively significant and overlooked events, he utilized images of fleeting moments, everyday commercial objects, biographical details, and media evidence of social contradiction to create works that materialize and disappear—physically and metaphorically—according to public reception. Many of his works are called "*Untitled*", which reflects his intention for the meaning of the works to remain open-ended.

"*Untitled*", 1991-93 is a billboard piece that juxtaposes two photographs taken by the artist. He described his billboards as being about something that he personally needed to see made public, and for this work he used two images of birds—with their inherent references to freedom and flight—in cloudy, non-descript skies.

Another series of works underlining the importance that the artist placed on making public unofficial histories and sharing subjective experiences includes "*Untitled*" (*Couple*), 1993. Consisting of two strings of light bulbs that can be installed differently each time the work is exhibited, it is part of a group of 24 works, many of which has a parenthetical subtitle that references events or concepts that may have held personal significance for the artist. Others include "*Untitled*" (*Strange Music*), "*Untitled*" (*Leaves of*

*Grass*), "*Untitled*" (*Lovers-Paris*), "*Untitled*" (*America*), and "*Untitled*" (*Last Light*).

"*Untitled*", 1991-93 and "*Untitled*" (*Couple*), 1993 were exhibited together for the first time at Andrea Rosen Gallery in New York in 1993, in a room of the gallery that Gonzalez-Torres titled *TRAVEL #1*. The juxtaposition of expansive skies with the glow of domestic light bulbs fused interior and exterior environments, highlighting the temporal and spatial boundaries inherent in these works.

"*Untitled*" (*Waldheim to the Pope*), 1989 is one of 55 small C-print jigsaw puzzles enclosed in plastic bags that the artist created between 1987 and 1992, each ideally attached to the wall with simple white map pins. At once insinuating the hypocrisies of culture and the fragility of any image, the jigsaw puzzle portrays a newspaper photograph of Kurt Waldheim, former United Nations Secretary General and President of Austria, famous for concealing his association with Nazi war crimes, receiving communion from the Pope. As Gonzalez-Torres once said in an interview with curator Robert Storr, "as we know, aesthetics are politics. They're not even about politics, they are politics."<sup>2</sup>

Felix Gonzalez-Torres

"Untitled", 1991-1993

Billboard

Two parts: dimensions vary with installation

Installation view of Felix Gonzalez-Torres,

at Andrea Rosen Gallery, 1993

© The Felix Gonzalez-Torres Foundation

Courtesy of Andrea Rosen Gallery, New York

# Johan Grimonprez

(b. 1962, Belgium)

"Novelists and terrorists play a zero-sum game. What terrorists gain, novelists lose. Years ago I used to think it was possible for a novelist to alter the inner life of the culture. Now bomb-makers and gunmen have taken that territory. They make raids on human consciousness. What writers used to do before we were all incorporated."

Don DeLillo, *Mao II* (New York: Viking, 1991)

Johan Grimonprez's *dial H-I-S-T-O-R-Y*, 1997 is a 68-minute film essay that broke new ground in documentary filmmaking. Using images taken from news broadcasts, Hollywood movies, animated films, and commercials, it tells the story of airplane hijacks, from those staged by the revolutionaries who first gained media coverage with skyjackings in the late 1960s, through to the faceless stories of state-sponsored suitcase bombs on planes in the 1990s. Revealing how the rise of international terrorism changed the course of reportage, the artist reflects on how history has been influenced by the fusion of reality and fiction in the mass media.

Quoting writer Don DeLillo's observation that the terrorists' actions "alter the inner life of the culture" as novelists used to do, but this time via TV coverage, Grimonprez underpins his entire narrative with the rivalry for this territory between the two. By the end of the film, however, it is apparent that the media's hunger for something new has overshadowed the hijackers themselves. One of the final sequences is a clip in which a pair of honeymooners who inadvertently taped a hijacked, crashing plane are invited to host Larry King's talk show on CNN. They become overnight stars, while the hijackers are their nameless, faceless vehicles to fame.

Grimonprez has described how his film reveals the ways in which the media seek a narrative that can be easily consumed—as opposed to creating transparency—to record historical moments. He has also observed that: "The plane is a metaphor for history. It is transgressive, always on the move between several countries, between several homes. Nowadays, home is a nomadic place. The Palestinians didn't have a country so the airplane became for them a sort of home... Leila Khaled stated in an interview that because there was no Palestinian territory, war had to be fought in planes; the plane claimed as the home, in a state of nowhere."<sup>1</sup>

The story of hijacking is also inextricably linked to the Cold War, the artist suggests, since it began when the East and West were clearly divided and hijackers still had names. By the 1980s, when former divisions broke down, the image of the hijacker also vanished, to be replaced by political rhetoric and global power games, something that Grimonprez relates to "the dynamics of abstract capitalism, the disintegration of the Soviet Union and the US trying to redefine itself in terms of its imaginary Other."<sup>2</sup>

1 'Felix Gonzalez-Torres interviewed by Tim Rollins', in *Felix Gonzalez-Torres*, T. Rollins, J. Avgikos, S. Cahan, W. Bartman, A.R.T Press, Los Angeles, 1993, p. 19.

2 R. Storr, 'Felix Gonzalez-Torres: Être un Espion'. *ArtPress*, January 1995, pp. 24 -32.

1 C. Bernard, 'Supermarket History. Interview with Johan Grimonprez about his film *dial H-I-S-T-O-R-Y*', in *Inflight*, J. Grimonprez (ed), Hatje Cantz Publishers, Ostfildern-Ruit, 2000, p. 68 (Originally published in *Parkett #53*, Zurich/New York, 1998).

2 *ibid*, p. 71.

