OUTBOUND
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Janine Antoni
Matthew Barney
Cai Guo-Qiang
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Ann Hamilton
Jim Hodges
William Kentridge
Rick Lowe & Deborah Grotfeldt
Shirin Neshat
Fred Wilson
BOUND

Passages from the 90's

Dana Friis-Hansen
Lynn M. Herbert
Marti Mayo
Paola Morsiani

Contemporary Arts Museum, Houston
This catalogue has been published to accompany the exhibition _Oustordial: Passages from the 90’s_ organized by Dana Ptito-Hansen, Senior Curator. Lora St. Herbert, Curator; Marti Mayo, Director; and Paula Monttani, Assistant Curator, for the Contemporary Arts Museum, Houston, March 4–May 7, 2000.

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Collection the artist

Frontispiece: Matthew Barney, The Eldrid Wine Train, 1997 (detail, see plates 11–14)
Courtesy the artist and Barbara Gladstone Gallery, New York

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Compiled by William R. Thompson
A
t the 1990s, the final decade of the twentieth century, and the last
decade of the millennium, we found ourselves reflecting on the state of art—to say nothing of other weighty matters, such as the state of the environment, the general condition of humanity, and even the individual disposition of our hearts and minds. While many of us grew bored with the endless hype about Y2K, some of us, I suspect, were able to completely ignore the opportunity the approach of the year 2000 invited to assess the past and take a stab at prognosticating the future.

A museum with a mission to focus on art of the last forty years, the Contemporary Arts Museum is hardly the logical choice to consider the art of the last thousand years or even of the twentieth century, yet it still seemed appropriate to review the past decade, especially since the art of the nineties might well inform or prejudice the art of the new millennium. The origins of Outbound therefore can be found in the question, “When we look back at the 1990s, what will we remember; what will characterize us—the staff of the Contemporary Arts Museum—this decade?”

This seemingly simple question occasioned many long and lively discussions. After numerous pro and con sessions (as they might be characterized by political spin doctors), the museum’s curatorial staff and I settled on the approach that has resulted in Outbound: Passages from the 90s. We decided to make a list of pivotal works, rather than articles, from the nineties, works that had produced for each of us profound moments and significant insights when we first encountered them. We then agreed (no small task) on ten works of art that had evolved in us this powerful “moment”—something of a contemporary equivalent of the nineteenth-century’s “Stendhal syndrome,” a state of swooning arising from an encounter with a great work of art.

The ten works of art that comprise this exhibition address fundamental questions and universal truths—life, death, love, and the spiritual—rather than art or current culture. Their power lies in their ability to deal with these large issues while drawing on the artist’s own experience, culture and concerns. They also have in common the ability to produce in us, the viewer, an initial very personal and powerful emotional bond, followed by a more general intellectual and cosmic response. Most of the work in the exhibition is topical. It addresses many of the major social and political issues of the late 1990s, but it does this so skillfully and beautifully that we believe these works, like Francisco de Goya’s Disasters of War (1810-14), will remain meaningful long after theirraison d’être—concerns related to sexual and cultural identity, this decade’s obsession with the body, colonial imperialism, AIDS, the “culture wars,” feminism, racism, and the like—will have vanished.

Each of the works of art, although emblematic of the 1990s, shows the way—is “outbound” to a new century, a new millennium, a new world. They all employ gripping strategies designed to capture our eyes and hearts before the work reaches our minds. These works reflect, too, a new kind of international audience, speaking across language, culture, locale, and time. All ten of the works are symbolic of what is positive about today’s art; these artists refuse to be silenced by the forces of fashion, conservatism, repression, economic profit all, the exhibit reveals a commonality, the face of which brings into sharp focus the issues they do so poignantly, affecting people and viscera alike.

O
the proven, contemporary century’s swing with a great upsurge this expectations and love, and the great culture, to deal with on the artist’s nerves. They to produce in personal and ended by a more istic response, is topical, social and power it does this we believe ny’s Disasters meaningful and this decade’s imperialism, times, racism, though each the way—is new millen- play gripping our eyes and our minds, tied to interna- us language, of the works about today’s exude by the . repression, economic prosperity, or the status quo. Above all, the exhibition is about our humanity, our communality, and our ability to see right in the face of wrong. While these ten works bring into sharp focus the ills of our world, they do so poetically, with great sensitivity and beauty, seizing our attention on the most simple and visceral levels.

O urbound: Passages from the 90s has been organized by Senior Curator Dana Frits Hansen and Curator Lynn M. Herbert, Assistant Curator Paula Montesano, and myself. Working as a team has been an extremely rewarding experience for all of us: we have been able to share our knowledge and experience of art of the 1980s with each other in exciting and meaningful discussions as a shared vision came to fruition. Important conceptual roles were played—especially in the initial planning stages—by Director of Education and Public Programs Meredith Wilson and former Education Assistant Paul Newton; they served, frankly, as both contributors and mediators. And, with Education Assistant Peter Precurt, they organized the exciting public programs that accompany the show.

The exhibition is made possible by many individuals in the Houston community—members of former and current audiences, past and present staff members, and those who have served on the Board of Trustees of the Museum since it was founded in 1948. All have sustained the institution and its unique mission across the half-century of its existence. Without this long-term tripartite union of disparate individuals determined to support the best, most timely, and least contemporary art being made, the Museum would not be here to organize Outbound or to look forward to the new millennium.

Outbound: Passages from the 90s especially benefits from the adventurousness and dedication of the Board of Trustees, which for the last five years has lent its unstinting and enthusiastic support to the staff and me, to this project, and to the entire curatorial program. Their guardianship of the Museum’s mission and assets has produced for us the freedom to pursue ambitious and wide-ranging interests.

The project is supported by extraordinary grants from the Susan Vaughn Foundation and by Mr. and Mrs. Michael Zilka. They have been joined by a new friend of the Museum, the civic-minded, culturally supportive El Paso Energy Corporation. This generosity has allowed our ideas and aspirations for the exhibition to become reality.

All major exhibitions at the Contemporary Arts Museum are supported by the enlightened individuals, foundations, and corporations that participate in the Museum’s Major Exhibitions Fund, established in 1986 to assure the institution’s ability to plan and operate at levels conducive to projects such as Outbound. These supporters, listed on page 4, are there to underpin project funding and to assure presentation of shows that do not carry specific support. Without the “MEE,” our schedule would be far more restricted, less ambitious, and less satisfying to our audiences.

The Brown Foundation, Inc., which has been a faithful supporter of the Museum and its programs for many years, made an exceptional grant to the institution supporting all exhibition publications for a three-year period. This catalogue owes its existence to the foundation’s enlightened support of our scholarly purposes. We are grateful as well to the Institute of Museum and Library Services, Washington, D.C. for awarding the Museum a general operating support grant for this year and next. The City of Houston and the Texas Commission on the Arts through the Cultural Arts Council of Houston/Harris County and the Houston Endowment also provide the museum with that most elusive and necessary of funding—operating support. Continental Airlines, based here in Houston, is a true colleague in this project, having made possible much of the travel that allowed us to first discover those marvelous works of art, and then to bring them to our city.

Because the Museum is a non-collecting institution, lenders of works of art are our (and our audience’s) lifetime. We thank—in addition to the artists and galleries listed on page 6 who loaned work for the exhibition—The Dales Joanossy Collection, Athena; Mariam B. Strauss, The Fabric Workshop and Museum, Philadelphia; the Musee d’art contemporain de Montreal; the Whitney Museum of American Art, New York; and Mr. and Mrs. William A. Wex, Houston, for their generosity and for sharing these wonderful works with all of us.

The artists’ representatives and galleries provided critical tactical and research support for the exhibition. We would like to acknowledge in particular Barbara Gladstone, Jessica Frost and Tom Gleeson of Barbara Gladstone Gallery, New York; Carla Chammas, Richard Deirroche, and Glenn McMillon of CRG, New York; Marrian Goodman, Jill Sussman, Linda Pellegrini, and Aki Spira of Marrian Goodman Gallery, New York; Kunry McKee of The Goodman Gallery, Johannesburg; Helene Winer, Janelle Reiring, and Jeff Gauntt of Metro Pictures, New York; Sean Kelly, Lilli-Mari Andreassen, and Susan Kelly of Sean Kelly Gallery, New York; and Lawrence Lohman, Rola Boas, and Michele Macareno of Lohman Augustine, New York, for their invaluable assistance.

The artists’ assistants and colleagues were ever gracious and helpful in preparing the exhibition and catalogue—often speaking with Museum staff on a daily basis. We are grateful to Jody Hansen (Janine Antos); Mary Parley and Matthew D. Ryle (Matthew Barney); Jennifer Ma (Cai Guo-Qiang); Claudia Carson and Daphne Fitzpatrick (Robert Gober); Kristine Miller Henn (Ann Hamilton); Anne McMillen (William Kentridge); William Williams and the University of Virginia Department of Architecture, Wes Sandel, Jan Johnson, City of Houston Department of Planning and Development, Project Bar, Houses, and Larry DeSausage (Rick Lowe and Deborah Geoffrion); and Don Patrick (Sheln Nesbit).

Curator Lynn M. Herbert installed the exhibition with her usual (unalloyed) grace and
skill, working closely with Registrar Tim Batdorff, who oversaw the transport and safety of the loans, and Head Preparator Peter Hannon who has supervised both the Museum's crew and the string of artists' assistants who have arrived to assist in the installation of these complicated works.

Assistant Curator Paula Moscieni coordinated the production of this publication, not an easy task when working with three other strong minded and preening curators. She was an efficient and supportive presence throughout the process, and her patience, persistence, and good cheer were an especially welcome sight. Moscieni was assisted by Laura Lintz, an intern from the University of Houston, who provided research assistance and, along with Alice McQueen, pursued photographic sources to the ends of the earth.

Outshined: Passages from the 90's is Senior Curator Dana Fleis-Hansen's last project for the Museum, and she will assume her new role as Chief Curator of the Austin Museum of Art on a full-time basis early this year. Fleis-Hansen has made an enormous contribution to this project, to our program and to the Houston community over the past four and a half years, and she will be greatly missed. We are grateful, however, that she will remain a Texas colleague and that our collaborations and collegial interchange will not cease with her departure from the Contemporary Arts Museum.

Assistant Director Michael R. Reed made sure we all could do our job—be an especially gifted and patient troubleshooter—and as viewers of the exhibition we note, was not daunted by even the most arcane installation requirements—supporting subterranean tide pools. Karen Skar Sub, Director of Development, procured needed resources, and Director of Public Relations and Marketing Keith Donning sends our audience mission of the project. Heed Gallery Assistant Diane Bulanowski and her staff have assured the safety and well-being of the art on view and will provide significant assistance to the audiences who come to see the exhibition.

This superb publication was designed by Don Quaintance of Public Address Design. Over the many years Quaintance has worked with the Contemporary Arts Museum, he has assumed a larger role than that of book designer, becoming our sounding board, colleague, and collaborator, and we are grateful for his considerable contributions. He was ably assisted by Elizabeth Frizzell. Polly Koch edited the publication with sensitivity and attention.

William R. Thompson, a writer from El Paso and former Houston colleague, performed the heroic task of chronicling the important art-related events of the decade, and the resulting compendium beginning on page 76 shows the fine result. Thompson also researched and edited the artists' documentation.

We are especially indebted to our many colleagues and friends who provided advice, counsel, and encouragement throughout the organization of Outshined. Director Maxwell Anderson, Associate Director for Curatorial Affairs Eugene Tisi, Curatorial Assistant Veronica Roberts, and Manager, Rights and Reproductions Avita Aquadutta, Whitney Museum of American Art, New York; Director Richard Armstrong and Curator of Contemporary Art Madeleine Grynsztejn, Carnegie Museum of Art, Pittsburgh; and critic David Bonetti, San Francisco Examiner; Director Marcela Brisebois, Musée d'art contemporain de Montréal; Director Kenny Beagley, Oxford Museum of Art, England; art consultant Diane Brown, New York; former curator Sheryl Conkelton, Henry Art Gallery, University of Washington, Seattle; Paula Cooper, Paula Cooper Gallery, New York; Kim Davenport, Rice University Art Gallery, Houston; Curator Elizabeth Finch, The Drawing Center, New York; independent curator and Director Emeritus of the Walker Art Center, Martin Friedman, New York; former Chief Curator of the San Francisco Museum of Modern Art, Gary Garrels; Ian Glenzie, Texas Gallery, Houston; Vice President and Director Manuel Gonzalez, Art Program, The Chase Manhattan Bank; Director Kathy Halbreich, Walker Art Center, Minneapolis; independent curator Nora Halpern, Oxford, the staff of the Hannon Art Library at Southern Methodist University, Dallas; the staff of the Hirsh Library, the Museum of Fine Arts, Houston; Fredericka Hunter, Texas Gallery, Houston; Assistant Curator Hitomi Iwasaki, Queen Museum of Art, New York; art critic and independent curator Susan Kalb, Houston; art collector Amy Kastner, Houston; Director Kathy Kline, Bowdoin College Museum of Art, Brunswick, Maine; Director John R. Lane and the staff of the Museum Library, Dallas Museum of Art; Doug Lawing, Lawing Gallery, Houston; Associate Professor Hamid Nadji, Film and Media Studies, Rice University, Houston; Director Anne Phillips, UCLA at The Armand Hammer Museum of Art and Cultural Center, Los Angeles; Curator Ron Platt, Weatherston Art Gallery, Greensboro, North Carolina; Elisabeth Rahner, Atelier Holland, Vienna, Associate Curator of Contemporary Art James Ronder, Art Institute of Chicago, Curator Dana Self, Kemper Museum of Contemporary Art, Kansas City, Missouri; photographer Suzanne Shaker, New York; Associate Curator Stephanie Smith, Alfred and David Smart Museum of Art, University of Chicago; independent curator and art writer Jay Tolbert, New York; Assistant Curator of Painting and Sculpture Anne Umland, The Museum of Modern Art, New York; Director Gordon Varinas, Michael Werner Gallery, New York; Curator of 20th Century Art Lynn Zelevansky, Los Angeles County Museum of Art; and Marie-Louise Ziegler, Museum für Moderne Kunst, Frankfurt am Main.

Finally, we thank the artists who have been involved, more than in most projects, in every aspect of the exhibition. We are grateful for their interest and generosity and to the University of Chicago an equal measure of our labor.

—Marti Mayo
Director

Ann Hamilton (beaming), 1991 installation view Collection Museum of Fine Arts, Houston
INTRODUCTION

O urbound: Passages from the 80s presents ten major works of art by ten artists that for us have particularly resonated across the last decade. After the initial choices were made, it became clear that these works provide a view of the art of the past ten years in which we find a renewed humanism, a rigorous intelligence, a rich and rewarding sensuality, and a sincere engagement with social, political, and spiritual issues. The resulting exhibition is not didactic; these ten artists do not try to save the world—just invite us to change it. Nor does it celebrate internationalism for its own sake (as so many biennials today seem to do); it instead offers ten encounters with work by artists from all over the world, encounters that are profoundly engaging. In organizing the project, we sought to share with others the rich, powerful and enduring responses we felt when we initially encountered these marvelous works of art. We believe that viewers—both those who are informed about contemporary art and those who are less knowledgeable—approaching these works with openness, imagination, and curiosity will also be rewarded with remarkable experiences.

The roots of Ourbound lie in the daunting question posed by the Director, “Who are the artists who defined the 80s?” As a series of meetings over the course of the last year, the curatorial and education staff gathered to propose names, share ideas about the key issues of the time, recount aesthetic experiences that had been significant to them, and discuss how we might best celebrate and communicate to a varied audience the depth and breadth of the contemporary art of the decade drawing to a close. We compiled lists—the first one had over a hundred extremely diverse names, including deceased but still influential artists such as Marcel Duchamp and Andy Warhol, creative innovators outside the visual arts such as filmmaker Jean-Luc Godard and architects Rem Koolhas and Frank O. Gehry, and a few very young and emerging artists whose work seems to presage the next decade.

We queried our artist and curator colleagues for their opinions on who and what had shaped this decade in art, and what influence those people and ideas are likely to have on the twenty-first century. These discussions always brought us back to the question of what makes a work of art influential, important, powerful? Is it something special that resides
in the art itself, or in the intention of the artist, or in ourselves, the viewers? Is it the graceful articulation of ideas and issues already "in the air"? Is it breaking the rules to create something completely new? Can importance be quantified, counted, or assessed—from the number of times, say, an artist is on the cover of an art magazine, or included in one of the growing number of international biennial/triennial exhibitions? Is it about "positioning"—being collected by highly visible individuals and institutions, championed by museum curators, covered by widely read critics, and represented by influential dealers? Or is it the kind of magic that occurs when we see (in our eyes and our minds) a work of art that has achieved a particular brilliant union of idea, form, content, and timelessness that speaks across culture and place on a level beyond the immediate? As curators, we are all aware of the complexities of the artist-dealer-collector-magazine-museum system and how today's taste can either inform or be forgotten by tomorrow's art history. We know too well that as museum professionals we are part of this matrix and that—like our colleagues—we try to use the system as a tool, both to discover and to share developments in the history of contemporary art, but we hope we are not bound by it.

No doubt, each of us has had unique experiences with the art of the 1990s, and our experiences may be as passionate as ours. But we've made an exhibition from ours, and like passages from a journal, this project reflects on our most memorable encounters. We know that inherent in any choice is an attitude that our judgments may not be yours, but we hope that this exhibition will offer an opportunity not only to reflect upon these ten works but also to consider others that have meant the most to you over the past ten years.

Each of us came to the table with heartfelt commitments to particular artists, ideas, and aesthetics that we believe define both contemporary art and the past decade. Eventually, we realised we had to move beyond lists of names to consider art from a different point of view. We began to weigh our profound encounters—spine-tingling epiphanies or transformative moments of grace—without works of art that had changed the way we think and feel about ourselves, about art, and about our world. Each curator proposed works about which he or she felt passionate, and a final list was eventually distilled. The works of art in this exhibition, and the artists who made them, are deeply respected by all four of us, so the result is a unanimous—but contentious—conclusion.

There were, we found, some very real strictures on our final list. The availability of some works led to deeply felt sacrifices. And there were some dreams that due to physical limitations, had to remain dreams. For example, we could hardly install Richard Serra's magnificent Torqued Ellipses (1996–97) in our building and have room for other work. Though the bayous of Houston would benefit from Frank O. Gehry's marvelous Guggenheim Bilbao Museum, it would certainly be missed by the Spanish people and other cultural pilgrims. To remedy this situation, and to recap other high (and low) points of the 1990s, we have included an illustrated chronology, found on page 76, that documents the events that shaped the art of the past decade.

Although our process of organization focused on individual works of art rather than on themes, some general observations can be extracted from the exhibition and perhaps used to describe much of the art of the 1990s. In 1993, art critic and writer Dave Hickey proposed that beauty would be "the issue of the Nineties." Writing in what has come to be one of the most important critical essays of the decade, he declared, "I direct your attention to the rhetoric of how things look—to the iconography of desire—in a word, to beauty!" Hickey cited the importance of "rhetoric" and "iconography" to remind us that this emphasis on beauty does not necessarily signal an anti-intellectual shift away from rigorous examination, seriousness of purpose, or intelligent and meaningful artists or their seeming lack of social awareness. Careful delivery, devotion, and care in the production of beauty is the pleasing and various artist is able to show us how to transform our direct and just yet eloquent reconceptualizations. This, for Oubrani, throughout: 'allow their own language.

And from earlier visions to art, it works as a provocation to real world in subservience to the social cultural perspectives.

Some of the intimate issues address the cultural issues issues one or more social issues. In a room there is one
and meaningful thought on the part of the artists or their audiences. But still, today we seem less fearful of beauty—in all its sensuality and spectacle—regardless of the vehicle of its delivery: desirable imagery, delectable materials, careful craft, technical virtuosity, or high production values. Hickey pointed out that beauty is the great reducer, that through the phasing and arranging formal attributes that various societies have called "beautiful," the artist is able to draw the viewer close to the work and invite consideration and contemplation, thereby allowing the art to do its work, its "job." In work to convey meaning, a message that is illuminating and transformative. In Hickey’s words, "...The vernacular of beauty, in its democratic appeal, remains a powerful instrument for change."

One of art’s greatest gifts is its ability to change us—to transform us and to invite us to transform our world. The best art speaks to us directly and profoundly, as if in an unknown yet eloquent tongue we somehow instantly recognize. The artists whose work was chosen for Outbound, and many others working throughout the 90s, reach out to us—they allow their art to do its work—through the language of beauty. And unlike some work from earlier decades that directed our attention to art, the art world, or art history, these works provoke a heightened awareness of the real world in all its glory and horror. They are transformative; they call out for change—political, social, cultural change.

Some of these Outbound artists have created intimate situations for the viewer in order to address (or redress) problems within society or cultural institutions. Others put the viewer in a more social context, and one collaborator team has literally recontexted art by making it into an organization close to the streets, the neighborhood, and the people who live in it. But this work is not didactic, we don’t take this art like medicine, because it’s “good for us.” We experience it as beautiful and transformative, not curative. That doesn’t mean these works are reactionary; they don’t ignore the legacies of modernism and postmodernism. In fact, they all pivot around the natural tension between "art" and "life," an issue with which artists have grappled throughout the centuries and certainly in the last one of this millennium.

In the 90s, however, the boundary between art and life became more transparent, was felt more lightly, than when Robert Rauschenberg first pointed it out to us by marking it off as his working territory in the 60s. These artists, and others working in the 90s, feel free to tap into the more postmodern and metaphorical resonances of traditional and nontraditional art materials, or into the multilayered meanings of objects, images, ideas, and actions, reusing them for their own creative needs and messages.

There is a material, physical, technological, and narrative sophistication to these works, due in part to the 90’s move away from the solitary art object to embrace the expressive possibilities of environmental installations, interventions in the site, or time-based media such as film and video. These works, perhaps more warmly, invite the viewer’s physical, perceptual, and emotional participation, directing our gaze inward to ourselves and outward to our world. They elicit wonder, bewilderment, fear, embarrassment, desire, and release, all the while affirming the power of art.