1. Johan Grimonprez  
*dial H-I-S-T-O-R-Y*, 1997  
Photo: Johan Grimonprez  
and Rony Vissers  
© 1997-2003 Johan  
Grimonprez



2. Black Power family, Algiers,  
January 1972  
Still from *dial H-I-S-T-O-R-Y*,  
Johan Grimonprez, 1997  
Photo: Johan Grimonprez  
and Rony Vissers

3. Kozo Okamoto, Japanese  
Red Army commando, Tel Aviv,  
May 1973  
Still from *dial H-I-S-T-O-R-Y*,  
Johan Grimonprez, 1997  
Photo: Johan Grimonprez  
and Rony Vissers

4. Johan Grimonprez  
*dial H-I-S-T-O-R-Y*, 1997  
Photo: Johan Grimonprez  
and Rony Vissers  
© 1997-2003 Johan  
Grimonprez



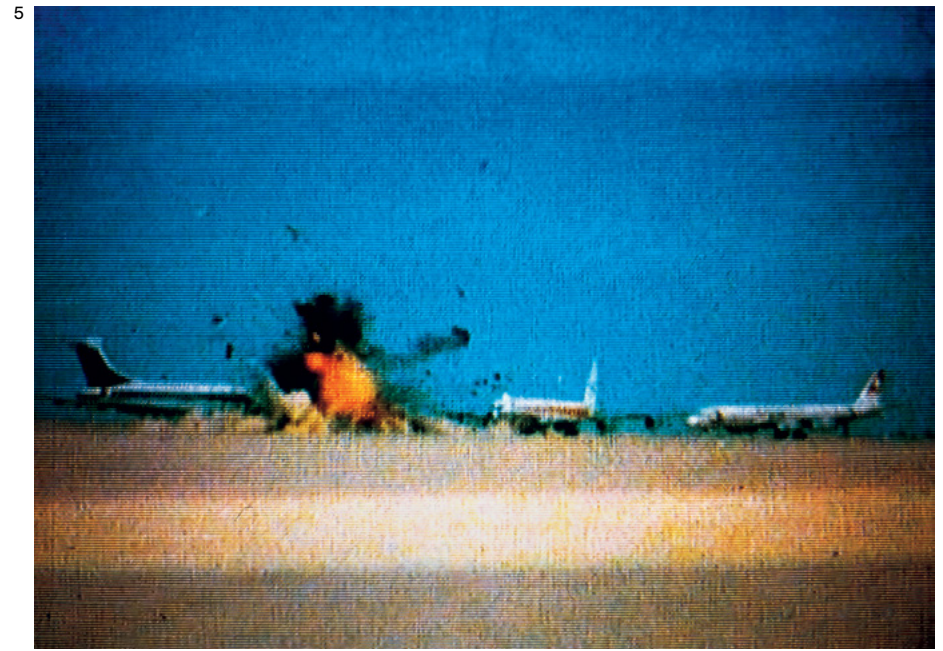
5. Three hijacked jets  
on a desert airstrip, Amman,  
12 September 1970  
Still from *dial H-I-S-T-O-R-Y*,  
Johan Grimonprez, 1997  
Photo: Johan Grimonprez  
and Rony Vissers

6. Sana'a Mehadli, sacrificial  
martyr, Beirut, February 1985  
Still from *dial H-I-S-T-O-R-Y*,  
Johan Grimonprez, 1997  
Photo: Johan Grimonprez  
and Rony Vissers

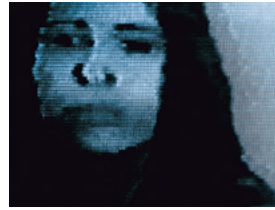
7. Mouna Abdel Majid,  
Palestinian hijacker, Amman,  
August 1970  
Still from *dial H-I-S-T-O-R-Y*,  
Johan Grimonprez, 1997  
Photo: Johan Grimonprez  
and Rony Vissers

8. Leila Khaled, Palestinian  
hijacker, August 1969  
Still from *dial H-I-S-T-O-R-Y*,  
Johan Grimonprez, 1997  
Photo: Johan Grimonprez  
and Rony Vissers

9. Johan Grimonprez  
*dial H-I-S-T-O-R-Y*, 1997  
Photo: Johan Grimonprez  
and Rony Vissers  
© 1997-2003 Johan  
Grimonprez



6, 7, 8







IRWIN was founded in 1983 in Ljubljana, Slovenia, while the country was still part of the Yugoslavian Federation. The group consists of five members: Dušan Mandič (b. 1954), Miran Mohar (b. 1958), Andrej Savski (b. 1961), Roman Uranjek (b. 1961), and Borut Vogeljik (b. 1959). IRWIN was also one of the founding members of NSK (Neue Slowenische Kunst) in Ljubljana in 1984, which was established to explore issues related to Slovenian national self-determination, together with the musicians Laibach, the Scipion Nacise Sisters Theater, the design collective New Collectivism, and the Department of Pure and Applied Philosophy.

Emerging out of the punk and graffiti scene in Ljubljana, IRWIN produces paintings, installations, performances, and discursive events, which together reflect their belief that there is no neutral space for art. They have defined all their activities as representing their aim to create a context-specific practice that emphasizes the collective, rather than the individual, personalities and concerns of the artists, ultimately enabling the group to make art with universal resonance. They also established the “retro principle,” or “retroavantgardism,” which became the working procedure of NSK. This has been described as the recycling and combining of historic symbols and philosophical ideas—particularly those that have been used by governments or other institutions to accumulate power—as well as those used by and in art history.

In June 1991 Slovenia became the first country to gain independence from Yugoslavia, prompting NSK’s mission to mutate into a “State in Time” that does not have a specific territory and is not based on nationality. One of the first projects to emerge from this transformation was the *NSK Embassy Moscow*. From May 10 to June 10, 1992, IRWIN established the Embassy as a result of an open call

for projects from Apt-Art International (instigated by Victor Misiano, Konstantin Zvezdochetov, and Lena Kurlyandtseva) and organized in collaboration with the Regina Gallery, which was one of Moscow’s first privately owned galleries. Apt-Art International’s name references the apartment-based exhibitions of unofficial art in the 1970s and 80s, founded by Moscow Conceptualist Nikita Alexeev, among others. An essential element of these events was the intense kitchen conversations, which Apt-Art International took as a model for interaction that could make the private apartment a cultural locus for international debate. For a month, the IRWIN-NSK Embassy was based in a rented apartment at 12 Leninsky Prospect, close to Gorky Park. The first project in Russia to establish a direct dialogue with artists from Eastern Europe, the temporary institution hosted lectures, debates, and performances with artists, critics, and philosophers under the auspices of the concept “How the East Sees the East.” Exploring contexts for art in the former USSR and the former Yugoslavia, the project sought to identify intersections and contradictions between the two socialisms.

There are four components to the presentation of the *NSK Embassy Moscow* in *The New International*. These include objects and artworks related to the creation of the Embassy; documentation of its activities, including photos, video, posters, and invites; the development of the historic record through inviting all the original participants to share archive materials; and a discursive program, including recollections of the action in 1992, as well as current perspectives on “How the East Sees the East” now.

IRWIN  
*NSK Embassy Moscow, 1992*  
 Photos: Jože Suhadolnik

(b. 1964, UK)

Living between London and Himalaya, Paul Khera is a designer, photographer, architect, and filmmaker. In the 1990s he was working as a designer with *Vogue* magazine as they were planning the launch of the Russian issue. This triggered his interest in Cyrillic script, and he discovered that there were very few contemporary typefaces for this writing system, resulting in the fact that most printed material appeared dated and unrepresentative of its time.

What started as a desire to see *Russian Vogue* launch with a completely new approach to Cyrillic typography—which never happened—became a five-year project, beginning in 1999, called *Post Soviet*. Ultimately working more closely with subcultures than the mainstream, the designer created a font that offered a contemporary take on both Latin and Cyrillic letters, reflecting the energy of those who would communicate with it. Says Khera: “It was intended for the new post-Soviet generation, who were born and raised in a socialist system and living out their twenties in a kind of proto-capitalism. It seemed that there was a great opportunity to hybridize how the two languages looked and that collaboratively we could come up with permutations that I otherwise couldn’t possibly imagine. This potential for something different summed up the post-Soviet feeling for me at the time.”<sup>1</sup>

The project was inspired by limited-run Russian posters made for gigs, given to the designer in the early 1990s, which he describes as creating “a direct line between Lenin and the electronic music group 808 State.”<sup>2</sup> The development of the concept involved talking to artists in Russia, Ukraine, and the Baltic to determine

direction and style. “Some of them were really into slogans. One that really stuck in my mind was, ‘Got a gun, shoot,’ which I saw as a kind of translation of ‘Just do it.’ In other words, this was the moment to take action and here was the opportunity. Another was ‘porn virus mp3,’ which was a list of the things that were defining the Internet at the time, regardless of its initial functions. Here, I also saw a parallel insofar as we were in a period whereby we were free to choose some new defining characteristics of the world around us.”<sup>3</sup>

*Post Soviet* was freely distributed online from 1999 to 2004 in four weights: *Ideology, Revolution, Culture*, and *Free Revolution*. In each, ten characters of the alphabet have slogans embedded in them. These are visible when the type is printed large but create a glitch, or disruption, to the surface of the letter when used small. Fueled by idealism, the project intended, covertly or subliminally, to spread the messages of a new generation while communicating information to broad publics across countries in the former USSR and the West. It was also predetermined that the font would only be active for five years, after which it would be reevaluated to reflect the needs of that moment.

Ten years on, and now an artifact of its time, *Post Soviet* is the font used for all the graphics of *The New International* exhibition.

Paul Khera  
*Post Soviet* slogans, film, 40 seconds  
 Flash, 2001

1 Paul Khera, email to the author, 8 June 2014.  
 2 *ibid.*  
 3 *ibid.*

достал пистолет—стреляй!

ПРАВ

русские социально опасны, потому что в середине жизни они осознают, что им совершенно нечего терять

100  
DTM

защита прав потребителей—

это традиционно

достал пистолет—стреляй

защита прав потребителей—

это традиционно

достал пистолет—стреляй



# Makiko Kudo

(b. 1978, Japan)

Makiko Kudo belongs to the generation of artists that came of age during the so-called “lost decade” of 1990s Japan, which is when the economic bubble burst (1991), the Great Hanshu-Awaji earthquake struck in Kobe, and the Tokyo subway gas attack was staged by the religious cult Aum (both in 1995). With natural and social disasters unsettling a culture that was already losing traditional values, living with uncertainty became the norm. For many young people of that time, the best outcome was to turn the problems of a splintered society into opportunities for personal freedom.

This is what gave rise to a tendency in art that critic Midori Matsui has named “Micropop,” of which Kudo is considered to be a part. Matsui describes the term as reflecting the third wave of artists who have risen to prominence internationally since the 1990s, and who are responding to specific social phenomena in contemporary Japan: “They depart from ideological engagements and personal symbolism turning instead toward a positive realization of the radical practices of ‘minor production’—wherein the artists transform the various limitations of their life—invisible positions in society, lack of economic resources and childlike imagination, into their strength.”<sup>1</sup>

Obscuring the distinctions of age, gender, and nationality, while using free-association and making the familiar dreamlike, Matsui sees Micropop as an art that “invents, independent of any explicit ideology, a unique aesthetic or code of behavior by rearranging small fragments through diverse accumulative practices.”<sup>2</sup> This use of pop with a small “p” implies that artists are taking a non-institutional position and creating their own language from the dominant norms. The Micropop

artist perceives the world through visual analogy, piecing together incongruent details regardless of “high” or “low” status. Seeking to reveal phenomena that are impenetrable to human reasoning, they create metanarratives from their personal relationships to culture.