The short essays that follow provide a brief consideration of each of the ten works of art that comprise the exhibition and relate each work to a larger context: the art of our time. As we introduce these wonderful works of art to you, it is with the hope that you, the viewer, will also experience this personal, intimate, and rather astonishing connection with them that we did—the connection that prompted their selection for, and celebration in, Outbound: Passage from the 90s.

—Dana Prifti-Hansen, Lynn M. Herbert, Marti Mayo, Paola Monnani
JANINE ANTONI
Swoon, 1997
Morrow, velvet curtains, theatrical lights, and video projection with sound
Overall dimension: approximately 26 x 44 x 16 feet
Originally produced by Capp Street Project, San Francisco
Courtesy the artist and Luhring Augustine Gallery, New York

ROBERT GOBER
Untitled, 1997
Leather, wood, forged iron, cast plastics, bronze, silk, soya, steel, beeswax, human hair, brick, fiberglass, urethanes, paint, lead, motors, and water
Overall dimension: 10 1/4 x 8 1/4 x 6 1/4 feet
Above ground: 2 7/8 x 2 7/8 x 3 3/4 feet
Below ground: 7 1/4 x 8 1/4 x 6 1/4 feet
Collection the artist

MATTHEW BARNEY
The Ehrich Weiss Suite, 1997
Acrylic, prosthetic plastic; Vivak, Pemex; internally lubricated plastic; sterling silver; Type C prints in acrylic frames; gullarice silver print in acrylic frame; graphite, acrylic and petroleum jelly on paper in acrylic and prosthetic plastic frames; and Jacobin pigeons
Overall dimension: approximately 17 1/2 x 14 3/4 x 13 3/4 feet
Courtesy the artist and Barbara Gladstone Gallery, New York

ANN HAMILTON
(bearings), 1996
Two black silk organza curtains with white organza lining, motor, and steel mounts with electronic controller
14 feet high; 6 feet in diameter at top
(approximately 13 feet in diameter when rotating)
Collection Musée d’art contemporain de Montréal

CAI GUO-QIANG
The Dragon Has Arrived, 1997
Wood, electric fans, flags, and lights
6 1/2 x 6 1/2 x 25 3/4 feet
The Dakis Joannou Collection, Athens

JIM HODGES
with The Fabric Workshop and Museum, Philadelphia
You, 1997
Silk flowers and thread
16 x 14 feet
Collection The Fabric Workshop and Museum, Philadelphia

WILLIAM WEGMAN
Video and 35mm animation
5 minutes and 5 minutes
Room: 19 x 20
Drawing, Ph D
William J
Editors: Ang
Mayburgh
Sound: Wicki
Music: Arna
Monterre
Courtesy the Gallery, N

RICK LOW
Sharing the Same Space
Mixed media sculpture, marble terminal, and text
Collection M
Houston

page 12–13: Maria Nesci
Still from Rapture, 1999
see plates 53–56
Courtesy the artist and Barbara Gladstone Gallery, New York

44
WILLIAM KENTRIDGE
History of the Main Complaint, 1996
Video and sound installation
35mm animated film transferred to DVD
5 minutes and 50 seconds
Room: 19 x 26 feet; projection: 10 x 11 1/2 feet
Drawing, Photography, and Direction:
William Kentridge
Editor: Angus Gibson and Catherine Meyburgh
Sound: Wilbert Schubel
Music: Arab, musical by Claudia Mantovani
Courtesy the artist and Marian Goodman Gallery, New York

Swimming Hole, 1996
Charcoal and pastel on paper
48 1/2 x 63 1/2 inches
Collection Mr. and Mrs. William A. Wise, Houston

SHIRIN NESHAT
Rapture, 1999
Video and sound installation
13 minutes
Room: 25 x 35 feet; projection: 9 x 12 feet each
Director: Shirin Neshat
Director of Photography:
Ghassan Ebrahimian
Script: Shirin Neshat and Shoja Youssefi Azari
Producer (Morocco): Hamid Farjad
Producer (United States): Bahman Sollami
Music and Sound Design: Susan Deyhim
Editors: Shirin Neshat, Shoja Youssefi Azari, and Bill Buckley
Production Manager (Morocco): Jane Lovesey
Production Manager (United States): Tamelyn Miller
Costume Designer: Noureddine Amir
Still Photographer: Larry Bame
Camera Assistant: Mustapha Marjane
Key Grip and Dolly: Abdelaziz Malikmani
Second Grip: Abderrahmane Fâhâm
Assistants to Director: Mamoûneh, Zineb Chârîbîch, Fatma Bahmani, and Mustapha Shîa
Courtesy the artist and Barbara Gladstone Gallery, New York

FRED WILSON
Guarded View, 1991
Wood, paint, steel, and fabric
6 1/4 x 4 x 13 7/8 feet
Whitney Museum of American Art, New York Gift of the Peter Norton Family Foundation
Jeanine Antoni's work is informed by an uncommon tension between corporeal presence and the intimated elegance of historical forms. Addressing the artistic past—far or near—from both a personal and a political angle, Antoni infuses art history with issues that heighten our awareness of its psychological and social legacy. Despite its deep conceptual roots, the involved physical manipulation that characterizes Antoni's work may be seen as evidence of the labor the artist has undertaken to challenge tradition. Specifically, Antoni's meditation concerns self-imposed mortification and identity—as a woman, as a female artist, and as an individual. Form, labor, and experience substratize Antoni's concept of self-identity.

Antoni's first large video installation, however, addresses the viewer's identity. Swoon explores the relevance of our experience when defining the meaning of a work of art and refers to the expression of desire that occurs in the process of interpretation. Antoni has been discreetly looking at her audience throughout her previous production. Swoon finally reveals her youth.

Swoon is built like a theater, comprising a large dimly lit raw space in which we already hear stage voices and noise, a curtained stage where a projected image from Tchaikovsky's Swan Lake ballet flows on a room-size mirror, and a backdrop area that exposes the projection equipment.

Reframing classical ballet and a popular romantic epic, the artist has rechoreographed Swan Lake to focus only on its three pas de deux, revealing the complex dynamics involving desire, hierarchy, and conflict between the two protagonists, the Swan Queen Odette and Prince Siegfried. The ballet's story mirrors the viewer's own experience of Swoon, which is marked by shifts between illusion and reality, suspense and release. Throughout the installation, in fact, we are never allowed a frontal view of the dancers; these figures are either concealed behind lowered curtains of illusion red velvet that leave only the dancers' feet visible, or projected in reverse in the back-stage area, or crawlingly reflected in another smaller mirror image.

As we enter the installation, the sound of bodies under physical stress—hard breathing and shuddering steps—makes an immediate impact. Intermittently the noise steps at Swan Lake's musical motif plays. The shift is abrupt, the music sounding less natural to the dancers than their physical and vocal expressions; one appears illogical and implies a loss of consciousness; the other is real and comes with labor. According to Antoni, the sound of breathing suggests a primal score—an experience that lies at the core of our imaginary activities, limited to both desire and fear, fundamental in our understanding of the outer and inner world.1 This physical sound becomes our own as we struggle to relate our own bodies, moving through the meandering spaces of Swoon, as the emotions triggered by the music and images.

As we reach the video screen, sexual tension—always an important component in Antoni's work—is concentrated in the feet and shadows of the two dancers that impersonate the loves, Odette and Siegfried. Antoni subverts the conventional of their union and threatens our desire to see it fulfilled. The partial view we are allowed suggests the passionate vision loves have of each other. Although the dancers' shadows give the impression that their bodies are conjoint, in Antoni's choreography the dancers often simply mirror each other. At one point, for a brief moment, the dancers exchange male and female roles, as well. In the original Swan Lake, Odette is forced to step back and stand in the shadow of her impersonator and evil counterpart, Oktob, whom Siegfried foolishly courts. In Antoni's choreography of love, Siegfried for a short moment takes on Odette's willfully deceiving role. During a recent residency at the Skidmore community, Antoni noticed how the prescribed separation of genders is accomplished in the community's architecture by creating distinct separate spaces that mirror each other: they are discrete and yet open, impeding inward yet increasingly reciprocal gazing, separate yet connected commitments. As we look for ourselves in our partner's eyes, Antoni's point is not difference but proximity, a connection that implies a deeper view but also one that inevitably carries with it the interdependence of our most profound needs.

As we move through Swoon, the large mirror opposite the video screen and curtains grown-on in this layering of fragmented impressions and recovery experiences. The mirror—dancer's practice tool par excellence—reinforces our view, returns our image, projects us out of the deceptiveness of shadow and sound. Our own image becomes central. We become the subject, the figure against the ground of a dance that flutters around us. Swoon puts us on the stage with no other choreography than the one we build for ourselves.

—Paola Mercieri

The Ebrich film Cuicomastor's Budapest, when 1874, a magenta his stage name, "appears" in the other Cuicomastor. Houdini's fascinates and fascination leads to intangible bodies intuitive that a contained ting and expands.

The nation implied in Barney the muscle that could in the main permutate or move the term referring enunciation while seven weeks in a cage ascend to a male body. Barney's films enact a d
The Ehrich Weiss Suite
1997

Matthew Barney’s language is both abstract and flamboyantly figurative, symbolic and essentially open-ended. His work reflects the strength of personal mythologies expressed through a universal subject, the human body. Barney does not see the body as the fragile entity struggling against technology that has been primordial throughout the past century. Instead, placed in a syncretic context that encompasses classic mythology, religion, history, American pop, and Hollywood culture, the body is referred to as a cultural product, a model for creative thinking that intersects in a meaningful way with the synthetic world we have built for ourselves.

The Ehrich Weiss Suite relates to Barney’s film Cremaster 5, 1997. The film takes place in Budapest, where Ehrich Weiss was born in 1874, a magician and escape artist known by his stage name, Harry Houdini. Houdini also “appears” in the artist’s early videos and in his other Cremaster films, 1994–2000. To Barney, Houdini’s fascination with transcending physical limitations represents a discipline that leads to intellectual discovery. Houdini embodies intuitive knowledge, and the concept that a contained self can be forever transforming and expansive.

The notion of metamorphosis is also implied in Barney’s reference to the cremaster, the muscle that regulates the height of the testicles in the male body, based on outside temperature or inner emotions. In Barney’s work, the term refers to the idea of gender substitution which characterizes the fetus’ first seven weeks in the uterus before the sexual organs ascend to form a female or descend to form a male body. Each one of Barney’s Cremaster films evokes a dynamic that attempts to attain a consistent or alternate sexual realization. According to Barney, Cremaster 5, the final film in the series, represents the “fully described state,” “in the process of defining itself as a differentiated form, the narrative begins to die.” In that film, the Magician dies during a chariot drive from the Bridge of Chaos into the Cremaster’s official waters (id. 10). The Queen of Chaos laments the event.

The Ehrich Weiss Suite transforms this dynamic into a sculptural dimension and in the process intensifies the themes of death, separation, and loss. We are presented with the movement that immediately follows a death, when the deceased’s passage is acknowledged by the ones who are left. The Suite is an en-closed room. We look inside through a locked glass door. On the floor, the shadows that have bound the Magician lie in a transparent acrylic casket. On the casket, a scepter-like blown-glass form commemorates the Queen of Chaos; we now understand that the Queen did not survive her sorrow. On the wall, a photographic triptych recalls the moment when the Queen and the Magician kissed for the last time, the gnawing expressions of the Queen’s Ushers in the two side-panels presaging the tragic end. A drawing of the Magician’s horse with its empty side-saddle and the Queen of Chaos’s drooped scepter, depict his fall and her simultaneous exhibition.

Emotions of mourning are expressed in the Suite in part through symbols of catharsis traditionally found in funerary sculpture. For instance, the Queen’s Ushers with their expressions of melancholy are a source of consolation. While recalling the viscous substances seen in Barney’s films, the waxy plasticaisal along the Suite’s walls also seems unbound by gravity, like a detail from the epicastic characterization of heaven found in Baroque architecture.

Other elements in the Suite introduce us to a different relationship with death and modify our idea of a memorial. With its glossy and spherical forms, the complex configuration of the shackles at the center of the Suite conjoins male and female shapes both inside and outside of the body. A traditional symbol of the weight of mundanity, these chains are also the emblem of Houdini’s talent and transcendence. On the casket is the elongated blown-glass scepter. In Barney’s words, it is a clear droplet that stands for the Queen’s last breath. It continues on the floor where it splits into two droplets, allowing to potential proliferation. Resembling a semicolon as well, it again faces scale and female works.

The Suite is inhabited by seven black Jacobin pigeons, the only five beings to have access to this room. In Cremaster 5, the feathered bodies and coffins of the pigeons are white. In the Suite, they have turned black, partaking of the condition of death and mourning. However, the fact that they remain alive in the room introduces a suspension of finality, transforming death into a process—not just an end but an event. Because we cannot step into the room, we are acutely aware of viewing the scene from a threshold, both sharing the bird’s condition of life and observing their presence in death.

If The Ehrich Weiss Suite can be seen as a memorial, then it is a monument in which life itself functions as memory and monument. At this millennial juncture, as we are forced to imagine a future, our connection to the past is put into question. The Ehrich Weiss Suite invites us to relate to existings in a different way, to look at them as an active part of life rather than as its resolution. Memory is uniquely represented as a function that, although formed from the past, evolves and generates our future.

—Paolo Marzi

2. The Ehrich Weiss Suite was originally exhibited at Barbara Gladstone Gallery, New York, October 23–December 20, 1997, along with other works that reference different contexts and characters from Cremaster 5.
3. In the terminology of Barney’s Cremaster 5, black and red represent a “suit of differentiation,” those other denote the resolution of a person.
The Dragon
1997

Cai Guo-Qiang is a prolific and innovative artist who has created a series of large-scale, ambitious, and visually striking installations. His work often involves the use of gunpowder and other dramatic elements to create dynamic and immersive visual experiences. The Dragon installation, conceived in 1995, became a symbol of Chinese culture's 5000-year history and a statement of resistance to the colonialist past. By fusing traditional art forms with cutting-edge technology, Cai Guo-Qiang has expanded the boundaries of contemporary art and gained international recognition.

15. Left: Cai Guo-Qiang at the N.F.I.E. Biennale of Venice, 1997

16. Shipwreck staged for materials, Kyoto City, Japan. 1994


The Dragon Has Arrived!

1997

Although The Dragon Has Arrived! was completed in 1997, its lineage must be traced back to the artist’s 1993–94 residency in the seaside city of Iwaki, Japan. Invited to create a project for the local museum, the artist worked with a team of volunteers to excavate a monumental twenty-year-old shipwreck found on a local beach (pl. 16). With the assistance of both shipwrights and traditional carpenters who specialize in shrine construction, he then assembled a giant sculptural hull inside the gallery, while building three pagoda-like forms outside from the excavated scrap wood (pls. 17–18). Writing about this outdoor work, entitled San-Jo Tower, curator Akihiko Hirano observed that temples once served to protect Buddhist relics and that a tower on the coastal guides ships, concluding that this three-part tower was meant to "reach toward space." Hirano touched upon the celestial metaphor again when he compared the earth-oriented imagery of Cal’s explosive fire events to the information plagues featuring human figures and earthy position in the solar system that were placed on NASA’s Pioneer and Voyager missions into outer space.

The three pavilions were assembled into one monumental tower by the artist on the occasion of the exhibition Art in Japan Today 1985–1995 at the Museum of Contemporary Art, Tokyo. Installed in the new museum’s light-filled atrium, the shipwreck skyshiper was fitted with scenic photographic scenes, all placed according to their principles. Reflecting the important relationship between the earth and its human presence, both the deep vibrations of the planet’s crust and the surface impact of museum visitors’ footsteps on the floor were recorded by these instruments onto paper charts that hung on adjacent walls.

In 1997 the work was adapted again in the same spirit of recycling and renewal that is found throughout etsu’s oeuvre. For a special installation at the Venice Biennale’s center building, sections of the tower were fitted with low, lights, and thirteen Chinese flags; when hung from the ceiling, it appeared to take flight (pls. 19–20). The title and the content of the work shifted with these changes to reflect the artist’s new concerns that had emerged with his move to the United States. Because the American media at this time was trumpeting China’s shift from communism to capitalism, both the title and Cal’s work of the period were accompanied by magazine covers and front page stories addressing China as a new economic force with which to be reckoned. And although it was 1997 when the work took the form—in the artist’s words—of a “Chinese missile,” Cal’s work continued unabated. unbeknownst to the American public of the late 1990s!

Connecting diverse cultures with references to our past, present, and future, Cal’s projects reaffirm the artist’s role as a visionary synthesizer.

—Denis Faure-Hansen

2. Cal Goo-Qiang, electronic mail to the author, November 18, 1999.
3. Akihiko Hirano, “Introduction to Works,” in Cal Goo-Qiang: Fire in the Pan-Pacific (Tokyo: City, Japan: Iwaki City Museum of Art, 1994), p. 77. The three pagoda-like structures were cloned around a Henry Moore sculpture in the plaza rather than assembled into a tower that would cover it, as the artist had originally proposed.
5. Cal Goo-Qiang, electronic mail to the author, November 18, 1999.
UNTITLED
1997

Dismantle, write, Robert Gober, presence in the 1990's. Gober and his practice, planted in a decade post-9/11 (though) body/ward implications, a bizarre, reticulative, not one: only this: but also stresses on conflict: 'work not pleasure's free'.

From sons live suitcase: bottom a placed by walk in the gallery: paradigm: sandstone: seems in main hole: each within box suitcase: object: 18 metal: piece.


22-25. Untitled, 1997 (details)
Leather, wood, forged iron, cast plastics, bronze, silk, satin, steel, busbars, human hair, bricks, blue glass, earthenware, paint, lead, mosaic, and water
Overall dimensions: 106" x 87" x 61/2 feet
Above ground: 20" x 30" x 30 feet
Below ground: 70" x 87" x 61/2 feet
Collection: the artist
Duty or perhaps just from restlessness. It belongs to someone else, and were it not open, it would be improper to look inside, but... The grave is sturdy, made of heavy bronze, and would be unremarkable, but for the artist's longevity with waterworks. The genius of this type of drain grate can be traced back to the late 1980s, when Gober imagined a public sculpture allowing viewers to discover, through the bars of a storm drain in the middle of Manhattan, a daylit but Mediterranean stream and grayscale plot. Such a storm grate was first implemented in a macabre 1992-94 work where one first heard, then viewed, the fast draining of water over a vast male torso punctuated with a metallic kitchen sink drain. A later double-grate work had beasts colored full leaves oozing around the bottom, while on the other side of a wall its opposite had a single lost letter floating tragically among the jetsam. The view through the grate, however, offers something wondrous to behold. Gober explains that he had once equated death with darkness, but a visit to the Maine seacoast overturned this assumption. "Being out in that pristine water landscape... I had the kind of simple idea of flipping the project over." Gober had framed the majesty of nature within an ambiguous transitional pathway like this in a previous work: a basic room/annexroom led to a sun-dappled forest glade in his 1993 project for Dia Center for the Arts. But a tile pool is more than an aquatic alternate given the fact that when a day the title pool undergoes dramatic transformation, flushed then drained by a surging sea. Here the emotional threat of being trapped, flooded, and drowned, which was dramatized in earlier work, is replaced by a gentle rippling.

About this work, intended to be more hopeful and optimistic, the artist observes. "My use of water here is connected to its ancient symbolism for life, renewal, and it is coupled with bright, clear daylight."

The figures in this work, too, carry this positive message. Rather than discover some one, pitifully prone or the overflow from our garbage bins, we see sprigged figures, an adult man holding a diaphanous baby: sharing the wonders of theslide... If this slide could be a potential profoundly experienced, suggesting that the man and the child represent two stages in the mutual cycle of life. Gober sees the figures separate and as one, always coexistent, the child forever a part of the adult.

Peering into the water through the grate and down the drain, with enough maneuvering, we might see our way to a realm where we are better connected with the earth, one where the stages of our lives move in closer rhythm with nature's forces.

—Dana Friz-Hansen

1. Through his install fictions here as an independent sculptor, Untitled was originally created as part of an installation at the Los Angeles Museum of Contemporary Art that also included a gateway down which water cascaded, a ceramic Madonna sculpture perched by a sculptor's pipe, and another, perhaps metaf, "in 1992, when Gober created Untitled, he was inspired by the idea of using the sculpture as an installation device, transforming it into a gateway to a subterranean world."

2. Untitled (Waterfall), 1992, was first shown at Paula Cooper Gallery, New York, in spring 1994.

3. Gober's untitled water installation... is a large-scale multiple for wall installation (pressing the wall on the site) that the artist's concept of a water feature of the early 1990s.


ANN HAMILTON


Installation view, Sean Kelly Gallery, New York. Black organza curtains, motor, and steel frame with electronic controllers, tape projector and sound. 12 feet high; 4½ feet in diameter at top (approximately 10 feet in diameter when rotating).


(bearings) 1996

While visuals and multimedia presentations are a common experience, the use of glass and metal in her practice has benefited her from the very beginning when associated with the sense of power and control. "The promise of power has always been real, not a promise," she says. 

Certainly, this beautiful "bearings," a group of works inspired by her undergraduate degree in engineering, have been a central feature of her work.
transformational about her use of black over white organza in "bearings." The sheer scale, these transparent fabrics which, we experience as skirts, curtain and wall (hiding what envelops what), their soft but powerful presence, their sense of mysterious perfection, and their erratic rotation cause us to become almost painfully aware of ourselves and of our place in time and space. For, as has been often noted, the physical form of Hamilton's work is its meaning.

Described by one writer as a work of "material magnetism," and the curtain workers were conceived and executed by the artist soon after the birth of her son, "bearings" two identical, graceful, even beautiful, columns—in skirts or curtains or veils of fabric—rotate in place, spinning themselves out to almost double their resting diameter. A split in each "skirt" invites us to enter their interior spaces but to do so takes a distinct act of will.