With both *Manager of the End of the World*, 2010 and *Base Ogawa Garbage Incinerator*, 2010, Kudo draws on places she has passed by, as well as associative memories, to create landscapes that are at once magical and banal, summoning phenomenological, transient worlds with an intimacy that draws in the viewer. Using vibrant color fields woven like tapestries and expressive brushstrokes that recall Jackson Pollock, Monet, and Rousseau all at once, the artist evokes classical Japanese symbols and Manga-like characters, while painting depictions of non-places that, as both titles suggest, seduce and repel in their attraction.

Makiko Kudo  
*Manager of the end of the world*, 2010  
Oil on canvas  
227.3 x 363.8 cm  
Courtesy of Marc Foxx Gallery, Los Angeles  
Photo: Robert Wedemeyer, 2011

# Goshka Macuga

(b. 1967, Poland)

“Disparate information sources allow us to build a bigger picture of the world constructed from small doses of information, represented in so many different ways. Borders and boundaries have been abstracted by the internet and by the constant ebb and flow of media channels: the more information available the more blurred territories become by ever changing and overlapping collective psyches and affinities to culture, power, and commerce. However, this volume of information does not ultimately mean objectivity. In the way that historical fact only lasts as a fragmented recollection, we still must search and choose what to select from what we are given access to.”

Goshka Macuga, extract from *half-truth*, 2012

Goshka Macuga has a research-based practice, juxtaposing source materials from science, mathematics, journalism, design, and art history. With an interest in critiquing curatorial and archival practices, as well as art institutions, she probes how visual languages can deal with, or respond to, broader social contexts and political concerns. Recently, she has worked with tapestry—a medium long fallen out of favor—that was traditionally used from Renaissance times to depict social and political institutions (from royalty to trade unions), employing allegory to relay multiple narratives of power and authority.

Commissioned for dOCUMENTA (13) in 2012, *Of what is, that it is; of what is not, that it is not* is a work in two parts, the second of which is shown in this exhibition. Consisting of two monumental black and white tapestries collaged from photos, *Part 1* was originally presented in the rotunda of the Fridericianum Museum in Kassel, Germany. It depicts 100 cultural figures based in Afghanistan (ambassadors, artists, workers from NGOs, journalists, and intellectuals) whom Macuga photographed in front of the ruins of the Darul Aman Palace (the Abode of Peace) in Kabul during her research in the city. *Part 2*, which is featured in *The New International*, was initially hung in the Queens Museum in Kabul, one of three satellite sites involved in dOCUMENTA (13). It shows an art world crowd attending the bi-annual Arnold

Bode Prize—named after the founder of Documenta—which Macuga was awarded in 2011. The crowd is portrayed in front of the Orangerie in Kassel, alongside the curators and organizers of dOCUMENTA (13) and various protest groups, such as the Occupy and Tea Party movements.

Macuga describes the project as being about the pursuit of truth in relation to the cultural obsession with observing reality. She asks: “How does knowing the truth condition one’s practice as an artist? Why is truth important in the art world, and what is the truth anyway?” Her focus between Kassel and Kabul is as a result of the curatorial program of dOCUMENTA (13), where the art world elite became a common denominator in each landscape. While there are vast contrasts between the provincial home of one of the longest-running international art events and a war-torn city with a constant military presence, albeit also now home to numerous NGOs investing in the restoration of Afghan heritage, both places are tied into what Macuga describes as the economic dependencies that keep the art world and the real world enmeshed.

1 M. Matsui, ‘The Door into Summer: The Age of Micropop’, in *The Age of Micropop: The New Generation of Japanese Artists*, M. Matsui, Parco Co., Ltd., Tokyo, 2007, p. 29.

2 *ibid.*

Goshka Macuga  
*Of what is, that it is;  
of what is not, that is not 1*, 2012  
Tapestry  
520 × 1740 cm  
Courtesy of the artist and Andrew Kreps Gallery, New York



Goshka Macuga  
*Of what is, that it is;  
of what is not, that is not 2*, 2012  
Tapestry  
330 x 1106 cm  
Courtesy of the Marciano Art Collection,  
Los Angeles



# Shirin Neshat

(b. 1957, Iran)

Shirin Neshat grew up during a relatively progressive time in Iran, but was forced into exile during the 1979 Iranian revolution while she studied in California, becoming involuntarily separated from her family. She has remained based in the United States ever since. Returning to Iran for the first time in the early 1990s, Neshat started to explore the dualities between the political and personal, the individual and the nation, resulting from the restrictions on expression and the activities of women in the country.

In *Turbulent*, 1998, two black-and-white videos are simultaneously projected onto opposite walls. One screen reveals a veiled woman standing in an empty auditorium with her back to the camera. The other shows an auditorium filled with men looking at a male performer, who stands on stage with his back to the audience and the woman on the facing screen. He begins a passionate performance of a classical Persian song about divine love with lyrics by thirteenth-century Sufi poet Jalal ed-Din Rumi. When he finishes, the singer remains on stage and appears to be focusing on the woman opposite, who then begins to perform. Dressed in a chador, she sings a wordless, guttural lamentation that emanates intensely through the darkened space.

Conceptually and visually, *Turbulent* uses oppositions, such as black and white, male and female, an empty and a full theater, a stationary camera on the man and rotating camera on the woman, the use of traditional and nontraditional music, rational and irrational communication, and a space that appears both communal and solitary. But while exploring the complex intellectual, psychological, and social dimensions of Islamic culture, Neshat resists being polemical: "From the beginning I made

a decision that this work was not going to be about me or my opinions on the subject. I put myself in a place of asking questions but never answering them. The main question and curiosity, however, was being a woman in Islam."<sup>1</sup>

*Turbulent* marks Neshat's departure from photography into installation and filmmaking. It is the first in a trilogy that also includes *Rapture*, 1999, and *Soliloquy*, 1999, which address similar themes. It was also the beginning of her collaboration with an Iranian artistic team, including composer/singer Sussann Deyhim, director of photography Ghasem Ebrahimian, and co-writer/performer Shoja Azari. Shahram Nazari is the classical singer who provides the voice for Azari's character.