While "bearings" is a discrete work of art, it does have antecedents in Hamilton's installations that include text, sound, smell, video, the architecture of the site, and often implied or overt narratives. What the artist and others have termed the "curtain works" began with minne, 1994, a major installation at the Lucie Gallery Liverpool for which she curated a selected space with fabric. In the catalogue accompanying the show, curator Judith Nesbitt wrote, "Beyond this curtain is another, and another, layered well upon well, so that in order to pass through, we have to part the curtains with our hands in an act of opening . . . ."

Other antecedents include the rotating curtain in "etvoden, an installation for About Place: Recent Art of the Americas" at The Art Institute of Chicago in 1995, and the huge, motorized, rotating fabric drum in "jetam" at the Institute of Contemporary Art in Philadelphia, also in 1995. And, visitors to her retrospective, the body and the object, at the Wexner Center for the Visual Arts in Columbus, Ohio, in 1996, were greeted by "etvoden." (pl. 28) a "rotating 20-foot high tapestry that spins like a dervish as one enters" the exhibition through it.

Often Hamilton's installations have included a human attendant—a waiter—who performs some Sisyphean task. For example, in "kap&", an installation at the Contemporary Arts Museum in 1998, a laborer removed blue numbers stitched onto silk organza gloves. In "bearings," however, the viewer is the human presence; our entering the site makes us the art. The act of walking, act of opening (or not) becomes a component in the emotional and physical construction of the work of art. We become enveloped and enfolded by its interior—a cage, in the name totality of sensation we experience whenever we become participant and performer in Hamilton's work.

The curtains, or skirts, which are the only formal elements of "bearings," divide the surrounding gallery into something similar to our own interior and exterior selves. The skirts' interiors bound and describe a space that is private and distinct from the surrounding public space and their rotation intrudes on and colonizes the surrounding territory.

When we act to enter these private realms, we are separated from both the surrounding public space and from other viewers, the experience becomes singular—individual and intimate. When we view them from the outside, their swishing skirts enter our space, intruding on our physicality, making their presence public and self-conscious. These two separate and distinct possibilities of encounter contrast our will and spiritual experience with their dematerialization in our carelessly defined and unstable space. It brightens as well our awareness of time and touch, our social experience of the exhibition, and our presence as individuals. "bearings" produces a myriad of meaning from an experience that is far more than visual, making us more aware of the constantly shifting reality in which we live.

—Marti Maya

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4. This essay was first included in the installation, "etvoden," at Sea Kelly Gallery, New York.
Jim Hodges has been responsive to the arena for perusing the aesthetic as a painter but also Hodges's studio of pedestrian, ephemeral objects, including napkins, jewelry, socks, light bulbs, intimate gestures into larger states of beauty, high art materials, and out into the open. It is with his use of factory-fabric Hodges has made cage statements as the form of we pinned up like splashes of color including Yves. It were sewn together drop from the ceiling series, the starting artificial flower as metaphors. In a brute spring, the achievement, as Hodges chooses natural blossom would with color that draw up an evoking—or precursor of a bow.

Silk, dyes, and thread
6 x 14 feet
Collection: The Fabric Workshop and Museum, Philadelphia
James Hodges is unabashedly dedicated to connecting with viewers on an instinctual, emotional, and even sensorial level, and his current staccato has been responsible in part for broadening the arena for personal expression and for shifting the aesthetic "rules" of the 1990s. Trained as a painter but disillusioned with that medium, Hodges makes objects and installations from pedestrian, ephemeral, and unassuming materials, including tar paper and duct tape, paper napkins, jewelry chains, mirrors, colored pencils, light bulbs, and silk flowers. Many small, intimate gestures are collected, then amplified into larger statements to bring issues of beauty, high and low culture, the use of non-art materials, and attention to craftsmanship out into the open.

It is with his dioramaic petals and blossoms of factory-fabricated decorative flowers that Hodges has made his largest and most meaningful statements to date. The first works took the form of wall installations, with petals piled up like butterflies to form delicate splashes of color. For more dramatic works, including You, 1997, thousands of blossoms were sewn together to create curvilinear shapes that drape from the ceiling to the floor. With both sexes, the starting point was a fragment of an artificial flower, which Hodges mimics for rich metaphors. In life and art, flowers can celebrate spring, the senses, love, hope, and achievement, as well as transition, vulnerability, and death. But the fabric fanatics that Hodges chooses to use provide much that a natural blossom cannot, including stems that won't wilt, color that won't fade, and softness that drives up and hardens, thus successfully resisting— or purposely denying—the underside of a flower's metaphorical range: pretentious perfection and short-lived beauty.

And yet the very permanence of these flowers seems to call attention to loss and absence, especially that following the AIDS pandemic.

The conceptual roots of Hodges' flowers certainly lie in his _Diary of Film Noir_, 1995-96, a set of 565 individually cycled billboard pen doodles on coffee shop napkins pinned casually to the gallery wall, and in _A Fluid Cloud_, 1993, a sculptural sweep of gaunt into which small flowers have been sewn. That first work with fabric, produced in collaboration with his mother, led to an invitation from The Fabric Workshop and Museum, an innovative organization in Philadelphia dedicated to helping artists use fabric as a material and metaphor in new ways for new works. There Hodges worked with a technician and various craftspeople to establish a process and produce the first curvilinear work, _Every Touch_, 1995, which quickly entered the collection of the Philadelphia Museum of Art. Ten curvilinear forms from the series to which You belongs, the first are randomly colored fields of flowers; in the middle was You (created expressly for the collection of The Fabric Workshop on a return visit), which is primarily white with splashes of color; then there are other monochromes in yellow, pink, and black. There is certainly a painterly aspect to these works, which recall moments from Modernism's most important abstract paintings, from Claude Monet's monumental Impressionist watercolors to Jackson Pollock's drip paintings. We are invited to both see and see through these works; as discrete objects, they have further art historical connections to Eva Hesse's hanging nets, although their coordination approach links them more perhaps to Robert Irwin's scrols. In this one series, Hodges succeeds in pushing forward formal issues from several threads of art history all once.

In discussing these works, however, Hodges stresses the viewer's physical and emotional experience. "For any viewer, these pieces function architecturally. They act like real curtains; they create a 'here' and a 'there.'" This is confirmed by titles in the series addressing issues of space or place or time, such as _Already Here, Already There, 1995; From One Side, 1995; No Return, 1996; or The End From Where You Are, 1999_. But with these works of flowers, "build" architecture is neither created nor sought, but instead relations are predominant—the expression of physical, visual, and metaphorical situations or points of view. In his already metaphorically charged materials, Hodges finds interest for characteristics that extend the relational context further: the work's flexibility provides fabric and unpredictable movement in space, and the lack of a clear front or back defines literality. Stitched together from hits and pieces of petals and stems, the curtains' loose construction makes them even more ephemeral, spectral, and elusive—or as the artist confesses about their beauty, "half of it is air, merely blank space." Hodges has always been interested in that which divides and that which connects—and how we perceive and respond to these in between spaces. This title, You, points a finger at the viewer and is the only title in the series which brings the emphasis back to the viewer. Something so beautiful, so quietly sublime, should not be left to separate us, so it must have been made to bring us together.

—Dana Polin-Hammon

2. Ibid.
3. Ibid.

25, 37, 28, 46. Drawings from History of the Man Complaining, 1996
Chalk on panel on paper
25. Title Page, 23⅝ x 18 inches
27. X-ray, Type, 45 x 45cm x 290 x 20 inches
28. Colomdau, 48 x 65 inches
46. Private View, 39⅞ x 48 inches
Courtesy the artist and The Goodman Gallery, Johannesburg

56, 59-61. Stills from History of the Male Complaint, 1996
Video and sound installation
Courtesy the artist and Marian Goodman Gallery, New York.
History of the Main Complaint

When History of the Main Complaint was presented in 1997 at Documenta X, a large-scale international exhibition for contemporary art, it stood out as an intensely original, personal, and engaging work. It also introduced William Kentridge, an artist from South Africa, to a much larger audience. With hundreds of other works demanding their attention, viewers still jummed into the small viewing rooms, watched Kentridge’s short animated film, and then lingered on, finding it hard to tear themselves away. Approaching his subject with great pathos, Kentridge explores in his work what it is to live in a compromised society, with particular focus on the legacy of apartheid.

History, memory, guilt, and accountability are themes that weave through Kentridge’s work, but as the artist has said, the starting point for him has always been “the desire to dive.” Kentridge’s unique drawing style is a contemporary extension of an older European humanistic tradition. He has found inspiration in the work of such artists as: George Grosz, Otto Dix, and Max Beckmann, who depicted the horrors and excesses of early twentieth-century German life. Francisco de Goya and William Hogarth, who created series that examined the follies and cruelties of their times, have also been influential.2 History of the Main Complaint is the sixth film in Kentridge’s own ongoing serial about Soho Eckstein, a virtuous South African industrialist who has a hundred simulated conscience, and his alter ego, Felix Teltzheim, a more sympathetic, anxious soul. Kentridge’s making of the film coincided with the painful national censors of South Africa’s public hearings held by the Truth and Reconciliation Commission into human rights abuses during apartheid. During those hearings, perpetrators as well as victims were called upon to publicly relate their stories.

In History of the Main Complaint, we find Soho in the hospital in a coma, wrestling with his own personal story. His medical team, a collective compound of Soho look-alikes in pin-stripe suits, is searching for the root of Soho’s ailments, or “complaint.” Through assorted diagnostic equipment, we look inside Soho and take inventory. X-rays reveal an array of business acountsments such as a typewriter and hole puncher as integral to Soho’s being. And through a computer screen-cast car windshield, we relieve two events that occurred while Soho was driving in the countryside. In one reenactment, Soho witnesses a man being brutally beamed in the middle of the road. In another, a man suddenly runs in front of Soho’s car and is killed. The rear-view mirror doesn’t reflect Soho’s cold eyes, but rather Felix’s more empathetic ones.

There is an encompassing immediacy to Kentridge’s expressionistic style: his use of large pieces of charcoal gives his drawings a distinctively open and gestural look. The artist’s purpose is further felt by the smudges and ensure that allude to his alterations of these drawings for successive filming. This film was made from approximately twenty drawings that Kentridge repeatedly altered and then filmed using a frame-based animation technique including dissolves, pans, and zooms. Kentridge’s fluid, lyrical style also lends itself to the many symbolic metamorphoses that occur throughout the film, leading from one idea to the next: the typewriter clacking inside Soho generates red “X’s” that come to mark points of impact on Soho, on the various victims of assault, and even on the abused South African landscape.

It is the revelation that he has inadver
dently killed someone in a car accident that finally awakens Soho from his coma. The collective guilt generated by witnessing a beating, filmed, albeit through the filter of a windshield, is not enough to teach him. It is the car accident that brings him to the hospital and that has aroused his conscience. Does this witness and perpetrator display remorse or accept accountability? The questions surrounding Soho’s hospital bed open, and we discover that he is already back in his office running his empire.

The use of nostalgic authenticity in this short charcoal animation, full of dated equipment and human frailties, is further heightened by its executive musical score. Claudio Monteverdi’s seventeenth-century madrigal Amor. Translated from Italian, amor means “I love” or “I am consumed,” and the music opens the door to a sympathetic, tender reading of Soho and his moral struggle, reminding us that he is human, imperfect, and compromised. Soho and Felix are both created in the likeness of the artist, and in them we also find elements of ourselves. A melancholia pervades Kentridge’s work, one besetting his exa
mination of the darker side of humanity. And yet the work always seems to move forw ard, to forge ahead in spite of everything. After viewing History of the Main Complaint, we find ourselves committed to following Soho’s path, hoping for his atonement as well as our own.

—Lynn M. Herbert

2. Francesco de Goya Caspeiros (1796–98) examined the story of Spanish court life and has Division of His House (1810–14) demonstrated the horrors of the Napoleonic occupation. William Hogarth’s moral exer cises about contemporary life in England include The Rake’s Progress (1735) and Industry andIdleness (1747).
A & D - for us, it's about extending the moment as we take it and the moment we are in. We've made this a kind of creativity tour of the post-West side, called "Low." Lowe's found some truly successful community work at Groffeld in the project's high-stakes. She now directs the Foundation.

Relying on contributions from private, philanthropic people, Lowe and Groffeld have spent over $3 million in the last stretch of the project, putting some of its early buildings to use in a range of activities: the Foundation's operation, the artist residency program, the art school and middle-school counseling.

47. (left) Deborah Groffeld and Rick Lowe in the front of Project Row Houses, Houston, 1999
48. (op. cit.) Rick Lowe in his office at Project Row Houses with artist and curator Robert Pratt.
49. (pp. 63-64) Sharing the Wealth, 1999-2000 (detail) Mixed media art action (detail with collage photographs and text, in progress) Courtesy the artists and Project Row Houses, Houston.
Art’s civic influence has played a fundamental role in the Western world, reflecting the dialogue that artists, to different degrees, entertain with the natural, urban, and social environment in which they live. Artist Rick Lowe has made this dialogue the focus of his work and has directed his innovative and engaged energy toward the city of Houston and one of its poorest African-American neighborhoods, called the Third Ward. Here, in 1992, Lowe founded Project Row Houses (PRH), a truly successful convergence of public art and community concern. (p. 11) Deborah Godfrey has collaborated with Lowe since the project’s inception to PRH’s current executive director. She now directs the Project Row Houses Foundation.

Relying on funds and resources gathered from private and public donors, and the enthusiastic support of many artists, community residents, and volunteers from all backgrounds, Lowe and Godfrey rescued the abandoned stretch of twenty-two shotgun houses—modest yet historically significant dwellings in a southern vernacular architectural style. The buildings are now the center of a full schedule of activities that include exhibitions introducing national and international artists to the neighborhood and the city, interdisciplinary art and multi-media programs for elementary and middle-school students; and housing and housing for young single mothers.

Lowe describes PRH as a community development project with broader implications than the conventional, primarily economic sense it is at once public art, historic preservation, and a conduit for community services. With this unique convergence of practices, PRH aims to reduce poverty and promote community powerment among the local residents by stressing the importance of both family and creativity, unifying the two drives through a unique vision of community revitalization.

PRH has focused on the issue of the rehabilitation of inner-city neighborhoods directly by starting with the symbolic function of the local architecture, imbued with the memories and lives of the Third Ward’s residents. In PRH, Lowe and Godfrey have cultivated latent meanings coded within the neighborhood itself, particularly the sense of group identity and subjective feelings of belonging.

This singular vision has proved to be a winning one. PRH keeps expanding within the Third Ward with the donation of more historical buildings to be devoted to additional activities—such as the 1960s “Elaborado Ballroom” to be used for jazz, blues, and hip hop performances. PRH has received national and international recognition, and it provokes daily interest, debate, and involvement from Houstonians. As visitors to its art spaces, we find ourselves moving between a public space (the neighborhood, the street) and a private one (an artist’s exhibition inside one of the houses) in a way that makes both experiences become interchangeable and mentally enlightening.

Sharing the Wealth, a work Lowe and Godfrey developed especially for Outbound, emphasizes the need for a closer relationship between a museum and its city. The work takes place both in the Contemporary Arts Museum’s gallery and in the Third Ward dwellings. Stationed at the museum throughout the time of the exhibition, the artists are using their part of the gallery as temporary office to answer questions from the public about PRH and to encourage volunteer activities related to Sharing the Wealth. A real-time website link connects this office to the Third Ward, portions of which are illustrated on collaged photographs and blown-up wall maps highlighting the locations of PRH buildings. The website documents the ongoing developments at one of its outposts where, with the help of architects and using a design developed by architecture students from the University of Virginia, six newly acquired buildings are occupied by high school students from various parts of Houston. The students will then name the new facilities and devise an artistic mission that will guide their organization and implementation of an exhibition program there.

While introducing the viewer to PRH’s vigorous educational focus, Sharing the Wealth also makes a connection between two neighborhoods that are socially but not geographically far apart: the Third Ward and the wealthy residential neighborhood that forms Houston’s museum district. Even as high school students look to the museum as an accepted cultural model to be observed, emulated, and questioned, viewers are being introduced to and invited to take part in the ideas and creative energies developed outside of it in another part of the city. At the museum, Sharing the Wealth also includes photographic portraits of and statements from the Third Ward’s residents and others who have been active in shaping PRH (p. 19). One meaning of the “wealth” to which the work’s title refers derives from these same individuals, those whose Lowe and Godfrey define as their audience. Sharing the Wealth also acknowledges the museum’s viewers’ contribution, but asks us to question how effective this and other museums have been in linking their own contributions to the wider cultural and social fabric of the entire city to which they belong.

PRH has redefined the very meaning of being an artist today; Lowe and Godfrey believe that this art form discipline helps people find their place—as opposed to urban developers who displace people. Sharing the Wealth takes this view to an established institution. It points out how an exhibition begins with the artists themselves, whose work sprang from the place in which they live. Challenging the accepted methods of artistic practice, PRH invites museums to find their own operation with this direct exposure to life.

—Paola Mercanti


2. The website can be found at PRH’s web page at http://www.NashSoft.com/prh/*.
I think education is key. I would like to see art used as an educational tool to bridge the gap between the elders and young children. We can come up with projects that involve both young and old that promote unity that also educates.
—Joseph Dixon

I hope for the best for our neighborhood. I want it to get better than what it is. I'd like to see it built up, more people, and see people helping clean the neighborhood up.
—Mr. Lee Hooper

Togetherness! I'd just like to see us all come together.
—Mrs. Hooper

My dream is to live to raise my two young children to do better than what I see or they see around them. I wish these youngsters would get off those street corners and go back to school. I wish we could go back to the old days, put prayer back in schools, let the teachers whip their as, and then you get another whipping when you get home. That's the way it is supposed to be. That's the way it has to be.
—Mr. Gwen

My hope is to better myself to be better able to help the community. My dream is that each community center would come together to clean up a block in the neighborhood each month. It will pull us closer together.
—Kenya Shabazz
I hope Third Ward rises in the prominence that it had before the 1970s. I'd like to see it populated with proud and happy African-American families who have access to good schools and health care, and who participate in community activities. We need to work together to make our neighborhood stronger. -Andrew Malvenus II

My hope for Third Ward is for children to have a place where they can feel comfortable and grow to become better adults. -Hamidya Ali

I hope Third Ward rises in the prominence that it had before the 1970s. I'd like to see it populated with proud and happy African-American families who have access to good schools and health care, and who participate in community activities. We need to work together to make our neighborhood stronger. -Andrew Malvenus II

I hope this neighborhood gets better. If everybody comes together we can make the neighborhood better. -Mrs. Barbara

I hope the neighborhood gets better. If everybody comes together we can make the neighborhood better. -Mrs. Barbara
Shirin Neshat

With the pace and chaos of the political atmosphere in Saddam's Iraq, Neshat spent time with a group of women who were about to be executed for adultery. They were all dressed in white dresses, and the scene was set against a backdrop of the dark and oppressive regime. Neshat's work explores themes of gender and power, and her photographs and videos often focus on women's experiences in Middle Eastern societies.

Upon entering the room, the viewer is confronted with a large black-and-white photograph of a group of women dressed in white. The women are arranged in a circular formation, with some looking directly at the camera and others looking away. The room is dimly lit, creating a sense of mystery and tension.

50. Shirin Neshat, Rapture, 1999

Video and sound installation
Commissioned by Iwan Wylde and Barbara Gladstone Gallery, New York

51–56. Stills from Rapture, 1999

Exhibition view from Shirin Neshat: The Passenger at the Museum of Modern Art, New York
Shirin Neshat’s *Rapture* draws viewers into a transcendent realm brimming with metaphor. The work emanates from an artist in exile coming to terms with the social, political, and spiritual upheavals that have engulfed her homeland. Issues are in keeping with much of the sociopolitically motivated art made during the 1980s, but *Rapture* goes beyond that specificity. With its epic grandeur, it carries away all who come upon it, whether they know anything about the Islamic revolution in Iran and its consequences or not. Poetic, universal, and epic-minded, it is a meditation that addresses our essential human nature.

Upon entering the installation’s darkened room, the viewer immediately becomes a part of a procession, poised between two black-and-white videos projected on opposite walls. To one side, 125 men in black pants and white shirts wind their way through an ancient desert fortress, taking part in a ritual group ritual along the way. Across the room, an equal number of women in black chadors approach the viewer from a distance, making their way through a vast and windy desert wilderness. Susan Dwyer’s charged score of clacking percussions reaches a climax when the women gather in the foreground and begin to sullate, ensuring the men dead in their tracks. Fromon, the two groups cross at one another across the moon. The women then turn and determinately continue across the harsh terrain toward a nearby shoreline as Dwyer’s score of splintering percussion recedes as their movement. The men go back to their rituals and eventually make their way to the ramparts of the fortress where they begin to take note of the women, who have reached the shore and are engaged in dragging an unworldly wooden vessel across the sand to the water. Six of the women climb into the boat and drift out to sea, with the men watching and ultimately laughing from the ramparts. This majestic and mysterious fable comes to a close without a word having been spoken.

When Neshat first returned to Iran in 1999 after the revolution of 1979, she found herself both frightened and excited by the ideology that had griped her country. The visit led her to embark on a series of photographs and films addressing what it is to be a woman in Islam.1 From here she begins to deconstruct the most potent subject, in terms of how the social and political changes caused by the revolution affected their lives, how they embodied this new ideology, and how they were managing to survive the changes. From the outset, Neshat made a conscious decision to examine the situation from different points of view, embracing its full complexity.

Neshat carefully choreographed and directed *Rapture* so as to encompass this complexity. Susan Dwyer shares Neshat’s interest in the ancient and traditional, as well as her desire to contemplate and universalize the subject of women’s rights and the powerful and mesmerizing blend of old and new in her sense for *Rapture* becomes an integral part of the piece. Neshat’s choice of black-and-white film10 creates a certain fundamentality to the work, eliminating real-world distractions that come with color. And there are no individuals in *Rapture*, only two gender groupings, each uniformly dressed. Using long shots and aerial views to look down over her collective “man” and “woman,” Neshat allows us to draw larger truths. Yet as viewers observing this dynamic from a pseudo “middle ground” between the two projections, looking back and forth from

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58. Guarded View, 1991
Installation view, Primates: High and Low, Metro Pictures, New York, 1991
Wood, paint, steel, and fabric
60 x 120 x 120 in
Whitney Museum of American Art, New York
Gift of the Peter Norton Family Foundation
63. Guarded View, 1991 (detail, without pendant)
On December 9, 1991, Fred Wilson gave a gallery talk at the Whitney Museum of American Art in New York. He greeted his audience in the lobby and had lunch with them in the museum’s restaurant. He then entered the museum, saying that he needed to change into a costume and that they should meet him upstairs at the entrance for the exhibition talk. Wilson changed into a Whitney guard’s uniform and stood in the lobby where he met his group, waiting next to a sign with his name on it that marked the room where the talk was to begin. Though they looked for him, no one “saw” Wilson. The artist’s worst suspicions were confirmed: as a museum guard, he had become invisible. Wilson eventually revealed himself to his audience and proceeded to give his gallery talk (pl. 57).

Earlier that same year, in the spring of 1991, Wilson had presented a two-part exhibition at Mary Ceruti’s and Gracie Mansion galleries in New York. For these exhibitions, Wilson created a series of faux museum installations that addressed cultural exploitation and the underdog racism in museums. Utilizing such tools of the trade as pedestals, vitrines, and wall labels, Wilson demonstrated how ethnographic art, when removed from proper context, wrenched away from everything that shaped its origins, is essentially neutralized. For example, in Friendly Native, dioramas are laid out for view in Victorian-style mahogany vitrines with such labels as “Somewhere’s Mother,” and “Somebody’s Shrunken Head.”

With Guarded View, Wilson came at museum racism from a different angle. Four mannequins are lined up in a row, displayed naked on a pedestal, each wearing, as the labels indicate, the uniforms of a different New York museum. From left to right they are: the Jewish Museum, the Metropolitan Museum of Art, the Whitney Museum of American Art, and The Museum of Modern Art. Wilson, who is himself of African-American and Caribbean descent and grew up in and around New York, is an avid museum-goer and also worked briefly as a museum guard at the New Museum of Art while he attended the State University of New York at Purchase. He carried away from the experience a diabolical sense of both being on display and yet being invisible. Years later, speaking to other artists who had held similar jobs, he heard stories of guards and other museum staff working together for decades without exchanging so much as a helo. Wilson therefore set out to create a work that would make viewers aware of this institutional racism.

The work’s classic frontal presentation (similar to what one finds in costume exhibition displays) is the initial hook. Viewers might then dutifully note the different uniforms, style and reflect on the different messages each museum has chosen to convey, from the regal stomp of The Metropolitan to The Modern’s more casual blue-blazer look. But this automatic activity is shortcircuited once we realize that all of the mannequins are dark-skinned and headless. Beyond serving simply as commentary on the traditional hierarchies within museum staffs, the work reflects upon us, the museums-goers, and the attitudes that we bring into a museum, especially toward the men and women who protect the world of art we have come to see.

In 1992, one year after he created Guarded View, Wilson shook the art world with his landmark exhibition, Moving the Museums at the Maryland Historical Society (MHS) in Baltimore. The MHS gave Wilson carte blanche, allowing him to research the Society’s collection, its history and its place within the community. Wilson proceeded to reinvent the third floor galleries in a way that revealed the latent racism that existed there. One section entitled Costume Making, 1820–1960 had a whipping post installed alongside assorted Victorian chairs. Mesoamerican 1722–1898 gourd and black granite platters with slave shackles. Thousands of museum professionals saw the exhibition, and its run was extended by popular demand. With this installation, Wilson brought a fresh eye to the MHS, reconstituted its presentation of Maryland’s past in a new, more encompassing manner, and exposed how a seemingly neutral institution might unwittingly reinforce racist attitudes. Since then, Wilson has been invited into museums all around the world to explore their collections and practices and to offer a startling reimagining through his own reconfigurations of their holdings.

As an artist, Wilson has opened our eyes to the wide range of inherent biases within museums, enabling us to see these institutions, their culture, and their many choices in a new light. His delivery is not that of a pedagogue, but more that of a nurturing educator—a role for which he is uniquely qualified having worked as a museum educator at such New York institutions as The Metropolitan Museum of Art, American Museum of Natural History, and the American Crafts Museum. Although Wilson continues to work today within specific museums and their collections, Guarded View remains a seminal work from the days when he pioneered the practice of presenting museums of their own making. In 1997, the Whitney Museum of American Art acquired Guarded View for its permanent collection, and it now stands as a sanctuary there reminding us of the many biases found within museums as well as within ourselves.

—Lydia M. Herbert

1. Wilson’s gallery talk was entitled My Life as a Dog in reference to a childhood experience. At a time when he was the only African-American in his school, Wilson was cast as "the dog." In a school play, a role for which he would be completely covered by a costume and so rendered in a sense, invisible.
2. The Jewish Museum is the only museum that allowed Wilson to use one of its actual uniforms. The other three uniforms are approximations.
3. The American Association of Museums held its annual conference in Baltimore that year, and Wilson’s exhibition was featured during the conference.
Selected Events from the 90's

Compiled by
WILLIAM R. THOMPSON

MILESTRO
The historic fall of the Berlin Wall in 1989 marks the end of the decades-long Cold War and the beginning of dramatic political changes throughout Eastern Europe and the Soviet Union. In the United States, economic recession and increasing cultural conservatism produce heated debates over public funding of the arts, referred to as the "Culture Wars."

JANUARY


January 27: The Wente de Wirth Center for Contemporary Art in Rotterdam, opens its first exhibition in a former school building renovated by Alvaro Ponsa.

FEBRUARY

February 1: Christina Otis-Caball's resignation as director of the beloved Guggenheim Gallery of Art in Washington, D.C., officially becomes effective. She had announced her plans to leave the museum in December and quietly departed in January as a result of continuing controversy over the museum's cancellation of the 1989 exhibition Robert Mapplethorpe: The Perfect Moment. The exhibition was curated by Janet Kehoe for the Institute of Contemporary Art in Philadelphia and received support from the National Endowment for the Arts (NEA). Numerous other members of the Guggenheim staff also depart, including curators John Livingston, and the museum experiences artist boycotts and a decline in donations. Otis-Caball becomes director of the Norton Gallery in Palm Beach, Florida, and in November 1990, David C. Levy, chancellor of the New School for Social Research in New York, will be appointed the new director of the Guggenheim. Artists, galleries, and museums continue to experience numerous controversies throughout the 1990s.

February 11: After twenty-seven years in prison, Nelson Mandela is freed by South African president F.W. de Klerk. In 1991, the country's assembly votes to abolish the last of the apartheid laws. Mandela and de Klerk are awarded the Nobel Peace Prize in 1993.

February 15: In a bold move to expand its holdings of postwar American art, the Solomon R. Guggenheim Museum in New York announces that it will acquire through purchase and gift from Italian collector Giuseppe Panza di Biumo more than 30 Minimalist works from the 1960s and 1970s. The museum later makes the controversial decision to sell three major twentieth-century works from its permanent collection in order to fund the acquisition.

February 16: Artist Keith Haring dies from AIDS at age 31 in New York.

February 16: The newly opened Weitman Center for the Visual Arts at Ohio State University in Columbus, designed by Peter Eisenman and devoted to the presentation of multimedia-synthetic contemporary art, opens its first exhibition, "Art in Europe and America: The 1940s and 1950s."

February 20: Representative Dana Rohrabacher, R-Calif., a leading opponent of federal funding for the arts, sends a letter to members of Congress criticizing NEA support of the exhibition David Hockney's "Tangos of Postwar Europe at the University of Illinois at Normal. (January 23–March 4)." Rohrabacher continues writing such letters to Congress throughout the year. In March, at the request of Senator Law, the committee holds hearings on the issue of federal funding for the arts.
request of Senator Jesse Helms, R-N.C., another staunch opponent of federal funding for the arts, the General Accounting Office (GAO) begins to investigate the NEA for misuse of taxpayer money. The GAO determined that the NEA has not broken any federal laws.

February 22: As a result of the recession and financial difficulties plaguing the banking industry, First Bank System Inc. of Minneapolis, a leading corporate collector of contemporary art, announces that it plans to sell hundreds of its most controversial works and to discontinue related programming.

February 29: In response to strong protests from the architectural community, the Kimbell Art Museum in Fort Worth announces that it has abandoned plans to construct a controversial addition designed by Remo Guidoni for its original Louis Kahn building, long considered one of the finest examples of museum architecture in the United States.

March 3: More than two dozen demonstrators are arrested when the Coalition for Freedom of Expression and ACT UP AIDS Coalition to Unleash Power stage a sit-in protest against government censorship at the Congressional hearings on NEA defunding held at the J. Paul Getty Museum in Malibu, California.

March 11: Lithuania declares its independence from the Soviet Union. In a violent crackdown in January 1991, Soviet troops will attempt to end the independence movement in the Baltic republics.

March 18: The largest art theft in U.S. history takes place when thieves steal twelve works of art valued at $20 million from the Isabella Stewart Gardner Museum in Boston.

March 21: The J. Paul Getty Museum announces that it has purchased Vincent Van Gogh’s I’ris (1889) for an undisclosed amount from Australian businessman Alan Bond, who paid $53.9 million for the work at an auction in 1987.

April 2: The Contemporary Arts Center in Cincinnati opens Robert Mangold: The Perfect Mirror and the museum and its director, Dennis Barone, are indicted on obscenity charges for presenting the controversial exhibition. Following a costly court battle, the museum and Barone will be acquitted of the charges in October.

April 11–June 3: Organized by René Bloch, The Roadmap: European Center Relations in Contemporary Art, the Eighth Biennial of Sydney, is presented in Sydney, Australia. The exhibition explores the evolving influence of the modern art object on artists throughout the world.

Mid-April: Reverend Donald wildmon, executive director of the American Family Association (AFA), mails thousands of letters and pamphlets denouncing the work of David Wojnarowicz and the NEA’s support of one of his exhibitions. Wojnarowicz in turn sues Wildmon and the AFA for $5 million in damages. The AFA is ordered to stop distributing the pamphlets and Wojnarowicz is awarded a symbolic $1 in damages.

April 22: Italian architect Aldo Rossi is awarded the 1990 Praemium Archetypum Prize. The $30,000 award was established by the Hyatt Foundation in 1979 and modeled after the Nobel Prize.

April 25: Investigating allegations of child pornography, the FBI raids thousands of suspicious and print from San Francisco photographer Jack Shanes. A federal grand jury later refuses to indict the artist, who files suit against the government for damages.

May 12–August 19: Curated by Julia Hartung, Laura Troup, Gary Sanger, and Shimon Patton, The Occasional Show: Frameworks of Identity in the 1980s is presented in New York at the Museum of Contemporary Hispanic Art, The New Museum of Contemporary Art, and The Studio Museum in Harlem. The exhibition features 250 works by thirty-six artists, with a strong emphasis on women, racial minorities, and other marginalized social groups.

May 15: Christie’s sells Vincent Van Gogh’s Portrait of Dr. Gachet (1890) for $82.5 million, the highest price ever paid for a work of art, to a Japanese dealer acting on behalf of an anonymous Japanese corporation.

May 28: After receiving a $45,000 grant from the NEA in March to redesign its sculpture courtyard, the New School for Social Research in New York files suit against the NEA and its chairman, John Froehnmeyer. The suit seeks to overturn the rule, established in 1989, that requires grant recipients to sign a pledge not to create obscene art. Nearly a year later, the NEA will decide to allow the New School to receive its grant without signing the pledge. The controversial pledge rule will expire on September 30 and can be renewed.

May 27–October 1: Organized by Giovanni Cavagnoli, the XLIV Esposizione Internazionale d’Arte, La Biennale di Venezia opens in Venice. Jenny Holzer becomes the first woman to represent the United States at the Biennale. Golden Lions are awarded to Giovanni Anselmo, and Basel and Hilma af Klint.

May 29: Boris Yeltsin is elected president of the Russian Republic, defeating Alexandr Vlasov, the candidate favored by Soviet leader Mikhail Gorbachev.

June 4: Prosecutors in Beijing mark the one-year anniversary of the Tiananmen Square massacre, when the Chinese government violently suppressed a pro-democracy demonstration.

June 10: The Civic Forum, led by former dissident Václav Havel, wins Czechoslovakia’s first free elections since 1946.

June 22: Checkpoint Charlie, the official point of entry between East and West Berlin, is dismantled.

June 29: NEA chairman John Froehnmeyer overscades the recommendation of a peer review panel and awards grants to five performing artists—Karen Finley, Holly Hughes, John Fekl, and Tim Miller—all of whose work addresses issues of sexuality. The artists, henceforth known as the “NEA Five,” will file suit
August 2: Iraqi troops invade neighboring Kuwait, leading the United Nations (UN) to impose sanctions and to mobilize troops to the Persian Gulf.

August 7: Kathy Halbreich, founding director of the department of contemporary art at the Museum of Fine Arts, Boston, and a former director of the MIT List Visual Arts Center in Cambridge, Massachusetts, is appointed director of the Walker Art Center in Minneapolis, one of the leading museums of contemporary art in the United States. She succeeds Martin Friedman, who becomes executive director.

September 27: Businessman Seymour Krein, a major patron of contemporary art and the Albright-Knox Art Gallery, dies at age 92 in Buffalo, New York.


October 1: Congress allocates the NEA $174 million for the 1993 fiscal year, a slight increase from its 1992 budget of $172.2 million. In contrast, the 1992 budget for the city of Paris is 1.028 billion francs ($171 million).

October 2: Artist Judy Chicago withdraws an offer to donate her continental installation The Dinner Party (1979) to the University of the District of Columbia following a series of student protests and Congressional opposition to the use of federal funds to house the work.

October 3: Less than one year after the fall of the Berlin Wall, East Germany merges with West Germany to form the unified Federal Republic of Germany, led by chancellor Helmut Kohl. In 1991, the German government will decide to move the country's capital from Bonn to Berlin.

October 7-January 15: Organized by Kirk Varnedoe and Adam Gopnik, High and Low: Modern Art and Popular Culture is presented at The Museum of Modern Art, New York. It is an encompassing history of the century-long dialogue between art and popular culture, from the Cubists to the Neo-Expressionists. The exhibition will travel to the Art Institute of Chicago and the Museum of Contemporary Art, Los Angeles.

October 15: The U.S. House of Representatives authorizes the NEA for three more years and drops a proposed ban on obscene art. Future grant discussions, however, must consider "general standards of decency and respect for the diverse beliefs and values of the American people." In 1996, a U.S. Court of Appeals will declare this requirement unconstitutional.

October 24: The U.S. Senate also will vote to reauthorize the NEA but passes an amendment that denies funding for works of art that designate religion. The Senate's bill also requires grant recipients to secure funds if a court decides the funded work is obscene.

November 15-January 12: Curated by John Caldwell, Signed Poles is presented at the San Francisco Museum of Modern Art. It is the first large-scale American museum survey of this influential artist's work. The exhibition will travel to the Hirshhorn Museum and Sculpture Garden in Washington, D.C.; Museum of Contemporary Art, Chicago; and the Brooklyn Museum of Art.

November 16: NEA chairman John Frohnmayer informs the Citizens Environmental Coalition in Houston that he has vetoed a $50,000 grant to artist Mildred Futch to support an earthwork project called Revival Field, which uses plants to cleanse contaminated soil. After meeting with the artist to discuss the grant proposal, Frohnmayer will reverse his decision in February 1991.

November 27: John Major becomes prime minister of Great Britain, succeeding Margaret Thatcher.

December 1: Designed by Edward Larabee Barnes, the Armand Hammer Museum of Art and Cultural Center—housing a collection of Old and Modern Masters, works by Horst Janssen, and Leonardo da Vinci's Codex Hammer—opens in Los Angeles. The museum is founded by Occidental Petroleum chairman Armand Hammer, who will die at age 92 on December 10.

December 1: The second annual Day Without Art is observed. Some 1,200 inselations throughout the United States participate in an effort to raise awareness of the impact of the AIDS epidemic on the art world.

December 9: Lech Walesa, founder of the Solidarity union, is elected president of Poland. He succeeds Wojciech Jaruzelski, who led the crackdown against Solidarity in 1981.

December 18: Mikhail Gorbachev is awarded the Nobel Peace Prize for his role in helping to end the Cold War.
Global recession and anxiety over the Gulf War take their toll on the economy and the art world. A number of Japanese corporations, frequent bidders on multimillion-dollar works of art during the booming 1980s, are investigating for speculative purchasing of art and pull out of the market. Christie's and Sotheby's announce major declines in their 1990-91 sales, and state arts agencies and museums throughout the United States experience drastic budget cuts. The Detroit Institute of Arts is forced to lay off more than 100 employees and to shorten visiting hours, and the Brooklyn Museum of Art and the Museum of Fine Arts, Boston, also experience severe budget cuts.

JANUARY
January After closing its offices in Italy and New York, the Italian magazine Corriere della Sera, edited by Thomas McEvilley, publishes its last issue.


January 16: U.S. forces begin air strikes against Iraq. Kuwait will be liberated on February 23, and a cease-fire will be signed between Iraq and the U.N. on February 28. As they retreat, Iraqi troops will set fire to hundreds of Kuwait oil wells, while Kurdish rebels are forced to flee to northern Iraq. Saddam Hussein, Iraq's leader, will remain in power following the war.

FEBRUARY
February 6-21: Curated by Trevor Fairbrother, Robert Whitman's Paints is presented at the Museum of Fine Arts, Boston. The exhibition will travel to the Contemporary Arts Museum, Houston and the San Francisco Museum of Modern Art. (Fig. 5)

February 17-March 1: Organized by Stephanie Burton, Youngerman der: 'The Fair of the Armistice. Art in West Germany in 1918' is presented at Los Angeles County Museum of Art. Based on the infamous Emsrode Kunst exhibition in Munich in 1917, the exhibition features 175 works by German Expressionists and other modern artists commissioned by the Nazis. It will travel to the Art Institute of Chicago, the Smithsonian Institution, and the New Museum in Berlin.

February 19: Painter Carlos Alfonso dies at age 41 from AIDS in Miami.

February 25: The six countries complying the Warsaw Pact vote to disband the alliance.

MARCH
March 2: Painter Elmer Bischoff dies at age 74 in Berkeley, California.

March 3: A wireless videotape of the beating of black motorist Rodney King by four white police officers in Los Angeles. The tape of the incident will be broadcast around the world and spark national debate on the subject of race and police brutality. On April 29, 1992, a jury will acqui...
the four policemen charged in King's beating, and riot will break out for several days throughout Los Angeles. More than 50 people will be killed and thousands injured. (Fig. 4)

March 6: The National Museum of the American Indian in Washington, D.C. agrees to return religious artifacts and human remains to Native American tribes who claim them. Cultural repatriation became an issue in the 1970s and 1980s, and affected public and private collections worldwide, culminating in laws relating to cultural artifacts from many countries. The issue escalated to include debates over the return of the Elgin Marbles in the British Museum to Greece and lawsuits regarding the ownership of Nair-traded art in museums and private collections in the late 1990s.

March 11: Former ambassador Walter Annenberg announces that he is giving his collection of Impressionist and Post-Impressionist art, estimated to be worth $1 billion, to the Metropolitan Museum of Art in New York following his death.

A.P.R.I.L


April 8: American architect Robert Venturi is awarded the 1991 Pritzker Architecture Prize of $100,000.

April 9: The Soviet Republic of Georgia declares its independence.

April 20–July 21: Organized by Christoph M. Joachimides and Norman Rosenthal, Metropolis is presented at the Martin-Gropius-Baue in Berlin. A symbol of the city's rich artistic heritage and new cultural aspirations, the exhibition showcases the work of seventy contemporary artists from twenty countries.

April 30: Despite the weak economy, Robert Rauschenberg’s Air (1955) sells for a record $7.26 million at Sotheby's.

MAY

May 2: Focusing on the art of the twentieth century, the Irish Museum of Modern Art opens in Dublin in a renovated seventeenth-century building.

May 3: Ned Rolf, chief curator of the Hirshhorn Museum and Sculpture Garden, is appointed director of the High Museum of Art in Atlanta. He succeeds Guiseppe Vezzi, who retires.

May 7: The Smithsonian Institution's board of regents votes to establish the National African-American Museum on the Mall in Washington, D.C. In 1994, Senator Jesse Helms will step up a bill funding the museum from reaching the Senate.

May 20: The Zimmerli Museum at Rutgers University in New Brunswick, New Jersey, announces that it has been given two major gifts of Russian art, including the Norton T. and Nancy Dodge Collection of Soviet Non-Government Art.

May 21: A suicide bomber kills India's Premier Rajiv Gandhi.

JUNE

June: Civil war breaks out in Yugoslavia as Slovenia and Croatia declare their independence and Serbia attempts to keep the country intact. Thousands will die in the fighting that ensues, and artistic responsiveness throughout the region will be devastated.


June 5: Designed by Hans Hollein and housing a collection of Abstract Expressionism, Pop, and Minimalist art, the new Museum für Moderne Kunst opens in Frankfurt, Germany. (Fig. 7)

June 20: Formally an exhibition hall for Impressionist and Post-Impressionist painting, the Galleria Nazionale del Jeu de Paume in Paris reopens as a gallery for exhibitions of contemporary art.

June 24: Artist Rafael Tinayre dies at age 91 in Mexico City.

JULY

July 16: Artist Robert Motherwell dies at age 79 in Provincetown, Massachusetts.