Shirin Neshat  
*Turbulent*, 1998  
Production Still  
© Shirin Neshat  
Courtesy of Gladstone Gallery,  
New York and Brussels

1 J. Rondeau, 'Shirin Neshat Rapture', in Focus series brochure, The Art Institute of Chicago, Chicago, 1999, first panel.

# Santiago Sierra

(b. 1966, Spain)

For his *250 cm line tattooed on the backs of 6 paid people*, 1999, Santiago Sierra hired six unemployed men from old Havana in Cuba to have a line tattooed across their backs, in exchange for \$30 each. The outcome is a straight line, two-and-a-half-meters long, which is formed momentarily when all the participants stand side by side. This is captured in perpetuity in video documentation and a large-scale photograph.

The monetary transaction indicates the participant's freedom of choice to be involved, but also the capitalist structure of power, particularly in relation to the economy of the final product. Says Sierra: "Having a tattoo is normally a personal choice. But when you do it under 'remunerated' conditions, this gesture becomes something that seems awful, degrading. It perfectly illustrates the tragedy of our social hierarchies."<sup>1</sup> The men—indifferent to the specificity of their labor for cash—facilitate the production of a work by the artist that circulates in a very different value system, via the art world, from the one through which it was produced.

Using photography, video, performance, and sculpture, Sierra engages in a critical reconsideration of the neutrality of minimalism through the final form of his work. For example, of his tattoo projects he suggests "the single line is the minimum gesture necessary, without any static surrounding it."<sup>2</sup> In all his projects, however, there is an additional layer of criticality that implicates the artist and the viewer in their position of privilege. Produced in both affluent and depressed cities across the world, often using the employment of illegal immigrants, prostitutes, junkies, and the unemployed, Sierra's projects present people as objects

that can be utilized or organized, while the outcome of their labor is not necessarily what would be considered traditionally useful or productive. Paid volunteers hold unnecessary loads, sit concealed in cardboard boxes in gallery spaces, or read a telephone book for hours, among other tasks. They are always anonymous and often seen with their backs to the viewer, or not seen at all. Through being willing to waste time for pay, the participants' power lies in the fact that their acts raise difficult questions for the audience about excess and cultural luxury in proximity to social need.

On the one hand, Sierra's practice can be seen as nothing more than the perpetuation of the exploitation of labor; on the other, the use value of the participant's body becomes the mobilization of a statement. The way in which Sierra creates such an ambiguous space between these two positions is what causes discomfort in the spectator, who attempts to find some kind of reconcilable logic in the artist's actions.

Santiago Sierra  
*250 cm line tattooed on the backs of 6 paid people*,  
Espacio Aglutinador, Havana,  
December 1999  
Courtesy of the artist and Lisson Gallery

1 M. Spiegler, 'When Human Beings Are the Canvas'. ARTnews, June 2003, p. 94.  
2 ibid, p. 96.







# Danh Võ

(b. 1975, Vietnam)

Some say that architect Frédéric Auguste Bartholdi initially designed what we now know as the Statue of Liberty for the opening of the Suez Canal in 1869, to serve as a lighthouse. The proposed giant sculpture of an Egyptian peasant, titled “Egypt Bringing Light to Asia,” was ultimately refused by the Egyptian leader, Ismail Pasha, but would be realized under a new guise seventeen years later in New York Harbor. This time as a gift from the French people to the United States to celebrate the centenary of the Revolutionary War, “Liberty Enlightening the World” represented Liberta, the Roman goddess of freedom, bearing a torch and a tablet that has the date of the American Declaration of Independence inscribed on it.

Danh Võ’s project *We The People* (detail), 2011–14 is a life-size replica of the Statue of Liberty, produced in about 250 separate parts. Made from 2mm thick sheets of copper, the pieces remain loyal to the original aesthetic and techniques of production used by Ateliers Gaget, Gauguet & Cie at the end of the 19th century. This requires a process called repoussage, which involves pounding copper over full-scale models. However, reflecting the shift in economic power since the original was produced in France at the time of the Industrial Revolution, Võ’s version is made in China, where they still produce giant Buddhas and is one of the few places that have affordable workshops that can take on a project of this size.

The project takes its name from the first three words of the U.S. Constitution, which promotes human rights through promises of the establishment of justice, domestic tranquility, welfare, and to “secure the Blessings of Liberty.” More than a century later, in the wake of September 11, the war in Iraq, and the NSA invasions of privacy, it is hard not to question how the Western concept of freedom is now being put to use. Equally, by replicating one of the most famous monuments to freedom in

the world, but in parts that will never be seen altogether, Võ suggests a failure to implement the political ideals imbued by the statue. Now, the first three words of the Constitution sound like the cries of the “99%” rather than the words underlying the belief that it is the people who form a polity.

Dispersed through museums and collections around the world, formally Võ’s version of the Statue of Liberty takes on many guises—from fragments of Roman statues, to fuselage debris and minimalist art—but rarely evokes its original iconic status, at least on first encounter. In some ways this destabilization of the statue’s identity, particularly under the title *We The People* (detail), suggests a new version of citizenship through emphasizing the arbitrary nature of how freedom and identity are given. This concept not only resonates in the question of the Egyptian lineage of Bartholdi’s statue, but with the artist’s own experiences, as someone who left Vietnam with his family during the war, to eventually become a Danish citizen, only because a Danish tanker happened to rescue the family. On the other hand, this work—due to its fragmentation and multiple, non-descript forms—could be understood as commenting on how the instrumentalization of culture—through monuments to freedom such as the Statue of Liberty—has failed in the service of spreading Western values. Either way, this ambivalence toward implicit meaning becomes integral to the work.

Danh Võ  
*We The People* (detail),  
2011–2014  
Copper  
© Danh Võ  
Courtesy of the artist and Galerie Chantal  
Crousel, Paris

# Alexander Brener

(b. 1957, Kazakhstan, former USSR)

Alexander Brener gained international notoriety through performing provocative public actions in Russia, as well as in European museums and exhibitions, predominantly during the 1990s. While he doesn’t consider himself to be a part of a movement, or his actions to contribute to a generational zeitgeist, he became known as a proponent of Moscow Actionism, and his activities generated a great deal of discussion and creative response from other artists, as well as critics and curators. Brener’s involvement in the mainstream art world was short-lived, and he is now more closely engaged with samizdat, fanzines, and the oral tradition in what he describes as the “liberation of everyday life.” The impact of his actions, however, had long-lasting effect. While many people never experienced them firsthand, the rumors and storytelling around his acts made him legendary, and he has had a continued presence as a figure of myth.

In January 1997, Brener entered the Stedelijk Museum in Amsterdam and spray-painted a green dollar sign on Kazimir Malevich’s *Suprematism 1920–1927*, for which he was arrested. A trial held a month later sentenced him to five months in jail. This provoked a heated debate on radical art interventions in relation to vandalism, as well as the question of security in museums. Many journalists wrote that the action had no artistic virtue, while others, including the chief editor of *Flash Art*, felt that it warranted closer consideration, particularly around the question of the right to intervene and the symbolic value of art. In particular, the lost market value of the painting (quoted as 20 million guilders)<sup>1</sup> was contrasted with the loss of cultural meaning in Malevich’s works from this period, which were created in the tradition of Russian icons. The very fact that the painting was considered an asset to a museum collection reveals the

capitalist values that had subsumed the original intentions of the work. Furthermore, discussions circulated around the message that spray-painting a dollar sign sent, juxtaposing the museum’s focus on financial loss with the negative impact that the rising value of the dollar was having on the lives of people in post-Soviet Russia.

For *The New International*, an archive of related artworks, films, press, and other forms of documentation reveal how Brener’s action impacted the art community. For example IRWIN, Giancarlo Politi (*Flash Art*), and artist Rainer Ganahl all wrote public letters and statements of support; Kazimir Malevich made paintings commenting on the incident and wrote to the director of the Stedelijk; filmmaker Michael Benson recorded the trial and distributed a transcript of the proceedings; Alexander Sokolov made court drawings, as well as writing substantial articles on the action and its outcomes; Judith Schoneveld and her collaborators in Amsterdam rallied support for the artist, producing an event responding to the trial and a book of Brener’s writings in jail; and TV Gallery in Moscow hosted an exhibition responding to the action, featuring a film by Olga Stolpovskaya and Dmitry Troitsky called *Brener’s \$ Trial*.

The temporary archive on Brener’s action is produced with the involvement of Michael Benson, Kazimir Malevich, Alexander Sokolov, Olga Stolpovskaya, Dmitry Troitsky, Harmen Verbrugge, and Kamiel Verschuren, among others.

1. 2. Olga Stolpovskaya and Dmitriy Troitskiy  
Stills from *Brener’s \$ Trial*, 1998  
Courtesy of Olga Stolpovskaya

3. Kazimir Malevich: *Portrait of a Man*  
(A. Brener?), 1985  
Courtesy of a Private collection

1 IRWIN, Letter of Support for Alexander Brener, 11 February 1997.



1



3



2

# artist biographies

**Alexander Brener** was born in 1957 in Alma Ata, Kazakhstan, former USSR. Selected exhibitions include *Claim Against Fame*, Knoll Galerie Wien, Vienna (2013); *SMALL*, Marat Guelman Gallery, Moscow (2008); *Contemporary Russian Art: Russian soc-art*, MODEM Centre for Modern and Contemporary Arts, Debrecen (2008); *Sots Art. Art politique en Russie de 1972 à aujourd'hui*, La Maison Rouge, Paris (2007); *Alexander Brener / Barbara Schurz: Grenzcamp zwischen Tschechien und Tschetsche*, Galerie Paula Böttcher, Berlin (2001); *It's a Better World*, Wiener Secession, Vienna (1997); *Interpol*, Färgfabriken, Stockholm (1996); *No Man's Land: Art from the New Abroad*, Nikolaj Art Center, Copenhagen, (1995); *Chimers Come to Me*, CCA, Moscow (1995); *Conversions*, ISEA, Helsinki (1994); and *My Vagina*, Marat Guelman Gallery, Moscow (1993).

**Felix Gonzalez-Torres** was born in 1957 in Guáimaro, Cuba. He died in 1996 in Miami, USA. Selected solo exhibitions include *Projects 34: Felix Gonzalez-Torres*, The Museum of Modern Art, New York (1992); *Felix Gonzalez-Torres*, Massimo de Carlo, Milan (1991); *Felix Gonzalez-Torres*, Luhring Augustine Hetzler, Santa Monica (1991); *Exhibition series*, Andrea Rosen Gallery, New York (1990, 1991, 1992, 1993, 1995, 1997, 1998); *Untitled: An Installation by Felix Gonzalez-Torres as part of the Visual Aids Program*, The Brooklyn Museum, New York (1989); and *The Workspace: Felix Gonzalez-Torres*, The New Museum of Contemporary Art, New York (1988). Selected group exhibitions include *I, You, We*, Whitney Museum of American Art, New York (2013); *NYC 1993: Experimental Jet Set, Trash and No Star*, New Museum of Contemporary Art, New York (2013); *The Art of Participation: 1950 to Now*, The San Francisco Museum of Modern Art (2008); *New Perspectives in Latin American Art, 1930–2006: Selections from a Decade of Acquisitions*, The Museum of Modern Art, New York (2007); *Die Zehn Gebote: Eine Kunstausstellung Des Deutschen*

*Hygiene-Museums*, Stiftung Deutsches Hygiene-Museum, Dresden (2004); *Versiones del Sur: F[r]icciones*, Museo Nacional Centro de Arte Reina Sofia, Madrid (2000); *The Nightshade Family: New Forms of Figuration in Contemporary Art*, Museum Fridericianum, Kassel (1993); *Post Human*, Musée d'Art Contemporain, Lausanne (1992); *Felix Gonzalez-Torres, Albert Oehlen, Christopher Williams: Théâtre Verité*, Margo Leavin Gallery, Los Angeles (1992); *Dissent, Difference and the Body Politic*, Portland Art Museum (1992); *Whitney Biennial*, Whitney Museum of American Art, New York (1991); and *The Rhetorical Image*, The New Museum of Contemporary Art, New York (1990).