July 29: President George Bush travels to Moscow to sign the Strategic Arms Reduction Treaty, which calls for the reduction of long-range nuclear weapons in the arsenals of the United States and the Soviet Union.

AUGUST

August 19–21: Hardline Communists attempt to overthrow Soviet president Mikhail Gorbachev. He severs the coup, thanks to the support and intervention of Russian president Boris Yeltsin, and the Communist Party collapses. The Soviet Union will be officially dissolved on September 6, and Gorbachev will resign on December 25.

August 30: Artist Jean Tinguely dies at age 66 in Bern, Switzerland.

SEPTEMBER

September 3–October 13: Organized by Thierry Raspail and Thierry Prat, L’Enseve de l’Art, the first Lyon Biennial, is presented at the Halle Tony Garnier in Lyon, France. The new feature sixty-nine individual installations and exhibitions by artists working in France.
September 12: The Dia Center for the Arts in New York opens El Anatsui’s Nsogho Urban Rain Project, a glass pavilion installed on the roof of its 548 West 22nd Street building for performances, readings, and other events.

September 19: The U.S. Senate approves a bill sponsored by Senator Jose Helmer that bans the NLA from awarding grants for sexually explicit works. Congress will later block the legislation.

September 21–December 10: Directed by Joao Candido Galvão and featuring 500 artists from fifty countries, the XXVI Biennial Internacional de São Paulo is presented in São Paulo. It is the oldest biennial art survey after the Venice Biennale. Arts Houston represents the United States, and the first Grand Prize of $15,000 is awarded to Honek Ayrau.

September 26–December 21: Curated by Peter Galassi, Flames and Towers of Domestic Confinement is presented at The Museum of Modern Art, New York. The exhibition features 150 photographs by seventy artists, and explores the subject of people and where they live.

October: Congress allocates the NEA $876 million for the 1999 fiscal year, the largest amount it will receive this decade.

October 9: More than 1,800 works begin to open 2,100 gigantic umbrellas installed in Hiroshima, Japan, and California as part of Christian and Jeanette-Claude’s latest project, The Umbrellas, Japan-U.S.A. (1989–91). The installations will be closed permanently after a woman is killed in California by an uprooted umbrella. Laws, a crane operator, will be electrocuted while dismantling the Japanese section of the project.

October 15: The U.S. Senate votes to confirm Clarence Thomas to the Supreme Court following several days of hearings to investigate allegations by then professor Anita Hill that Thomas sexually harassed her when she worked for him. The hearings will spark a national debate on the topic of sexual harassment.

October 19–February 16: Curated by Lynne Cooke and Mark Broekman and featuring site-specific installations, the Carnegie International 1991, the oldest periodical survey of contemporary art in North America, is presented at the Carnegie Museum of Art in Pittsburgh. The Carnegie Prize of $10,000 is awarded to On Kawara.

October 20–January 7: Curated by Robert Storr, Dishonesty is presented at The Museum of Modern Art, New York. It is its first exhibition at the museum as a curator and marks the museum’s entry into the exhibition of large-scale contemporary art.

October 23: Independent curator Milena Kalinowska is appointed director of the Institute of Contemporary Art, Boston. She succeeds David A. Ross.

November 2–January 6: Curated by Neal Benezra, Motoi Poryar is presented at the Art Institute of Chicago. Featuring sculptures from 1976 to 1990, the exhibition is most ambitious museum presentation of Poryar’s work to date. It will travel to the Hirshhorn Museum and Sculpture Garden, the Museum of Contemporary Art, Los Angeles, and the Philadelphia Museum of Art.

November 5–6: In spite of objections from the American Art Association Museum Directors and the American Association of Museums, the Rose Art Museum of Brandeis University in Waltham, Massachusetts, sells eleven Impressionist and Post-Impressionist works deaccessioned from its collection in order to fund an endowment for acquisitions, education, and conservation. The controversial sale at Christie’s adds to the debate over the ethics of museums selling works from their collections for the purpose of covering operating expenses.

November 11: Located in a remodeled Art Deco building near the Sydney Opera House, the Museum of Contemporary Art, Brisbane is opened in Australia. It is the country’s first major contemporary art museum and features a collection of 4,500 works of art.

November 17: Violence breaks out in Mogadishu, Somalia, between supporters of acting president Ali Mahdi Muhammad and General Farah Aduki. Tens of thousands will be killed in the fighting, and thousands more will face starvation because of severe food shortages. In December 1992, U.S. Marines will be sent to the country to secure the region and to allow food and medicine to be distributed.

November 26: Sculptor Anish Kapoor wins the 1991 Turner Prize of £20,000, sponsored by the Tate Gallery in London and presented each year to a British artist under the age of 30. The prize was not awarded in 1990 due to lack of funds.

December: Edited by Barbara Rose, the Journal of Art publishes its last issue. Citing the bad economy, Rosenberg dismissed the staff and suspended publication in November.

December 15: The Irish Republican Army detonates a fire bomb in the bookshop of the National Gallery’s newest wing in London.
The collapse of Communism in Eastern Europe brings optimism for the future, tempered by political instability, longstanding ethnic tensions, and outbreaks of violence. Philosophically George Soros begins to establish the network of Soros Centers for Contemporary Art in countries throughout Eastern Europe and the former Soviet Union. The world is shocked by stories of "ethnic cleansing" and images from Serbian concentration camps in Bosnia. The U.S. economic recession leads to more budget cuts for arts organizations—in 1992, overall state arts funding falls 21.6 percent—while controversies over censorship and government funding of the arts continue.

JANUARY
January 20–April 26: Curated by Paul Schimmel, Halter Stabler, LA Art in the 1980s is presented at the Temporary Contemporary of The Museum of Contemporary Art, Los Angeles. (fig. 8)

FEBRUARY
February: The London art magazine Artuficio, edited by Mariajane Abbraccio-Coryng, publishes its final issue due to financial troubles and a lack of subscribers.

February 22: At the request of President George Bush, who is under pressure from conservative critics, NEA Chairman John Fehrenbacher announces his resignation. He is replaced by Anna Inmeld, Radico, the NEA's senior deputy chairman. The change in leadership, however, does not solve the problems of the beleaguered agency. On May 12, Radico will earn two $1,000 grants, one for the exhibition Corporal Politics at the MIT List Visual Art Center in Cambridge and the other for the exhibition Anonymity and Identity at the Anderson Gallery at Virginia Commonwealth University in Richmond. In November, she will vote grants totaling $17,500 to three separate gay and lesbian film festivals—the National Council on the Arts, will restore the grants in October 1993.

MARCH
March: Edited by Barry Schwabsky, Art Magazine publishes in its last issue as a result of falling ad revenues.


March 11: Theater director Peter Brook is awarded the first Warner Prize of $50,000 at a ceremony in Columbus, Ohio.

March 20: Chicago police minister Li Young, who was closely involved in the crackdown on pro-democracy demonstrations at Tiananmen Square in 1989, calls for sweeping economic reforms and the introduction of a Western-style market system while maintaining the country's Communist philosophy.

APRIL
April 3: The Museum of Fine Arts, Houston announces that it has selected Jean Ralston Meier to design a major expansion. Later named the Audrey Jones Beck Building, the new addition is scheduled to open in March 2000.

April 5–4: Bard College opens the Richard and Marcia Block Center for Curatorial Studies and Art in Contemporary Culture. In 1994, Bard will establish a graduate program to mass creation of contemporary art.

April 4–February 28, 1993: Curated by Lisa C. Coriuz, Moving the Museum, an installation by artist Paul Wilson, is presented at the Maryland Historical Society in conjunction with The Contemporary. Wilson's reinstallation of the Society's collection addresses racial biases found within the institution. The exhibition receives widespread acclaim and draws record crowds.

April 15–July 31: Curated by Helen A. Cooper, Eva Hesse: A Retrospective is presented at the Yale University Art Gallery in New Haven, Connecticut. The exhibition is as important showing of work by the artist whose career was cut short by her untimely death in 1970. It will travel to the Hirshhorn Museum and Sculpture Garden.

April 27: Portuguese architect Alvaro Siza is awarded the 1992 Prix Peller Architecture Prize of $100,000.

MAY
May 30: De Monti d'Arte, a new facility wi
April 20: Painter Francis Bacon dies at age 82 in Madrid.

April 28: Earl A. "Rusty" Powell III, director of the Los Angeles County Museum of Art, is appointed director of the National Gallery of Art in Washington, D.C. He succeeds retiring director J. Carter Brown.

May 30: Designed by Gabriël Charbonneau, the Musée d’Art Contemporain de Montréal opens a new facility with a survey of contemporary Canadian art.

June 2: The New York Times announces the appointment of Herbst Moschamp, architecture critic for The New Republic and Architect, as the paper’s new architecture critic.

June 3-14: The U.N. Conference on Environment and Development, the largest gathering of world leaders ever, convenes in Rio de Janeiro to address issues of global development and environmental protection.

June 13-September 20: Organized by Jan Horst, Die Kronen IX is presented in Kassel, Germany. The exhibition explores the theme of the artist as outsider and includes more than 300 artists.

June 16: Attorney Edward Hayes files a court petition contending that he is owed millions of dollars more in legal fees from the estate of Andy Warhol. Hayes charges Christie’s 1991 payment of the artist at $220 million, claiming its value is much greater and that he is entitled to fees of $14 million instead of the $4.87 million he was paid. In 1995, a judge will award Hayes $7.2 million in legal fees, but in 1998, the New York State Supreme Court will rule that The Andy Warhol Foundation for the Visual Arts should pay Hayes only $3.5 million. Hayes will ultimately be allowed to keep $1.5 million in legal fees already paid by the Warhol Foundation. The Hayes dispute is one of several precedent-setting legal battles that the Warhol Foundation faces in the 1990s. In 1999, Frederick Hughes, the executor of the Andy Warhol estate, will settle a longstanding disagreement with the Warhol Foundation and receive $5.2 million in encaustic’s fees.

June 19: The city of Bonn, Germany, inaugurates two new museums of contemporary art. Designed by Gustav Pichot, the Kunsthalle Bonn and Haus der Kulturen der Welt, it features 130 works of modern and contemporary art that trace the development of the century’s avant-garde movement (through September 30). Designed by Axel Schurig, the Municipal Art Museum of Bonn opens as an exhibition space for German artists.

June 25: As part of director Thomas Krens’s ambitious program of expansion, the Solomon R. Guggenheim Museum reopens its renovated Frank Lloyd Wright building and a new ten-story annex designed by Gwathmey Siegel & Associates. The museum also opens a new satellite branch, the Guggenheim SoHo, in a building renovated by Arata Isozaki. The Guernica Girl and the recently formed activist group Women’s Action Coalition (WAC) stage a demonstration at the museum to protest the lack of women artists on view. Later in the summer, WAC will stage a pre-choice demonstration at the Republican National Convention in Houston. (Figs. 9, 11)

July 25-August 9: The 1992 Summer Olympic Games open in Barcelona. In preparation for hosting the event, the historic city embarked upon a massive revitalization effort and constructed new buildings, public parks, and streets. A number of major public sculptures were commissioned, including works by Frank O. Gehry, Roy Lichtenstein, and Claes Oldenburg and Coosje van Bruggen.

In Houston, Richard Mosseau named the new addition to the Rothko Chapel.

Richard and Isla Starnes in 1994, Baird was captured by Lisa installation of the Maryland Quilt. The onset of the illness found her in a crowd.

A. Cooper, at the Yale Guggenheim shows of a cut short by travel to the Garden.

No idea is true Price of
July 26: Pablo Picasso’s famed mural Guernica (1937), which previously had been on view at the Prado, is transferred to the Museo Nacional Centro de Arte Reina Sofia in Madrid, where it becomes the centerpiece of the newly expanded museum’s holdings of modern art. Madrid’s status as a major art center will be further enhanced in September when the Thyssen-Bornemisza Museum opens to house the 83 billion collection of American and European art assembled by Baron Thyssen-Bornemisza.

AUGUST


August 26: Michael Shapiro, chief curator of the St. Louis Art Museum, is appointed director of the Los Angeles County Museum of Art. He resigns after nine months and Graham W. J. Reid, director of the Jodrell Art Museum in Omaha, Nebraska, is appointed his successor.

SEPTEMBER

September 24–January 12: Curated by John Elderfield, Henri Matisse: A Retrospective is presented at The Museum of Modern Art in New York. The exhibition is the largest gathering of the artist’s work ever and will attract a record 945,000 visitors. (Fig. 9)

OCTOBER

October 1: Congress allocates the NEA $17.4 million for the 1983 fiscal year. In July, the U.S. House of Representatives voted down a measure supported by conservatives and the agency’s funding. In contrast, the 1993 budget for culture in France reaches 13.7 billion francs (nearly $2.5 billion).

October 16: The Los Angeles Times reports that the Walt Disney Company has demanded that Dennis Oppenheim’s sculpture Plug (1988), which includes copyrighted images of Mickey Mouse and Donald Duck, be dismantled. In 1985, following several years of litigation, artist Jeff Koons will settle his lawsuit against him as a result of his appropriation of copyrighted imagery in his work. Numerous artists face similar challenges throughout the decade.


October 31: Designed by Rem Koolhaas, the Kunsthal Rotterdam opens in The Netherlands. (Fig. 12)

NOVEMBER

November 2: Sculptor Robert Arneson dies at age 63 in Benicia, California.


November 6–January 31: Curated by Barbara Haskell, Agnes Martin is presented at the Whitney Museum of American Art. It will travel to the Milwaukee Art Center; the Center for the Fine Arts, Miami; the Contemporary Arts Museum, Houston; and the Museo Nacional Centro de Arte Reina Sofia.

November 11: Christie’s sells Henri Matisse’s Harmony in Red (1927–28), featured in the Matisse retrospective, for $14.5 million, a new record for the artist’s work. On November 17, Sotheby’s will sell Bruce Nauman’s One Hundred Live and Die (1964) for a record $1,925,000.

December 24: Sculptor Grenville Dwyer is awarded the 1992 Turner Prize of £20,000.

December 3: The Solomon R. Guggenheim Museum announces that the Robert Motherwell Foundation is donating 22 million and 200 photographs to the museum to establish a photography program.

December 15–March 18: Directed by Tony Bond, The Boundary Rider, the Ninth Biennial of Sydney, is presented at the Art Gallery of New South Wales and Bondi Beach 3/4. The survey features 400 works by 100 artists and explores the theme of conceptual and cultural boundaries.

December 17: The United States, Canada, and Mexico sign the North American Free Trade Agreement (NAFTA), which creates a free-trade zone among the three countries.

December 31: Czechoslovakia is peacefully dissolved into two separate nations—the Czech Republic and Slovakia.
Russia experiences severe economic and political turmoil, while in the United States, President Bill Clinton—the first Democrat to occupy the White House in twelve years—introduces more inclusive policies toward women, people of color, and gays and lesbians. After several years of recession, the economy begins to improve, thanks in part to lower interest rates.

JANUARY
January 17: The United States launches cruise missiles against a suspected nuclear-weapon plant in Iraq as punishment for the country's refusal to respect U.N. Security Council resolutions enacted following the Gulf War.

January 20: Anne-Beatrice Radier, acting chairman of the NEA, resigns as expected on the day of Bill Clinton's inauguration as president.

January 28: Artist Hannah Wilke dies at age 52 in Houston.

FEBRUARY


February 19: The financially troubled New York Historical Society closes its doors to the public and considers selling parts of its collection to raise much-needed funds. In 1995, the institution will sell a large number of Old Master paintings and decorative arts to increase its operating endowment.

February 24-June 20: Curated by Elizabeth Sussman, the 1993 Biennial Exhibition is presented at the Whitney Museum of American Art. The exhibition explores issues of sexual identity, race, and class, and includes works by more than eighty artists.


February 26: A car bomb explodes, killing six people and injuring more than 1,000 others, in New York's World Trade Center.

MARCH
March 8: Dance Memo Cunningham and the late artist and composer John Cage are awarded the 1993 Walker Prize of $50,000.

March 12-May 15: Curated by William A. Clift, Walter Hopps, and Susan Davidson, "Max Ernst: Dada and the Dream of Surrealism" is presented at The Museum of Modern Art, New York. The exhibition explores Ernst's early career from 1912 through the 1920s. It will travel to The Menil Collection, Houston, and the Art Institute of Chicago.

March 20: Painter Richard Diebenkorn dies at age 70 in Berkeley, California.

March 30: The Clinton administration appeals a 1992 federal court ruling that declared unconstitutional the 1990 Congressional mandate that all NEA grants uphold standards of decency.

APRIL
April 19: A fifty-one-day standoff between federal agents and members of the Branch Davidian cult in Waco, Texas, ends in a fire that claims seventy-five lives.

April 22: Designed by James Ingo Freed, the United States Holocaust Memorial Museum is dedicated in Washington, D.C. In addition to housing permanent and temporary exhibitions, archives, and a library and auditorium, the museum features works commissioned from artists Eileen Cooper, Sol LeWitt, Richard Serra, and Joel Shapiro.

April 28: An estimated 300,000 demonstrators converge in Washington, D.C., for the "March on Washington for Lesbian, Gay, and Bi Equal Rights and Liberation."

April 26: Japanese architect Fumihiko Maki is awarded the 1993 Pritzker Architecture Prize of $100,000.
MAY
May 3–August 15: *Pioneers and Masters: Great French Paintings from the Barnes Foundation* is presented at the National Gallery of Art in Washington, D.C. It is the first public showing of works from the celebrated holdings of the Barnes Foundation in Merion, Pennsylvania, which went to court to allow the works to travel and be reproduced in color—both of which had been forbidding to the founder’s will. The highly successful exhibition will travel to the Musée d’Orsay in Paris, the National Museum of Western Art in Tokyo, and the Philadelphia Museum of Art. The Barnes Foundation will then return to court to allow other venues to present the exhibition, raising much-needed funds for the renovation of its physical plant.

May 27: A powerful car bomb explodes outside the Uffizi Gallery in Florence, killing six people and severely damaging the building and numerous works of art.

JUNE

June 13–October 10: Curated by Achille Bonito Oliva and focusing on themes of modernism and multinationism, the *XXX* *Exposition* *Internationale* *d’Arts* *La* *Biennale* *di* *Venezia* is presented. Sculptor Louise Bourgeois represents the United States. Golden Lions are awarded to Richard Hamilton, Antoni Tàpies, Robert Wilson, and David Sylvestor.

June 22: Sherri Geldin, associate director of the Museum of Contemporary Art, Los Angeles, is appointed director of the Wexner Centre for the Visual Arts.

AUGUST
August 4: François Barthe, director of the Centre National des Arts Plastiques, is appointed president of the Centre Georges Pompidou in Paris. He mentors Dominique Bois, who died in April.

SEPTEMBER
September 12: In a symbolic gesture of hope for peace in the Middle East, PLO leader Yasser Arafat and Israeli prime minister Yitzhak Rabin shake hands at a White House ceremony.

September 18–December 5: Directed by Edward Hall, the *First Asia-Pacific Triennial of Contemporary Art* is presented at the Queensland Art Gallery in South Brisbane, Queensland, Australia. The survey features 230 works by seventy-six artists from Australia, Asia, and the Pacific.

September 19: The CBS news program *60 Minutes* airs a feature by correspondent Morley Safer mocking both contemporary art and the high prices collectors and museums pay to acquire it. In 1998, The Museum of Modern Art director Glenn Lowry will decline safer access to MoMA to do another CBS news program for *Sunday Morning* on the museum’s Jackson Pollock retrospective, presumably in retaliation for his infamous *60 Minutes* piece.

OCTOBER
October 1: The NEA, after surviving a Congressional vote in July to eliminate the agency, is allowed $70.2 million for the 1994 fiscal year. The new federal budget also restores tax deductions for gifts of appreciated property allowing individuals (other than the artist) to deduct the full market value of artwork donated to museums—thousands of valuable works will be given to American museums as a result.

October 4: A coup attempt against Russian president Boris Yeltsin fails after the Russian army seizes the country’s parliament building, where leaders of the rebellion had barricaded themselves.


NOVEMBER
November 1: The European Union, an alliance of Western European nations working toward economic and political integration, is established.
November 5-February 20: Curated by Elisabeth Svarrer, Mike Kelley: Catholica Tactica is presented at the Whitney Museum of American Art. The artist’s first large-scale survey will travel to the Los Angeles County Museum of Art and the Moderna Museum in Stockholm.

November 6-December 19: Curated by Ingrid Schaffner, The Return of the Codex Ensigns is presented at The Drawing Center in New York. Exploring chance and the subconscious, the exhibition features 100 drawings made using the Surrealists’ "Exquisite Corpse" method, whereby two or more artists create a drawing collaboratively but without knowing what his or her predecessor has done to it.

November 21: Designed by Frank O. Gehry, the Frederick R. Weisman Art Museum at the University of Minnesota in Minneapolis opens to the public.

November 23: Sculptor Rachel Whiteread wins the 1995 Turner Prize of £20,000.

November 20-February 21: Organized by Kathy Halbreich and Nuri Betancourt, Byron Museum is presented at the Musée National Centro de Arte Reina Sofia. The sixty-week retrospective will travel to the Walker Art Center; the Museum of Contemporary Art, Los Angeles; the High Museum and Sculpture Garden; and The Museum of Modern Art.

DECEMBER

December 15: In London, British prime minister John Major and Irish prime minister Albert Reynolds sign a declaration for peace in Ireland. The media broadcasts shocking images of gravediggers in Africa throughout the world. Technology continues to advance at a rapid pace, particularly in such fields as communication and medicine. A new class of drugs known as "protease inhibitors," which improve the life expectancies of those infected with HIV, is introduced. The Internet company Netscape launches a new web browser that makes it possible for millions to navigate the World Wide Web—aerians, museums, and galleries see among the many who make use of it. Museums have more corporate money in response to the decline in public funding—according to a 1995 report by the Business Committee for the Arts in New York, corporate support of the arts reached a record $873 million in 1994, up from $518 million in 1991.