**Johan Grimonprez** was born in 1962 in Roeselare, Belgium. Selected solo exhibitions include *It's a Poor Sort of Memory that Only Works Backwards: On Zapping, Close Encounters and the Commercial Break*, SMAK Stedelijk Museum voor Actuele Kunst, Ghent (2011); *Johan Grimonprez: DOUBLE TAKE*, Sean Kelly Gallery, New York (2009); *Johan Grimonprez: dial H-I-S-T-O-R-Y*, Hammer Museum, Los Angeles (2008); *We never tell everything, we always keep something for the next anthropologist*, Yvon Lambert, New York (2004); and *Johan Grimonprez, CGAC*, Centro Galego de Arte Contemporánea, Santiago de Compostela (1998). Selected group exhibitions include *Three Installations*, Sean Kelly Gallery, New York (2013); *Rencontres Internationales*, Palais de Tokyo, Paris (2012); *Morality Act III: And the moral of the story is...*, Witte de With Center for Contemporary Art, Rotterdam (2010); *The Wrong Artist: Hitchcock en Videkunst*, MuHKA, Antwerp (2007); *Once upon a time...*, MuHKA, Antwerp (2003); *Sonic Process*, Musée National d'Art Moderne, Centre Pompidou, Paris (2002); *dOCUMENTA X*, Kassel (1997); and *Under Capricorn, The World Over*, Stedelijk Museum, Amsterdam (1996). Grimonprez currently resides in Brussels and New York.

**IRWIN** was founded in 1983 in Ljubljana, Slovenia, and consists of five members: Dušan Mandič (b. 1954, Ljubljana), Miran Mohar (b. 1958, Novo Mesto), Andrej Savski (b. 1961, Ljubljana), Roman Uranjek (b. 1961, Trbovlje), and Borut Vogelcnik (b. 1959, Kranj). IRWIN was also a co-founder of the NSK organization and the NSK State in Time in 1984. Selected exhibitions and projects include *Hans in Luck: Art and Capital*, Lehmbrock Museum, Duisburg (2014); *Dreams and Conflicts*, Galleria Civica di Modena, Modena (2014); *Former West*, HKW, Berlin (2013); *A Bigger Splash*, Tate Modern, London (2012–13); *NSK Passport Office*, The Museum of Modern Art, New York (2012), Manifesta, Genk (2012); *The Global Contemporary: The Art Worlds after 1989*, ZKM /Center for Art and Media, Karlsruhe (2011); *The International*, MACBA, Barcelona (2011); *The Promises of the Past*, Centre Pompidou, Paris (2010); *State in Time*, Kunsthalle Krems (2009); *Here Is Every*, The Museum of Modern Art (MoMA), New York (2008–09); *NSK Passport Holders*, Taipei Biennial (2008); *Birds of a Feather*, Akbank Art Center, Istanbul (2006–07); *Collective Creativity*, Kunsthalle Fridericianum, Kassel (2005); *IRWIN: Retropincip 1983–2003*, Künstlerhaus Bethanien, Berlin (2003); and *Individual Systems*, 50th Venice Biennale (2003). The IRWIN Group currently resides in Ljubljana.

**Paul Khera** was born in 1964 in Winchester, UK. He is a designer, photographer, architect, and filmmaker. He began his career taking stills at Channel 4. While at university, he started working for the ICA in London, designing posters and catalogues for Jake and Dinos Chapman, Lawrence Weiner, William Wegman, and Damien Hirst, among others. He has worked for *Elle* and *Vogue* magazines, as well as for the international design and consulting firm IDEO on large-scale projects for P&G in Geneva and Vodafone in Lisbon, in addition to projects for the British Council. Khera's most recent projects have mainly been self-motivated, including designing a hospital in rural India and a hand-built retreat in the Himalayas. He currently resides between Europe, where he works as a photographer, and the Himalayas, where he is researching local cultures.

**Makiko Kudo** was born in 1978 in Aomori Prefecture, Japan. Selected solo exhibitions have been held at Tomio Koyama Gallery, Tokyo (2013, 2011, 2007, 2005, 2003); Wilkinson Gallery, London (2012); Andersen's Contemporary, Copenhagen (2010); and Marc Foxx, Los Angeles (2010, 2006). Selected group exhibitions include *Pathos and Small Narratives: Japanese Contemporary Art*, Gana ArtCenter, Seoul (2011); *Winter Garden: The Exploration of the Micropop Imagination in Contemporary Japanese Art*, Hara Museum of Contemporary Art, Tokyo, Japanisches Kulturinstitut, Cologne and The Japan Foundation, Toronto (2009); *Heroines*, Arnold and Marie Schwartz Gallery, The Metropolitan Opera, New York (2006); *Japan Pop*, Helsinki City Art Museum (2005); and *Some Forgotten Place*, UC Berkeley Art Museum and Pacific Film Archive (2004). Kudo currently resides in Tokyo.

**Goshka Macuga** was born in 1967 in Warsaw, Poland. Selected solo exhibitions include *Non-Consensual Act (in progress)*, Index, Stockholm (2013); *Exhibit, A*, Museum of Contemporary Art, Chicago (2012); *Untitled*, Zachęta National Gallery of Art, Warsaw (2011); *The Nature of the Beast*, Whitechapel Gallery, London (2009); *Gottessegen*, Galerie Rüdiger Schöttle, Munich (2008); *Objects in Relation, Art Now*, Tate Britain, London (2007); *Goshka Macuga*, Kate MacGarry, London (2005); *Kabinett der Abstrakten*, Bloomberg Space, London (2003); *Homeless Furniture*, Transmission Gallery, Glasgow (2002); and *Cave*, Sali Gia, London (1999). Selected group exhibitions include *8th Berlin Biennale* (2014); *dOCUMENTA (13)*, Kassel (2012); *Secret Societies: To Know, To Dare, To Will, To Keep Silence*, CACP, Bordeaux (2011); *Strange Comfort (Afforded by the Profession)*, Istituto Svizzero, Rome and Kunsthalle Basel (2010); *Fare Mondi/ Making Worlds*, 54th Venice Biennale (2009); *We're Moving*, The Sackler Building, Royal Academy of Art, London (2009); *Mula sem Cabeça (Headless Mule)*, How to Live Together, 27th São Paulo Biennial (2006); and *The New Religious Art*, Liverpool Biennale (2002). Macuga currently resides in London.

**Shirin Neshat** was born in 1957 in Qazvin, Iran. Selected solo exhibitions include *Shirin Neshat*, National Museum of Modern and Contemporary Art, Seoul (2014); *Shirin Neshat*, Detroit Institute of Arts (2013); *Women Without Men*, National Museum of Contemporary Art, Athens and Kulturhuset, Stockholm (2009); *Shirin Neshat*, Stedelijk Museum CS, Amsterdam (2006); *Shirin Neshat: Rapture*, Guggenheim Museum, Bilbao (2002); *Shirin Neshat*, Serpentine Gallery, London (2000); *FOCUS: Shirin Neshat, Rapture*, Art Institute of Chicago (1999); *Shirin Neshat*, Tate Gallery, London (1998); and *Shirin Neshat*, Museum of Modern Art, Ljubljana, (1997). Selected group exhibitions include *All You Need is Love*, Mori Art Museum, Tokyo (2013); *Big Brother, L'artiste face aux tyrans*, Palais des Arts, Dinard (2011); *Disquieted*, Portland Art Museum (2010); *Elles@ centrepompidou*, Centre Pompidou, Paris (2009); *Not for Sale*, PS1 Contemporary Art Center, New York (2007); *Translation*, Palais de Tokyo, Paris (2005); *Bill Viola and Shirin Neshat*, State Hermitage Museum, St Petersburg (2003); *Greater New York: New Art in New York Now*, PS1 Contemporary Art Center, New York (2000); *48th Venice Biennale* (1999); *On Life, Beauty, Translations and Other Difficulties*, 5th International Istanbul Biennial (1997); *Orientation*, 4th International Istanbul Biennial (1995); *Transculture*, 46th Venice Biennale (1995); *Campo '95*, 46th Venice Biennale (1995); *Beyond the Borders: Art By Recent Immigrants*, Bronx Museum of the Arts, New York (1994); and *Fever*, Exit Art Gallery, New York, Wexner Center for the Visual Arts, Columbus, Ohio and Alejandro Otero Museum of Visual Arts, Caracas (1992). Neshat currently resides in New York.

**Santiago Sierra** was born in 1966 in Madrid, Spain. Selected solo exhibitions include *Santiago Sierra: Sculpture, Photograph, Video*, Kunsthalle Tübingen (2013); *Santiago Sierra*, Reykjavik Art Museum (2012); *Santiago Sierra, MARCO*, Vigo (2009); *Santiago Sierra Under Construction 2: Casa Poporului*, National Museum of Contemporary Art, Bucharest (2005); *Hooded Woman Seated Facing the Wall*, Spanish Pavilion, 50th Venice Biennale (2003); *Group of Persons Facing the Wall and Person Facing Into a Corner*, Lisson Gallery, London (2002); *Hiring and Arrangement of 30 Workers in Relation to their Skin Color*, Project Space, Kunsthalle Wien, Vienna (2002); *Person Remunerated for a period of 360 consecutive hours*, PS1 Contemporary Art Center, New York (2000); and *15 hexaedros de 250 cm de lado cada uno*, Museo Carrillo Gil, Mexico City (1996). Selected group exhibitions include (deleted 13<sup>th</sup> Ist biennial), (*deleted De-Building*); *XIV Biennale Internazionale di Scultura di Carrara* (2010); *Performa*, New York (2009); *The Living Currency*, Tate Modern, London (2008); *1st Athens Biennial* (2007); *TRANSIT*, ARTFrankfurt (2006); *26 Bienal de São Paulo*, Fundação Bienal de São Paulo (2004); *20 Million Mexicans Can't be Wrong*, South London Gallery (2002); and *Pervirtiendo el minimalismo*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2000). Sierra currently resides in Madrid.

**Dahn Võ** was born in 1975 in Bà Rịa, Vietnam. Selected solo exhibitions include *Go Mo Ni Ma Da*, Musée d'art moderne de la Ville de Paris (2013); *IMUUR 2*, Solomon R. Guggenheim Museum, New York (2013); *Chung ga opla*, Villa Medici, Rome (2013); *We The People (detail)*, The Art Institute of Chicago (2012); *We The people (detail)*, National Gallery of Denmark, Copenhagen (2012); *JULY, IV, MDCCLXXVI*, Kunsthalle Fridericianum, Kassel (2011); *Hip Hip Hurra*, National Museum for Art, Copenhagen (2010); and *All your deeds in water shall be writ, but this is in marble*, Gallery Bortolozzi, Berlin (2010). Selected group exhibitions include *Il Palazzo Enciclopedico (The Encyclopedic Palace)*, 55th Venice Biennale (2013); *The Ungovernables*, New Museum Triennial, New York (2012); *Open House*, Singapore Biennale (2011); 6th Berlin Biennale for Contemporary Art (2010); and *10,000 Lives*, Gwangju Biennale (2010). Võ currently resides in Mexico City.

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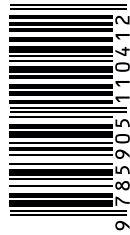
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