JANUARY

January 10: Katherine Kuh, the Art Institute of Chicago’s foremost curator of modern art, dies at age 89 in New York.

January 23: The Lannan Foundation announces that it is discontinuing its art collecting program. In 1996, the organization will decide to end its exhibition program and to dispense its $1,500-piece collection, diverting funds to programs to support non Native American communities. In 1997, some 300 works of art will be donated to the Museum of Contemporary Art, Los Angeles; the Art Institute of Chicago; and the Museum of Contemporary Art, Chicago.

FEBRUARY

February 2: Citing budget shortfalls, the Solomon R. Guggenheim Museum illstrouses 10 percent of its wall, shortly after announcing that it had raised half of its $100 million capital campaign goal.
February 3: Artist Jorge Zorzi, one of the three members of the Canadian conceptual art collaboration General Idea, dies at age 80 of AIDS. Another member of the group, Felix Part, will die at age 49 of AIDS on June 5.


February 12: Sculptor Donald Judd dies at age 65 in New York. Later that year, Marianne Stockhausen, director of the Cologne Kunstverein, will become director of the Chinati Foundation, the organization that Judd established in Marfa, Texas, for the purpose of exhibiting permanent large-scale installations of his work and that of other artists. In 1996, the Judd Foundation will be established to oversee the estate's holdings of works by Judd and other artists, as well as several properties in Marfa, including Judd's home and studio.

February 12: Edward Munch's The Scream (1910) is stolen from the National Art Museum in Oslo on the opening day of the Winter Olympics. The painting will be recovered when two thieves are arrested trying to ransom it three months later.

MARCH

March 5: Los Angeles artist Ron Arky presents a performance sponsored by the Walker Art Center and partially funded by the NEA, in a Minneapolis nightclub, where he cuts a design on the back of an HIV-positive man and wipes the blood with paper towels, which he then langes on a table in front of the audience. The Walker will endure media criticism for presenting Arky's performance as opponents of public funding for the arts in Congress continue their campaign to cut support for the NEA. Senator Jesse Helms will sponsor an amendment, defeated by a 49–42 vote, forbidding the NEA from funding projects or works of art involving body mutilation or the drawing of blood.

March 10: Artist Bruce Nauman is awarded the Whitney Prize of $50,000.

APRIL

April 6: Rwanda's president dies in a plane crash. In the weeks that follow, a bitter tribal disagreement erupts between Hutus and Tutsis, resulting in the eventual slaughter of hundreds of thousands of people throughout the African nation.

April 8: After a lengthy and controversial restoration, Michelangelo's frescoes painted on the ceiling of the Sistine Chapel are unveiled at the Vatican.

April 19–August 8: Organized by Gacy Tannerow and Henri Loyrette, Origins of Impressionism is presented at the Galeries Nationales du Grand Palais in Paris. The exhibition explores the early years of the Impressionist movement. It will travel to the Metropolitan Museum of Art.

April 24: Conceptual artist Alighiero Boetti dies at age 53 in Rome.

April 29–May 2: The first annual Grammy International Contemporary Art Exhibition is held at the Grammy Hotel in New York. Unlike most traditional art fairs, European and American dealers exhibit works in their hotel rooms.

MAY

May 2: French architect Christian de Portzamparc is awarded the 1994 Pritzker Architecture Prize of $100,000.

May 6: The "Chunnel," a subterranean tunnel under the English Channel connecting France and Great Britain, officially opens.

May 7: Art critic Clement Greenberg dies at age 85 in New York.

May 8–September 5: Curated by Mala Penton, David Sylvester, and Nicholas Serota, William de Kooning: Paintings is presented at the National Gallery of Art in Washington, D.C. The exhibition will travel to the Metropolitan Museum of Art and the Tate Gallery.

May 9: Artist Anni Albers, the last living teacher from the original Bauhaus, dies at age 94 in Orange, Connecticut.

May 9: Marti Mayo, director of the Blaffer Gallery, University of Houston, is appointed director of the Contemporary Arts Museum, Houston. She replaces Suzanne Delachten at who resigned in May 1993.

May 10: Nelson Mandela is inaugurated as the first black president of South Africa.

May 11: Michael Govan, a deputy director of the Solomon R. Guggenheim Museum, is appointed director of the Dia Center for the Arts. He succeeds Charles Wright, who previously resigned.

May 12: The Andy Warhol Museum, the largest museum in the United States devoted to a single artist, opens in Pittsburgh in a former warehouse building renovated by Richard Glucksman. In 1993, Thomas N. Armstrong III, former director of the Whitney, was named the museum's director.

JUNE

June 6: Designed by Frank O. Gehry, the new American Center in Paris, which laid off much of its staff in 1992 due to budget cuts, opens with the exhibition Pure Beauty, featuring work by contemporary California artists. Lackluster operating funds, the Center will lay off its remaining staff and put the facility up for sale in 1996. The French government will announce plans to purchase it in 1998.


June 14–September 4: Curated by Richard Morphet, R. B. Kell, A Retrospective is presented at the Tate Gallery. The exhibition includes 150 works exploring travel to the Los Angeles Art and the Museum of Fine Arts, Boston. In 1999 museum will extend its facilities, and make it the largest art museum in the world.

JULY

July 1: Yasir Arafat is sworn in for his 27th year.

July 9: In a dominating, FBI seized all of the stolen art.

AUGUST

August: Peter Seabourne, known for stealing some of the most famous art in the world, is arrested in Paris after a 16-month investigation. The stolen art, including works by Van Gogh, Picasso, and Matisse, is returned to their owners.

August 5: The first gallery in the former home of the wealthy art collector is opened by the owners. The gallery, named for the collector, is located in the heart of the city. The gallery features works by contemporary artists from around the world.

August 14: C. Goldstein, an art collector, dies in New York. He was 82 years old.

August 31: The owners of the gallery announce that they will close the gallery on September 1st.

SEPTEMBER

September 1: The owners of the gallery announce that they will close the gallery on September 1st.

September 11: The terrorist attacks on the World Trade Center and the Pentagon.

September 26: The owners of the gallery announce that they will close the gallery on September 1st.

August 16: The owners of the gallery announce that they will close the gallery on September 1st.

September 11: The terrorist attacks on the World Trade Center and the Pentagon.

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October 1: The owners of the gallery announce that they will close the gallery on September 1st.

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works exploring the artist's 30-year career. It will travel to the Los Angeles County Museum of Art and the Metropolitan Museum of Art.

June 23: Malcolm Rogers, deputy director of the National Portrait Gallery in London, is appointed director of the Museum of Fine Arts, Houston. In 1995, facing a $4.5 million deficit, the museum will cut back on operations and exhibitions, and reduce its staff by 20 percent.

July 7: Yair Aradit's exile from Palestine ends when he enters the Gaza Strip for the first time in 27 years.

July 9: In a continuing atmosphere of corporate downsizing, IBM closes the BM Gallery of Science and Art in New York. The company also decides to sell its 4,800-piece art collection.

August: August: Peter de Jager, a Canadian computer scientist, publishes an article in C4 Magazine warning that the majority of the world's computers will not be able to upgrade data after December 31, 1999. The problem becomes popularly known as "Y2K."

August: The National Council for the Arts, wants to overturn a peer-group award of a $20,000 fellowship to photographer Andrea Scurto, whose photograph "Cowgirl" (1997) showing a crushed submerged in a jar of urine was the focus of a major controversy over government funding of the arts in 1989.


August 31: The Irish Republican Army announces a cease-fire in Northern Ireland. It will last until February 1996.

September 11: Art collector Frederick R. Weisman dies at age 82 in Holmby Hills, California.

September 19: U.S. troops move into Haiti to allow the return of the country's ousted elected president Jean-Bertrand Aristide.

September 25–October 30: "New Work" at the Whitney Biennial Art Show in Dallas, Texas. The show is presented at the Museum of Modern Art and the Museum of Fine Arts, Boston.

October: "Art in America" features a special section on the work of the Mexican-American artist Roy de Caravaca.

November 4: Robert Francis dies at age 71 in Santa Monica, California.

November 8: Led by Speaker of the House Newt Gingrich and running on a platform outlined in their "Contract with America," Republicans win a majority in Congress and a number of state assemblies. Many of those elected promised to shrink the federal government and bring an end to its support of the arts and such agencies as the NEA.

November 8–January 8: "Tales of the American West" at the Whitney Museum of Art in New York. The exhibition features works by American artists from the 18th to the 20th century.


November 11: After merging with the University of California at Los Angeles, the Armory Hammer Museum of Art and Cultural Center sells Leonardo da Vinci's seventy-two-page Codex

Hammer in Chicago for $10.8 million. The manuscript is purchased by Microsoft chairman Bill Gates, who restores its original name the Codex Hammer.


November 16: Glenn D. Lowry, director of the Art Gallery of Ontario, is appointed director of the Museum of Modern Art. He succeeds Richard E. Oldenburg, who retires from the job after twenty-one years and is later appointed director of American operations for Sotheby's.

November 22: Sculptor Antony Gormley is awarded the 1994 Turner Prize of $280,000.

December 11: "Tales of the American West" at the Whitney Museum of Art in New York. The exhibition features works by American artists from the 18th to the 20th century.

December 13–April 30: "Tales of the American West" at the Whitney Museum of Art in New York. The exhibition features works by American artists from the 18th to the 20th century.

December 18–April 30: "Tales of the American West" at the Whitney Museum of Art in New York. The exhibition features works by American artists from the 18th to the 20th century.

February 15: "Tales of the American West" at the Whitney Museum of Art in New York. The exhibition features works by American artists from the 18th to the 20th century.

February 19: "Tales of the American West" at the Whitney Museum of Art in New York. The exhibition features works by American artists from the 18th to the 20th century.
Japan and the United States both experience unprecedented acts of domestic terrorism, and an antiwar movement against the Middle East peace process. Biennial exhibitions are presented for the first time in Africa and Asia, symbolic of the increasing globalization of the art world—throughout the decade, international biennials and art surveys proliferate in cities such as Cairo, Dakar, Havana, Istanbul, and Lima.

**January**

**January 11-April 9:** Curated by Nayland Blake and Lawrence Rinder, *In a Different Light: Visual Culture, Sexual Identity, Queer Practice* is presented at the University Art Museum in Berkeley, California. The exhibition is the first to explore gay and lesbian sensibilities in twentieth-century American art. (fig. 22)

January 18-April 20: Designed by Mario Botta, the new San Francisco Museum of Modern Art opens to the public with the inaugural exhibition *Public, Informative: Desire, Distance, Disarray,* curated by Gary Garrels. The largest museum in the United States devoted to modern and contemporary art after The Museum of Modern Art, the museum will embark on an ambitious program of exhibitions and acquisitions, bringing international attention to San Francisco and helping to redefine the city’s art scene. Among the museum’s high-profile purchases are works by Eve Hesse, René Magritte, Robert Rauschenberg, and Mark Rothko. (fig. 24)

January 21-March 26: Organized by Helaine Fine and Andrew Perchuk, *The Magician’s Nephew* is presented at the MIT List Visual Arts Center. The exhibition examines social and cultural constructions of masculinity in the visual arts, literature, film, and the media.

January 24: The Tate Gallery announces that it has selected the Swiss architectural firm Herzog & de Meuron to design the museum’s new annex for twentieth-century art, which will be housed in a renovated power station on the Thames River in Bankside.

**February**

February 6: The U.S. space shuttle Discovery docks with the Russian space station Mir. It is the first such orbital rendezvous since the 1970s.

February 12: Designed by architect Renzo Piano, the C. T. & E. S. Gallery, a joint project of The Metell Collection and the Dia Center for the Arts, opens at The Metell Collection in Houston concurrently with the exhibition *C. T. & E. S.* (fig. 21)

February 12-May 7: Organized by Germano Celant, *Glasschroben: An Anthology is presented at the National Gallery of Art in Washington, D.C. The retrospective will travel to the Museum of Contemporary Art, Los Angeles; the Solomon R. Guggenheim Museum, the Borrmuseum, and the Hayward Gallery.

February 28-April 30: Organized by Christopher Tietz and Lorna Ferguson, *Africa ’95,* the first Johannesburg Biennale, is presented in Johannesburg. The survey, which features local and international artists in venues throughout the city, explores the influences of European and African culture.

**March**


In a Different Light
March 11–May 21: Curated by Madeleine Grynszpan, "About Place: Recent Art of the Americas, The 17th Annual Exhibition" is presented at the Art Institute of Chicago. The exhibition introduces Latin American and Canadian influences to this long-running survey.

March 18: Designed by Takashi Yoshihara and the TDK Urban Architects Office, the Museum of Contemporary Art opens in Tokyo. The museum is celebrated for its extravagant recent acquisitions, which total some 6.4 billion yen ($70 million).

May 26–September 17: Curated by Diane Waldman, "Georg Baselitz" is presented at the Solomon R. Guggenheim Museum. The exhibition will travel to the Los Angeles County Museum of Art, Hirschhorn Museum and Sculpture Garden and Nationalgalerie, Staatliche Museen zu Berlin, Prussianischer Kulturbesitz.

JUNE
June 11–October 15: Directed by Jean Clair and exploring issues of otherness and identity, the "'83 Biennale Internationale d'Arts, Le Biennale di Venezia" is presented in Venice. Bill Viola represents the United States, and Golden Lions are awarded to R. B. Kiell and Guy Hill. "Thai Culture: an exhibition curated by Fumio Nanjo and..."
Dana Friis-Hansen who explores communication across cultural boundaries, is presented at the Palazzo Grassi in Venice (through September 4).


June 21: Art dealer Joe Fairchild dies at age 38 of AIDS in New York.

June 24: After twenty-four years of negotiations and preparations, artists Christo and Jeanne-Claude, working with ninety professional climbers and 120 installation workers, complete the wrapping of the Reichstag, Germany's historic parliament building, in silvery polyethylene fabric. (Fig. 23)

JULY

July 10: Bosnian Serbs take over Srebrenica, a haven for Muslims under the protection of NATO. Intense fighting will take place in the former Yugoslavia throughout the summer.

July 14-October 6: Organized by Vincent J. Viggiano, Landscaping and Ideology: From the Fantasy Norstly, is presented at SITE Santa Fe. The exhibition explores issues of identity within the context of global culture.

July 22-November 26: Organized by Charles Stasikin, Claude Monet, 1840-1926 is presented at the Art Institute of Chicago. It is the largest Monet retrospective ever assembled.

AUGUST

August 6: Japan observes the fiftieth anniversary of the destruction of Hiroshima by an atomic bomb.

SEPTEMBER

September 20-October 20: Directed by Lee Yong-Woo, Beyond the Horizon, the first Kwangju International Biennale, is presented in Kwangju, Republic of South Korea. The survey features ninety-four artists from fifty-one countries.

September 21-January 2: Curated by Terence Riley, Light Construction is presented at The Museum of Modern Art. The exhibition explores the use of light in modern architecture.

October 1: Congress allocates the NEA $99.5 million for the 1996 fiscal year, and a ban on grants to individual artists goes into effect. The drastic budget cuts were approved in July by the U.S. House and Senate, which also voted to eliminate the agency altogether in 1997. The NEA lays off ninety staff members as a result.

October 5: After nine months of highly publicized court proceedings, a Los Angeles jury finds G.J. Simpson not guilty of the murder of his former wife, Nicole Brown Simpson, and her friend Ronald Goldman. In 1997, he will be found liable for their deaths in a civil suit filed by the victim families.


October 16: Muslim leader Louis Farrakhan leads the "Million Man March," a gathering of approximately 400,000 African-American men in Washington, D.C.

October 21: Artist Nancy Graves dies at age 54 in New York.

NOVEMBER

November 4: Israeli prime minister Yitzhak Rabin is killed by a Jewish extremist at a peace rally in Jerusalem. In 1996, Benjamin Netanyahu, a member of the conservative Likud Party, will be elected prime minister.


November 14: At a result of partisan bickering between the White House and Congress over the budget, federal agencies close for six days, and again from December 16-January 5. The National Gallery of Art in Washington, D.C., obtains private funding to remain open for its popular Vermeer exhibit.

November 21: After three weeks of talks in Dayton, Ohio, the leaders of Serbia, Croatia, and Bosnia agree to a peace plan.

November 21-January 14: Curated by Maria Morris Hambourg, Sagamore is presented at the Metropolitan Museum of Art.

November 24: Founded by Rebecca A. Hoffman for the purpose of exhibiting the work of self-taught or visionary artists, the American Visionary Art Museum opens in a renovated building in Baltimore. (fig. 24)

November 28: Damien Hirst is awarded the 1995 Turner Prize of £20,000. (fig. 26)

November 29: Designed by Richard Meier, the Museo d'Art Contemporani de Barcelona opens in Spain.

In the United States, the economy and the art market continue to strengthen, and a number of new contemporary art museums open to the public. Change comes to New York's gallery scene as real estate moves into the popular SoHo art district, making the neighborhood increasingly crowded and expensive, and many gallery dealers relocate to the Chelsea neighborhood.

JANUARY

January 9: Artist Felix Gonzalez-Torres dies of AIDS at age 36 in Miami. (fig. 28)

January 22: The Museum of Modern Art announces that it has acquired the complete set of Cindy Sherman's Untitled Films Series, a series of self-portraits of the artist posing in imagined female roles. The purchase price is estimated to be $1 million. (fig. 27)

January 31: Filmmaker Martin Scorsese is awarded the 1996 Werner Prize of $50,000.

FEBRUARY

February 24: Designed by Charles Gwathmey, the new Museum of Contemporary Art, Miami opens with the exhibition Damaged in the Mistake: Conceptualism in New York, Miami, and Los Angeles, curated by Bonnie Clearwater (through April 6).


MARCH

March 2: Legendary art historian and critic Meyer Schapiro dies at age 91 in New York.
March 10: The Museum of Contemporary Art, San Diego opens its renovated facility in La Jolla, California, designed by Robert Venturi and Denise Scott Brown. The inaugural exhibition, Continuity and Contradiction, features works from the museum's permanent collection (through August 28).

March 10-July 14: The Jewish?Challenging Traditional Identities? is presented at the Jewish Museum in New York. The exhibition presents forty-five works by young Jewish artists that investigate the representation of Jewishness in contemporary art and culture.


March 27: Jean-Jacques Allibert, director of cultural affairs in Paris, is appointed president of the Cercle Georges Pompidou, succeeding François Berri. He will oversee an extensive renovation at the facility. In 1997, German art historian Werner Spaep will be named director of the Cercle Georges Pompidou's Musée National d'Art Moderne and the Centre de Création Industrielle, succeeding German Vierer.

APRIL

April 3: The FBI arrests Ted Kaczynski, known as the Unabomber, who is responsible for some sixteen bombs attacks throughout the United States over the past two decades.

April 16: The Museum of Modern Art receives a gift of seventy-five works of contemporary art from Elinor Durbin and the Durbin Foundation. Among the artists represented in the collection are Joseph Beuys, Bruce Nauman, Sigmar Polke, and Cindy Sherman.

April 29: Spanish architect José Rafael Moneo is awarded the 1996 Pritzker Architecture Prize of $100,000.

JUNE


July 24: A truck bomb explodes outside a U.S. army barracks in Saudi Arabia, killing nineteen and injuring more than 100 soldiers.

JULY

July 1-September 9: Curated by Lynn Chafko, Fissure: Technological Revolutions, the Twentieth Biennale of Sydney, is presented. The exhibition features the work of forty-eight artists and re-creates traditional reproductive technologies such as photography, video, and film.

July 22: Designed by Josef Paul Kürschner, the new Museum of Contemporary Art, Chicago opens with the exhibition Negotiating Beauty: The Power of Art in Transformed Lives, curated by Richard Francis and exploring the concept of creativity as a form of religious ecstasy (through October 20).

July 27: A bomb explodes in Centennial Park during the Olympic Games in Atlanta, killing two and injuring more than 100 people.
**AUGUST**

**August 12:** Richard Armstrong, chief curator and director of contemporary art at the Carnegie Museum of Art, is appointed its director.

**SEPTEMBER**

**September:** Designed by Oscar Niemeyer, the Museu de Arte Contemporânea de Niterói, a museum devoted to contemporary Brazilian art, opens near Rio de Janeiro.

**OCTOBER**

**October 1:** Congress allocates the NEA $99.5 million for 1997 fiscal year. The agency once again survives Republic attempts to end its funding, but Art in America, a bureau within the U.S. Information Agency that helps fund and organize U.S. participation in international art festivals, is eliminated.

**October 3–January 5:** Curated by Elisabeth Sussman, Neo-Goldilocks: The Year Mirror is presented at the Whitney Museum of American Art. The photographer’s first retrospective, it will travel to the Kunstmuseum Wolfsburg, the Stedelijk Museum of Modern Art in Amsterdam, and the Metropolitan Museum in New York.

**October 5–December 8:** The OCAM International de San Juan is presented. The survey explores the theme of democratization at the end of the millennium. Sol LeWitt represents the United States.

**October 9:** The Museum of Modern Art announces that it has acquired two major works from the Pop movement: Andy Warhol’s Campbell’s Soup Cans (1962) and James Rosenquist’s F-111 (1965).

**October 11:** The AIDS Memorial Quilt, the world’s largest ongoing community arts project, is displayed on the Mall in Washington, D.C. (fig. 35)

**October 18–January 18:** Curated by Diane Waldman, Edward Kienholz’s Retrospective is presented at the Solomon R. Guggenheim Museum. The exhibition travels to the Museum of Contemporary Art, Los Angeles; the Tate Gallery, and the Haus der Kunst, Munich.

**October 20–January 21:** Curated by Kirk Varnedoe, Jasper Johns: Retrospective is presented at the Museum of Modern Art. The exhibition will travel to the Ludwig Museum and the Museum of Contemporary Art, Tokyo.

**October 23–January 5:** Curated by Mikołaj Balistrero, Neo-Historia is presented at Institute of Contemporary Art, Boston. The exhibition explores multiculturalism from a global perspective.

**NOVEMBER**

**November 4:** Bill Clinton is reelected president of the United States, defeating Republican challenger Robert Dole.

**November 20:** Christie’s offers Willem de Kooning’s Rhone (1948) for $15.6 million, the most paid for a work of art at auction in 1996. The fall auctions post the best results for contemporary art since 1990.

**November 20–January 19:** The Hugo Boss Prize 1996 exhibition is presented at the Solomon R. Guggenheim Museum. Matthew Barney is awarded the first annual Hugo Boss Price of $50,000. Administered by the Guggenheim and founded by Hugo Boss, the award is modeled after the Turner Prize and is presented to an international artist whose recent work represents a major achievement in contemporary art.

**November 29:** Dougall Gordon is awarded the 1996 Turner Prize of $250,000.

**DECEMBER**

**December 4:** Sculptor Dan Flavin dies at age 65 in Riverhead, Long Island, New York.
A deepening financial crisis shakes markers throughout Asia but spares the U.S. economy, which continues to flourish. After years of preparation, the Guggenheim Bilbao Museum and the Getty Center in Los Angeles—the two most ambitious museum projects of the 1990s—open to critical acclaim. Several other museums, including The Museum of Modern Art, select prominent architects for covered building projects and two small museums, each with a unique form, are successfully inaugurated in Santa Fe and Riveira, Switzerland.

JANUARY

January 17: Israel withdraws its troops from Hebron and turns control of the town over to the Palestinian Authority.

January 17–April 27: Curated by Jennifer Blumung, Ricës is a Ricës is a Ricës: Gender Preferences in Photography is presented at the Solomon R. Guggenheim Museum. The exhibition includes eighty works by thirty artists and explores the representation of sexual identity in photography.

FEBRUARY

February 19: Deng Xiaoping, the leader of China since 1976, dies at age 92.

February 24: Scientists at Edinburgh’s Royal Institute announce that they have successfully cloned a sheep named “Dolly.” It is the first successful cloning of an adult mammal and spark fresh debate on the ethics of genetic engineering.

MARCH

March 7: Artist Martin Kippenberger dies at age 45 in Vicenza, Austria.


APRIL

April 14: Norwegian architect Sverre Fehn is awarded the 1997 Pritzker Architecture Prize of $100,000.

April 18: Two Russian diplomatic cars block a road outside the U.S. Embassy in Moscow to prevent the exhibition “Heads of the Romanov Emperors” from being shipped to its next venue at the Museum of Fine Arts, Houston, while the organizers squabble over the administration and profits from the show. The 200-piece exhibition will open as planned in Houston on May 31 and the resulting publicity will dramatically boost attendance.

MAY

May 5: Labour Party member Tony Blair is elected prime minister of Great Britain, succeeding John Major.

May 6: The Museum of Modern Art in New York announces that Tadao Ando has been selected to design its new building, scheduled to open in 2004.

May 12: Samuel Sachs II, director of the Detroit Institute of Arts, is appointed director of the Frick Collection in New York. In July 1999, Graham W. J. Bedd, director of the Los Angeles County Museum of Art, is appointed director of the Detroit Institute of Arts.

May 23: Performance and installation artist James Lee Byars dies at age 65 in Cairo, Egypt.
JUNE
June 6: Painter Gerhard Richter is awarded the 1997 Venice Prize of 50,000.
June 15–November 9: Organized by Germano Celant, the 50TH Espacements Internationales d’Arts La Biennale di Venezia in Venice is presented. The survey features established and emerging artists from the last thirty years. Robert Colescott represents the United States. Golden Lions are awarded to Gerhard Richter, Morris Altemeck, Agnes Martin, and Edouardo Vidone.
June 21–September 28: Curated by Catherine David, Danforth exposition is presented in Basel, Germany; The survey features numerous artists, architects, and filmmakers from Europe and the United States and a new international exchange of ideas involving "100 Days/100 Guests."
June 23: In Cambodia, Pol Pot, the former leader of the Khmer Rouge responsible for the deaths of millions during the 1970s is captured. He will die in April 1998.

JULY
July 1: Great Britain turns over control of Hong Kong to the Chinese government.
July 17: The Georgia O’Keeffe Museum opens in Santa Fe in a historic building renovated by Richard Glucksman. It is the first major U.S. museum devoted exclusively to the work of a woman artist.
July 18–October 12: Organized by Francesco Bonaccorsi, Trace: Echoes of Art in an Age of Endless Connection is presented at SFMOMA, San Francisco. The exhibition explores multifaceted work of twenty-seven artists from twenty countries.

AUGUST
August 21: Princess Diana, her companion Dodi Fayed, and their driver are killed in a car crash in Paris while being pursued by photographers. Millions of people will mourn her death and watch her memorial service, which is televised around the world on September 6. (pg. 34)

SEPTEMBER
September 19–January 7: Curated by Walter Hopps and Susan Davidson and featuring some 400 works, Robert Rauschenberg: A Retrospective is presented at the Solomon R. Guggenheim Museum, the Guggenheim SoHo, and at Ace Gallery. The exhibition will travel to Houston, where it is presented by The Menil Collection, Contemporary Arts Museum, and the Museum of Fine Arts, Houston, before moving on to the Ludwig Museum and the Guggenheim’s new museum in Bilbao.

September 26: Earthquakes in Italy’s Umbrian region severely damage numerous monuments, including the Basilica of Santa Francesca Assisi and an important fresco by Caravaggio and Giotto.
September 29: Art in Ray Lichtenstein dies at the age of 73 in New York.

OCTOBER
October 1: Congress allocates the NEA $58 million for the 1998 fiscal year. The Clinton administration unsuccessfully attempted to raise the NEA’s budget to $156 million. In July, the U.S. House of Representatives voted to eliminate all funding for the agency, but this largely symbolic decision was later reversed in a House/Senate conference committee.

October 9: NEA chairman Jane Alexander announces that she will resign from the agency. In 1998, the Clinton administration will nominate William Frey, director of the Country Music Foundation in Nashville, Tennessee, who is unanimously confirmed for the position.

October 12: Timothy Potts, director of the National Gallery of Victoria in Melbourne, Australia, closes an exhibition of works by photographer André Serrous after the artist’s Piet Christi (1987) is vandalized and the museum receives numerous bomb threats. In the spring, vandals and a bomb threat had temporarily closed the Groninger Museum in the Netherlands during its presentation of the exhibition.

October 15: Designed by Frank Gehry, the Guggenheim Bilbao Museum, the centerpiece of a $1.5 billion development plan designed to revitalize the Basque region, opens in Bilbao, Spain. The museum’s dramatic facade and interior,
which challenge the staid, neutral look of many recent museum designs, are not without critical ac-
claim, and it will attract 1.36 million visitors in its first year of operation. Continuing to expand its
prestige on a global scale, the Solomon R. Guggenheim Museum will open the Deutsche Guggenheim Berlin in November. This most
modest satellite branch is housed on the ground
floor of its sponsor, the Deutsche Bank.

October 21: Designed by Nanne Piazza, the
Foundation Beyeler opens in Riehen, Switzerland;
housing the renowned collection of modern art assembled by its founder, art dealer Ernst
Beyeler. In contrast to the drama and publicity
surrounding the opening of the Guggenheim
Museum Bilbao, the Beyeler is a modestly scaled
facility, designed to foster a contemplative atmos-
phere. (fig. 36)

October 22: As a result of the financial crisis
engulfing through Asia, the Hong Kong stock
market plunges ten percent. The economies of
Thailand, Malaysia, Indonesia, and South Korea
are among the countries experiencing severe eco-
nomic troubles.

October 24: Doreen Bolger, director of the
Rhode Island School of Design’s Museum of Art,
is named director of the Baltimore Museum of
Art. She succeeds Arnold Lehman, who be-
comes director of the Brooklyn Museum of Art.
In January, Bolger will ask longtime assistant
director and contemporary curator Brenda
Richardson to resign.

October 29: P.S. 1 Contemporary Art Center in
Long Island City, Queens, New York, reopens
after a major renovation and expansion designed by Frederick Fisher.

November 21: Gerard Jansz van Rijenber, the
vandals who slashed a major Barnett Newman
painting in 1986 at the Steckl’s Museum of
Modern Art, returns to the museum and slashes
Newman’s Cubist (1951), worth an estimated
$12 million.

DECEMBER
December 2: Gillian Wearing is awarded the
1997 Turner Prize of £20,000.

December 8: The Museum of Modern Art
selects Japanese architect Yoshio Taniguchi to
design its expansion.

December 16: Designed by Richard Meier and
costing $1 billion, the Getty Center, a vast hilltop
complex housing the J. Paul Getty Museum and
other operations of the Getty Trust, opens in Los
Angeles. The new facility, which includes a
three-acre garden designed by artist Robert
Irwin, will draw an international audience to the
city. The complex will be overwhelmed by
the public response, which far exceeds expectations.

December 31: The Museum of Contemporary
Art, Chicago, files suit against former trustee
Paul Oliver-Hoffman and his wife, Camilla, in order
to collect an unpaid pledge of $5 million for the
museum’s capital campaign. In 1998, the museum
will receive a painting by Anselm Kiefer and one
by Chuck Close as a settlement.

December 31: Art patron Dominique de Menil,
who with her husband, John, commissioned the
Rothko Chapel and who later oversaw the design
and construction of The Menil Collection to
house her family’s important holdings of antiqui-
ties, tribal works, and modern and contemporary
art, dies at age 89 in Houston. (fig. 38)
April 23: Citing the economic benefits of the city's museums, New York mayor Rudolph Giuliani pledges $65 million in city funds toward The Museum of Modern Art's $650 million capital campaign. Throughout the decade, an unprecedented number of museums and cultural organizations embarked on capital campaigns. Among the largest are those of The Metropolitan Museum of Art ($300 million) and the Museum of Fine Arts, Houston ($115 million).

May
May 3–August 16: Curated by Jeffrey White, Mark Rohlfs is presented at the National Gallery of Art in Washington, D.C. The retrospective will travel to the Whitney Museum of American Art and the Musée d'Art Moderne de la Ville de Paris.

May 5: The New York Times reports that Bill Gates has purchased Window Homer's Last see the Grand Banks (1935), the last seascape by the artist in private hands, for $30 million, the highest sum ever spent on an American work of art.

May 12: India conducts its first nuclear test in twenty-four years. On May 28, Pakistan will test several nuclear devices, adding to the tension between the two rival countries.

May 14: Sotheby's sells Andy Warhol's painting George Maniky (1964) for $17.3 million, a new record for the artist.

May 20: Indonesia's president Suharto, who ruled the economically troubled country for more than thirty years, resigns following weeks of street protests in Jakarta that claimed the lives of thousands.

May 29: Designed by Steven Holl, Neukirchner musiiuus Kiasma, a dramatic new museum devoted to contemporary art, opens in Helsinki. (Fig. 29)

May 29: Robert Fitzpatrick, former CEO of Disney and dean of Columbia University's School of the Arts, is named director of the Museum of Contemporary Art, Chicago. He succeeds Kevin E. Cooney who resigned in 1997.

June
June 3: The Searle Foundation announces that it will donate many of its finest works in its art collection, valued at $800 million, to twenty museums throughout the United States. It is one of the largest corporate gifts in history.


June 5: Artist Dieter Roth is at age 68 in Basel, Switzerland.


June 26–September 20: Curated by memory critic Philip Glass and curator director Thomas Krens, The Art of the Motorcycle is presented at the Smithsonian National Museum of American History. The exhibition, part of the museum's attempt to broaden its cultural reach and audience, will attract record crowds before moving to the Field Museum in Chicago and the Guggenheim Bilbao Museum.

July
July 29: Maxwell Gallery in Ontario Whitney Museum renews David A. Robison as its director. Modern Art. And administrative chaos winds up in court. Lisa Phillips who is president of the board. She is succeeded by director, earlier in the year.

August
August 7: Terence S. rose, one in Nal Dut EsSalam, Tunis and more the Berlin gallery on the rise attack on Afghanistan and Spin.

September
September 18–9: Jonathan Watka, Sydney Bienalpha, and others, host the 1998 at the summer in New York.

September 20–1: Paul Haxo, director of the Mary I of the Century is present. It will be the of the year, with London and the Royal Academy.

September 20–2: Beth Armstrong, president of the Art, San Francisco, and the city's first major event will travel to the Whitney Museum of the Arts and P.S. 1 in Venice, Italy.

September 29–1: Beimstein, Hank Scudder, Berlin/Be presented. The is between art, arch
JULY
July 29: Maxwell Anderson, director of the Art Gallery of Ontario, is appointed director of the Whitney Museum of American Art. He suc- ceeded David A. Ross, who resigned in March to become director of the San Francisco Museum of Modern Art. Audience will implement major administrative changes, and a number of the museum's top curators will soon depart, including Lisa Phillips, who is appointed director of The New Museum of Contemporary Art in December. She succeeds Morten Tietz, the museum's founding director, who announced her retirement earlier in the year.

AUGUST
August 7:1000 bombs destroy two U.S. em- bassies, one in Nairobi, Kenya, and the other in Dar Es Salaam, Tanzania, killing twelve American and more than 300 Africans. The United States retaliates on August 20 by launching missile attacks on suspected terrorist sites in Afghanistan and Sudan.

SEPTEMBER
September 18-20: Directed by Jonathan Watrous, Every Day, the Eleventh Sydney Biennale, is presented. Examining numerous themes, the survey presents the work of 101 artists at ten separate venues.

September 20-December 27: Curated by Paul Hayes Tucker with George T. M. Schack- ellord and Mary Anne Stevens, Moves in the 20th Century is presented at the Museum of Fine Arts, Boston. It will be the best attended art exhibition of the year, with 537,502 visitors, before traveling to the Royal Academy of Arts, London.

September 20-January 3: Curated by Elizabeth Armstrong, David Reed Painter: Motion Pictures is presented at the Museum of Contemporary Art, San Diego. The exhibition is the artist's first retrospective in the United States and will travel to the Wexner Center for the Visual Arts and LACMA Contemporary Art Center, Long Island City, New York.

September 29-January 3: Curated by Klaus Biesenbach, Hans Ulrich Obrist, and Nancy Spector, Berlin/Berlin, the first Berlin Biennale, is presented. The survey explores the relationships between art, architecture, performance, and design.

OCTOBER
October 1: Congress allocates the NEA $98 million for the 1999 fiscal year. The Clinton ad- ministration had proposed a budget of $110 million, but the U.S. House of Representatives voted in July to keep the NEA's $99 million budget at the previous year's level.

October 10-December 13: Curated by Paulo Herkenhoff, the 30th Biennial Internacional de Sao Paulo is presented. The Biennial does not have an overall theme but is instead divided into segments that explore historical works, the subject of "routes," and national representations. Judy Pfeiff represents the United States.

October 15: Bellagio, a luxury resort and casino with a fine art theme, opens in Las Vegas. The centerpiece of the $1.9 billion resort is the Bellagio Gallery of Fine Art, which houses a $285 million collection of Old and Modern Masters, including works by Claude Monet, Vincent Van Gogh, Pablo Picasso, Willem de Kooning, Robert Rauschenberg, and other major artists acquired for the gallery by entrepreneur Stephen A. Wynn.

October 26: The New York Times reports that The Museum of Modern Art has turned over two prized Vincent Van Gogh drawings from its collection to the Metropolitan Museum of Art and two Georges Seurat drawings to the Art In- stitute of Chicago. The works were bequeathed to the museum by Abby Aldrich Rockefeller, who stipulated that the drawings must be given to other museums after 50 years when they are no longer considered "modern."

NOVEMBER
November 1-February 24: Curated by Kirk Varnedoe with Peggy Kinnell, Jackson Pollock is presented at The Museum of Modern Art. The acclaimed retrospective will travel to the Tate Gallery.

November 16-17: In order to boost its low profits, the Reader's Digest Association, Inc., sells off a number of major works at Sotheby's, including paintings by Paul Cézanne, Amedeo Modigliani, and Claude Monet, from its 8,000-piece art collection. The sale raises $90.5 million.

November 19: A sign that the art market has completely recovered from the recession of the early 1990s, a self-portrait by Vincent Van Gogh sells for $71.2 million at Christie's. The fall auc- tions establish new records for contemporary works as well: on November 12, Christies's sold Jean-Michel Basquiat's Self Portrait (1982) for $3.3 million and Robert Gober's Undid (Men in Dress) (1993-94) for $522,000. Sotheby's sold Jeff Koons's sculpture String of Puppies (1990) for $288,500 on November 17.

November 19: The New York Times reports that the Solomon R. Guggenheim Museum is consid- ering building a new branch on a fifteen-acre site on the Hudson River near Greenwich Village and SoHo. The plan would call for出售 the museum's existing SoHo branch. Hoping to repeat the success of its Bilbao museum, the Guggen- heim will propose in 1999 to build a forty-story, $850 million building designed by Frank O. Gehry on New York's East River near Wall Street.
November 20: The Meil Collection opens a long-term light installation by the late Dan Flavin in its exhibition space Richmond Hall. It is the penultimate project completed by the artist before his death and the last work commissioned by the late Dominique de Menil. The installation opens in conjunction with the exhibition Don't Let's Start/Donald Judd: Aspects of Color curated by Marianne Stockebrand (through January 24, 1999).

DECEMBER

December 1: Painter Chris Ofili is awarded the 1998 Turner Prize of £20,000.

December 8: British advertising magnates and art collectors Charles Saatchi sells a substantial number of works from his collection of contemporary art at Christie's London, bringing record prices for work by artists Chris Ofili, Jenny Saville, Thomas Schutte, Cindy Sherman, and Rachel Whiteread. Throughout the decade, as the focus of his collection shifted, Saatchi sold older works from the 1980s and bought works by young British artists ("YBA") from the 1990s, often in large quantities.

December 16-18: The United States once again launches missile strikes against Iraq for refusing to cooperate with U.N. weapons inspectors.

December 57: The U.S. House of Representatives votes to impeach President Bill Clinton for lying to a grand jury about his relationship with Monica Lewinsky and for obstruction of justice. He will be acquitted by the U.S. Senate on February 12, 1999.


Figure 44: NAES-MoCA, view of Building 5 Gallery with Robert Haasheen's, The 1/16 Mile or 2-Footert Piece, 1981-present.


Figure 46: Leo Castelli at the opening of Roy Lichtenstein, Musée des Beaux-Arts de Montréal, 1994

As ethnic tensions persist in Eastern Europe and fighting continues in the Russian republic of Chechnya, the world prepares for the year 2000, which brings a mixture of optimism and apprehension over the coming millennium. By the end of the year, more than $300 billion has been spent fixing Y2K computer problems. The strongest American economy in a generation, driven in part by low interest rates, low unemployment, and a dramatic rise in technology-related stocks, continues to fuel the art market and museum expansions. A national controversy over censorship and government funding of the arts emerges in Brooklyn.

JANUARY

January 14: The Fine Arts Museums of San Francisco select Herzog & de Meuron to design the new M.H. de Young Memorial Museum in Golden Gate Park.

January 21-April 4: Curated by Dan Cameron, Power: The Art of David Wojnarowicz is presented at The New Museum of Contemporary Art.

January 23: Businessman and philanthropist Jay Pritzker, founder of the Pritzker Architecture Prize, dies at age 76 in Chicago.

FEBRUARY

February 1: Art collector and philanthropist Paul Mellon, a major patron of the National Gallery of Art in Washington, D.C., and the Yale Center for British Art, dies at age 91 in Upper- ville, Virginia.

February 2: The Museum of Modern Art and PS.1 Contemporary Art Center announce that they have signed a letter of intent to merge the two organizations.

February 12: Catherine de Zegher, co-founder of the Kamel Art Foundation in Konstanz, Belgium, is appointed director of The Drawing Center in New York. She succeeds Ann Philbin, who
March: The Museum of Fine Arts, Boston presents an exhibition of contemporary art focusing on Middle Eastern artists. The exhibition includes works by artists from Iran, Turkey, and Lebanon, showcasing their unique perspectives and cultural influences.

April: The Guggenheim Museum in New York City opens its doors to an exhibition of contemporary Latin American art, featuring works by artists from Brazil, Mexico, and Argentina.

May: The Museum of Modern Art in New York presents a major retrospective of the work of heavyweight boxer Muhammad Ali, highlighting his journey from the ring to the art world.

June: The Whitney Museum of American Art, New York City, dedicates a new wing to emerging artists, focusing on contemporary works from around the world.
dow foundations and philanthropists have established the Creative Capital Foundation to offer the NEAs elimination of grants to individual artists. The organization plans to distribute $1 million a year in grants.

May 9: The Modestil Museum voor Actuele Kunst opens a new facility in a renovated bulbroom in Ghent, Belgium, with an exhibition of contemporary art from its permanent collection, curated by the museum's director, Jan Hoet.

May 19: In a sign of the strong market for contemporary art, Christie's sells Robert Gober's Untitled (Log with Candle) (1991) for $794,500, a new record for the artist. The auction also establishes new records for works by Richard Serra, Christopher Wool, Matthew Barney, and Cindy Sherman.

May 22: Claudia Gould, director of Artia Space in New York, is appointed director of the Institute of Contemporary Art in Philadelphia.

May 23: After thirteen years of planning, the Massachusetts Museum of Contemporary Art, a thirteen-acre complex of renovated nineteenth-century factory buildings devoted to exhibitions, site-specific installations, dance, music, and theater performances, as well as commercial use, opens in North Adams, Massachusetts. (fig. 44)

June

June 13-November 7: Directed by Harald Szeemann, the XIII Esposizione Internazionale d’Arte La Biennale di Venezia is presented in Venice. Global in its focus, the survey does not explore a specific topic. A major renovation at the Arsenale offers expanded exhibition space, while the Apros exhibition, organized at ARPA-Ture in "Post all", features a mixture of young and established artists. Amy Hamilton represents the United States. Golden Lions are awarded to

July 18-December 31: Curated by Rosa Martinez, Looking for a Place, is presented at SITE Santa Fe. The exhibition explores the different meanings of place in the work of thirty contemporary artists.

July 16: John F. Kennedy Jr., Carolyn Bessette, and Lauren Bessette are killed when the small plane he is flying plummets into the Atlantic Ocean.

August

August 4: The Pew Charitable Trust announces the establishment of a $50 million, five-year initiative entitled "Optimizing America's Cultural Resources" to foster political and financial support for the arts and to help develop a national cultural policy.

August 6: Raymond D. Nasher announces that the Nasher Sculpture Center in Dallas, scheduled to open in 2001, will be a site next to the Dallas Museum of Art.

August 21: Art dealer Leo Castelli, whose gallery represented the work of Jasper Johns, Roy Lichtenstein, Bruce Nauman, Robert Rauschenberg, and other leading contemporary artists, dies at age 91 in New York. (fig. 46)

August 23: German chancellor Gerhard Schroeder moves his office from Bonn to Berlin, the new home of Germany's government. Major works by Christian Boltanski, Jenny Holzer, Sigmar Polke, Gerhard Richter, and dozens of other contemporary artists are commissioned for the newly renovated building, a symbolic centerpiece of a massive rebuilding effort under way in unified Berlin.

September

September 17: The New York Times reports that the Du Center for the Arts has acquired Robert Smithson's Spokane Bay (1970) in Utah's Great Salt Lake, one of the most celebrated examples of 1970s Earth Art.

2002 New York works to cut $2.4 million for the exhibition's tenth anniversary.
Ross Reid at the dif-

ty of thirty

July 1998

The Tera Modern news con-

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December 21: The United States officially takes over control of the Panama Canal to Panama.

December 31: Designed by Richard Rogers, the Millennium Dome, billed as the world's largest indoor space, opens in Greenwich, England. A number of major sculptures are commissioned for the facility, including work by Tony Cragg, Antony Gormley, Anish Kapoor, and James Turrell.

December 31: Citing his poor health and a need for new leadership, Russian president Boris Yeltsin resigns and turns over control of the country to Prime Minister Vladimir Putin.

November 29: Protestants and Catholics establish a co-government in Ireland, renewing hopes for peace.

November 20: Ross break out in Seattle, Washington during the meeting of the World Trade Organization, which attracts 50,000 demonstrators.

December: The Tera Modern news con-

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Janine Antoni earned a B.A. from Sarah Lawrence College in 1986 and an M.F.A. in sculpture in 1989 from the Rhode Island School of Design. She presented the work Guro in 1992 in her first one-person exhibition at the Sandra Gering Gallery, New York. Later exhibited as part of the 1993 Biennial Exhibition at the Whitney Museum of American Art, Guro comprised two 600-pound cakes—one composed of solid chocolate, the other of oat—which the artist sculpted with her teeth. She then molded the nibbled chocolate and oat remnants into heart-shaped candy packaging and tubes of lipstick. In 1992, Antoni performed Loving Care at Anthony d’Offay Gallery in London by toying with the floor with her dyes-weighted hair, creating an expansive, generalized "painting." She performed Enake the following year at the Sandra Gering Gallery where she lowered herself into a tub of oat, displacing enough of the substance to leave behind an imprint of her body. Also in 1992, she presented Lick and Lather at the Aperture component of the 45th Venice Biennale. In this installation, comprising fourteen self-portrait busts (seven cast in chocolate and seven in soap), all mounted on classical pedestals, the artist used repetitive licking and washing to erode specific features on each bust, such as the eyes, ears, or mouth. In Shommer (1994), performed at the Anthony d’Offay Gallery, Antoni slept in the gallery while her R.E.M. cycles were recorded by a machine, then in the daytime, she wore the pattern of her eye movements into the design of a blanket, which would cover her while she slept. Antoni presented her first major video installation, Stones (1997), at the Capp Street Project in San Francisco in the summer of 1997 and at the Whitney Museum of American Art in 1998. In addition to sculpture and performance art, Antoni has created a number of photographic works. In Mom and Dad (1994), she dressed her parents in similar outfits to make them resemble one another. The self-portrait Ingrown (1998) depicts the artist’s fingernails fused together with bright red nail polish. In Codîli (1995), another self-portrait, Antoni emulates her legs as though it were a child.


Matthew Burns Yale University, courses before s

M A T T H E W

born 1967, San

lives and works
MATTHEW BARNEY

born 1967, San Francisco, California
lives and works in New York

Matthew Barney earned a B.A. in 1989 from Yale University, where he took pre-med courses before switching to fine art. During college, he created sculptures and video performances. In one of his earliest works, Field Dressing (Gepäck) (1989), shown in 1990 at Athens Visitors Gallery in New York, the athletic Barney videotaped himself climbing naked on a pole and various ropes while applying Vaseline to his body’s nipples. The artist quickly became a prominent figure in the New York art world and had his first one-person exhibition in 1991 at Barbara Gladstone Gallery, where he presented Blinded Perimetric (1991), a video of himself climbing naked across the gallery’s ceiling. Also on view were various props from the video, including a weight lifting bench made from a petri dish. In the installation Drawing Restraint 7 (1993), shown at the 1993 Biennial Exhibition at the Whitney Museum of American Art, New York, Barney presented a video depicting himself as a genderless horned creature trying desperately to catch his own tail while two other actors dressed as satyrs wrestled in the back seat of a limousine. In 1995, Barney presented Cremaster 4 (1994–95), the first video in an extravagant five-part series that has occupied him for much of the decade. (The title of the series refers to the muscle that raises and lowers the testicles.) Filmed on the Isle of Man in the Irish Sea, Cremaster 4 again featured Barney and others made up as androgynous, mythological creatures in a narrative characteristically dense with ritualistic actions. Other works in the out-of-sequence series followed, including Cremaster 2 (1993), filmed in a football stadium in Boise, Idaho, a city where the artist had lived as a child and played football; Cremaster 5 (1997), filmed in Budapest, Hungary with Ursula Andrews in the role of the Queen of Chains and Barney as three different suitemates (the Diva, Magician, and Giant); and Cremaster 2 (1999), filmed in Utah and Canada and focusing on the life of convicted murderers Gary Gilmore, played by Barney. In conjunction with his films and video work, Barney has produced sculptures, installations, drawings, and photographs, which have been shown widely.


SELECTED REFERENCES
Cai Guo-Qiang

born 1957, Quanzhou City, Fujian Province, China
lives and works in New York

Cai Guo-Qiang studied stage design in 1981–85 at the Shanghai Drama Institute. In 1986, he left China to study in Tokyo, where he remained until relocating to New York in 1995. Deeply interested in the customs and history of both East and West, Cai began to create elaborate indoor and outdoor projects rooted in the past and present nature of specific locations. In 1989, he introduced Projects for Extraterrestrial s, a series of choreographed outdoor explosions which he executed in collaboration with a host of technicians and experts. The light from these works would theoretically be visible to other worlds once it left the earth. In Project for Extraterrestrial No. 8: Fetus Movement II, Encounter the sailors (1992), the artist sat on an island created by an artificial stream while a second explosion expanded outward from the center and then contracted, echoing the beginning and end of the universe. In 1994, Cai created Child 10,000 Meters to the Great Wall of China, which extended the length of the famous monument with a trail of fire. In Bringing to Venus what Marco Polo Forgot (1995), presented in TransCulture during the 46th Venice Biennale, the artist symbolically retraced the return home, 700 years earlier, of explorer Marco Polo from the artist’s hometown of Quanzhou City to the explorer’s hometown of Venice. Traveling the canals in a traditional Chinese fishing boat, Cai delivered to the exhibition site a collection of Chinese herbs undercoring the East’s approach to the relationship between man and nature. Herbs that promoted physical and spiritual well-being could also be purchased from a modern vending machine. Cai later included a vending machine of Chinese herbal medicines in A rare taken ill, a supplement within healthy (1997) for the exhibition Performance Anxiety at the Museum of Contemporary Art, Chicago, which featured a gallery of stones that visitors were invited to walk across barefoot to stimulate the acupuncture pressure points on the soles of their feet. More recent work has addressed contemporary political issues, especially among Europe, America, and China, against the backdrop of centuries of cultural history.


SELECTED REFERENCES


Robert Gober

born 1954, Waltham, Massachusetts
lives and works in New York

Robert Gober’s work in the late 1970s and 1980s was characterized by a raw and unpolished aesthetic. His sculptures, often made from found objects and characterized by their rough surfaces, reflect the artist’s early experiences with his family’s furniture factory. Gober’s work has been described as a “blend of the pedestrian and the sublime,” with a focus on the ordinary and the everyday. His early works were often characterized by their use of everyday objects, such as ashtrays, fish tanks, and light bulbs, which were transformed into abstract forms through the use of wax, clay, and other materials. Gober’s work has been exhibited in numerous solo and group exhibitions, both in the United States and internationally. His works are included in the collections of numerous museums and private collections, and he has received numerous awards and honors throughout his career.
ROBERT GOBER

born 1954, Walthamford, Connecticut
lives and works in New York

Robert Gober attended the Tyler School of Art in Rome in 1973–74 and earned a B.A. in art in 1976 from Middlebury College in Middlebury, Vermont. After college, he moved to New York and worked for a time as a carpenter, making dollhouses and building stretchers for other painters. Raised a devout Catholic, Gober explored the subject of religion in one of his earliest works, *Prophecy Art Awarded* (1980–81), a model of a church. In *State of a Changing Painting* (1982–83), the artist painted a series of images on a board and, using a camera, created a photographic record of the painting’s changing appearance. Over the course of the project, Gober painted fragmented bodies, water, furniture, and drains—all deeply personal subjects that would continue to appear in his work. In 1985, he exhibited the first of his meticulously crafted signature sink sculptures at Paula Cooper Gallery in New York. He continued to explore the subject for several years, and his installations gradually grew more complex. He introduced actual drains as an element in his work in 1987. In 1989, he exhibited *Wedding Dress*, a wedding gown (designed to fit the artist’s absent body) that stood in the center of a gallery wallpapered with images of male and female genitalia. That same year, Gober created *Unitated Leg* (1989), the first in a series of wall-mounted wax limbs. In 1992, he installed an environment at the Dia Center for the Arts, New York, featuring piles of fabricated newspapers, wall-mounted sinks with running water, and prisselike windows set within walls painted to resemble a verdant forest. In 1994, Gober exhibited *Unitated (Man in Drain)* (1993–94), a sculpture of a male torso with a drain in his chest lying underneath a storm drain grate, at Paula Cooper Gallery. He returned to the subject of the church for his most ambitious work, an environment installed in 1997 at the Museum of Contemporary Art, Los Angeles. The installation, which took nearly four years to prepare, featured a life-size concrete statue of the Virgin Mary, impaled by a drainage pipe and standing over a grate in the center of the gallery. Two open nuptial suits with interior grates flushed the statue while water cascaded down a staircase into a grate on the floor. Beneath the gallery, and visible through the grates, was a tide pool complete with rocks, small marine creatures, cots, and the legs of a man and an infant.


SELECTED REFERENCES
Ann Hamilton studied geology and literature in 1974–76 at St. Lawrence University in Canton, New York, where she became interested in weaving. She transferred to the University of Kansas to study with weaver Cynthia Schein and earned a B.F.A. in 1979 in textile design. After graduation, Hamilton moved to Canada, where she created her first large installation, pressed (1981), using bundles of our telephone wires, at the Walter Phillips Gallery in Banff, Alberta. Hamilton returned to the United States in 1983 to attend graduate school and earned an M.F.A. in 1985 in sculpture from Yale University. That same year, she moved to California to teach sculpture at the University of California, Santa Barbara. Hamilton left the university in 1991 to focus exclusively on installation work. She moved to Columbus, Ohio, and began working with Sean Kelly Gallery in New York, creating large-scale environments that reflected her interests in textiles, literature, the body, and performance. In 1992, Hamilton presented alparg at the MIT List Visual Art Center, an installation featuring a sheet of steel on the floor that visitors walked upon, a wall of books with stuffed wrestling dummies, and a video of a mouth continuously rolling small stones around inside. In 1993, shown at the Dia Center for the Arts, New York, Hamilton carpeted the gallery’s floor with horsehair and a performer singed lines of text from a book. In 1994, the Tate Gallery, London, organized Ann Hamilton: sources. Hamilton was an artist in residence in 1994–95 at the Weener Center for the Arts, which organized the traveling exhibition the body and the object. Ann Hamilton 1984–1996 (1996). In 1997, the Musée d’art contemporain, Lyon, organized Ann Hamilton: Present-Past, 1984–1997, for which Hamilton created two major new environments. In bounden (1997), she installed a seventy-two-foot-long wall that wrapped droplets of water from its surface. Nine white silk panels with embroidered text yelling the gallery’s large windows; where they met the floor, the silk panels were stretched on angled frames that rested on chains used for prayer. In mastering (1997), Hamilton installed a billowing canopy of orange silk from the ceiling of an empty gallery where five male sculptures roamed freely. In the center of the gallery, a man perched on a pole and wrapped his hand in blue typewriter ribbon, which over time stained his hand and created a mitten-like form. He periodically dropped these forces onto the floor beneath him before starting the process over. Hamilton used the phrase of the weeping wall and an attendant performing a continuous task in loops (1997), exhibited at the Contemporary Arts Museum in Houston. Most recently, Hamilton represented the United States at the 48th Venice Biennale (1999), where she installed a large wall of distorting glass in front of the American Pavilion. Inside the 20’s era neoclassical structure, fuscia powder gently drifted from the ceiling and collected on Braile text covering the walls. A recording of the artist reciting a coded speech by Abraham Lincoln played in the background.


SELECTED REFERENCES
Jim Hodges earned a B.F.A. in 1980 from Fort Houghton College in Spokane, Washington and an M.F.A. in 1986 from the Pratt Institute in Brooklyn, New York. During graduate school, he worked for the Nancy Hoffman Gallery in SoHo and later cared for the art collection of the Danner Foundation, which provided him with a studio in return. Although Hodges trained as a painter, he was dissatisfied with his work in the medium and began to experiment with a variety of everyday materials and found objects. At his first one-person exhibition at CRC Gallery in New York, A Diary of Flowers (1994), the artist covered the walls with 565 drawings of flowers made on crumpled paper napkins. As part of the exhibition, he also showed Posable Cloud (1993), a long, white gauze curtain laden with colored silk flowers and draped from the ceiling to the floor; Untitled (Broken) (1995), a small, silvery spiderweb made from metal chain, and Not Here (1994), a cluster of colored silk and plastic flowers pinned to the wall. Hodges created a number of ephemeral flower curtains of varying sizes for museum and gallery exhibitions before branching out to new materials. In 1997, he began to attach mirrors to canvases in mosaic patterns, or as panels that he would shatter with a hammer. In 1998, Hodges showed another series of works at CRC, including Lament, an autobiographical work comprising a number of tailored shirts layered inside one another from the largest to the smallest size, and He and I (1998), a series of colored concentric circles based on the dimensions of the artist and his companion and drawn directly on the gallery’s wall.


SELECTED REFERENCES


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Rick Lowe was born in Columbus, GA, in 1961. He has worked out of early 1980s, Lowe began to be African Art history of his interests, he presents themes at an anti-capital city hall, with focus on paintings on racial and poverty issues, presented at times of war. Works by Art in the Tuskegee University Art Center are his co-founder's activities. In the 1990s, Lowe's influence in African American art was as a means of creating and social art to the local and national levels held by Justice. A recent body of work, Project Row Houses, was conceived by a public arts proposal of laws under further administrative of its internalization, PRI in 1998 and Foundation.
Rick Lowe attended Columbus College in Columbus, Georgia, from 1979 to 1982, where he took his first formal art classes and became interested in painting and sculpture. In the early 1980s, after relocating to Houston, Lowe became closely involved with the city's African-American community and merged his interests in art and community activism. He presented his first public exhibition in 1985 at an anti-apartheid rally outside Houston's city hall, where he showed politically charged paintings and collages addressing issues of racial and social injustice. In 1987, Lowe presented an installation commemorating victims of war and police brutality at DiverseWorks ArtSpace in Houston. After appearing in the Dia Triennial (1988) at the Contemporary Arts Museum Houston, Lowe renewed his commitment to community activism. In 1990, he created an installation of painted figures at the Self-Help for African People through Education (S.H.A.P.E) Community Center in Houston. Conceived as a means of raising awareness of political and social struggles in Houston's inner city, the installation was the site of a press conference held by the Ida Delaney/Buyon Gilham Justice Committee, formed in response to recent killings by Houston police officers. Lowe is best known for his involvement in Project Row Houses (PRH), a community-based public art project in Houston, which was conceived in 1992 and opened two years later under the direction of Lowe and arts administrator Deborah Grotfeldt. In recognition of its leadership in neighborhood revitalization, PRH has been awarded, among other prizes, the National Trust Preservation Award in 1998 and the American Architectural Foundation Keystone Award in 1999.

With the success of PRH, Lowe's activism expanded beyond the city of Houston. In 1997, Lowe and Grotfeldt teamed with the Mill Creek Artists' Collaborative and the Fahrenheit Park Art Association on "May Street: A Place of Remembrance and Honor," a community-wide effort to rehabilitate an abandoned block in West Philadelphia. That same year, Lowe and Grotfeldt began to work with the Friends of the Watts Tower Art Center on the Watts House Project, Los Angeles. Lowe has worked collaboratively with other artists and organizations, frequently serving as a facilitator, curator, administrator, and teacher. He has been involved in numerous community and cultural advocacy groups in Houston, including the Houston/Harris County Cultural Task Force, A.H.A.R. Community Center, and the Municipal Art Commission. He co-founded the Commerce Street Artists Warehouse in 1995 and the Union of Independent Artists in 1990, and served as board president for the National Association of Artists' Organizations from 1995–97. Lowe has exhibited nationally and internationally throughout the 1990s. He created a billboard-sized mixed-media mural outside the Phoenix Art Museum as part of Contemporary Identification: 23 Artists, The 1993 Phoenix Triennial. In 1996, he participated in an exhibition and symposium at the Komamoto State Museum in Komamoto, Japan, and presented a project at Space 111 in Birmingham, Alabama. In 1997, he was featured in Uncommon Souls at the Museum of Contemporary Art, Los Angeles, as well as exhibitions at the Neuberger Museum in Purchase, New York, and the Kwangju Biennal in Kwangju, South Korea.

Deborah Grotfeldt attended Southern Illinois University, Carbondale, 1968–69, Eastern Illinois University, Charleston, 1971, and the University of Houston in 1979. A practicing photographer, Grotfeldt has worked as a curator and arts administrator, serving in 1986–93 as the assistant director for DiverseWorks ArtSpace in Houston. In 1993, she joined with Rick Lowe to open Project Row Houses (PRH) in Houston's Third Ward. Building on the success of PRH in Houston, Grotfeldt established the Project Row Houses Foundation in 1998, a multidisciplinary urban think tank that provides financial and administrative support for innovative community development organizations throughout the United States.

SELECTED REFERENCES


Shirin Neshat left her native Iran at age 17 to attend school in the United States and earned a B.A. in 1979 and an M.A. in 1981 from the University of California, Berkeley. In 1979, while Neshat was in the United States, the Ayatollah Ruhollah Khomeini's Islamic revolution dramatically transformed Iran's social, political, and economic fabric. Neshat returned to Iran in 1990 for the first time in twelve years and was shocked by the many cultural changes she witnessed, particularly the new laws affecting women, who were now required to wear traditional Muslim veils. She continued to make regular visits to Iran and in 1993 received an M.F.A. at Berkeley. That same year, Neshat began Unveiling, a series of photographic portraits of the artist and other women dressed in traditional Muslim garb, which were shown at the artist's first one-person exhibition at Franklin Furnace in New York. Revealing only the subjects' eyes, hands, and feet, the photographs were inscribed by Neshat in Farsi script with various texts, including poetry by an Iranian feminist writer and essays by supporters of the Islamic revolution. In 1994, Neshat photographed herself dressed in traditional Islamic clothing, holding qanats and rifles for her Women of Allah series. The Iranian government disapproved of these images and in 1999 declared Neshat an enemy of the state. She continued to explore the experiences of women in Muslim society in a series of dual-screen films started in 1997. Turbulent (1998), shown at the Whitney Museum of American Art at Philip Morris, New York, featured two Iranian musicians—a woman performing in an empty auditorium and a popular male singer playing to a packed house. In 1999, The Art Institute of Chicago premiered Rapture (1999), filmed on location in Morocco in 1998, and the Carnegie Museum of Art included Neshat's most recent film, Salomme (1999), which was shot in Turkey, as part of the Carnegie International 1999/2000. In the latter work, Neshat appears as both a modern woman and a traditional woman of Islam.

Neshat has been included in numerous group exhibitions, including Orientations(1995) at the Fourth Istanbul Biennale: Nomad İstanbul, 1995; and Camps 93 (1995) at the 46th Venice Biennale: Iranian Technologies Return, the 10th Biennale of Sydney (1998); Trade Routes: History and Geography (1997) at the Second Johannesburg Biennale: On Life, Beauty, Translations and Other Difficulties (1997) at the Fifth Istanbul Biennale: Unfinished History at the Walker Art Center, Minneapolis (1998) and Museum of Contemporary Art, Chicago (1999); Looking for a Place (1999) at SITE Santa Fe; and the 46th Venice Biennale (1999). She has had one-person exhibitions at Centre d'Art Contemporain Konstnärl, Friona, Switzerland (1996); Museum of Modern Art, Ljubljana, Slovenia (1997); Whitney Museum of American Art at Philip Morris, New York (1998); and the Tate Gallery of Modern Art at St. Mary-le-Bow Church, Cheapside, London (1998). Neshat was awarded a grant from the Louis Comfort Tiffany Foundation (1996), and she received an International Award at the 48th Venice Biennale (1999).

**Selected References**


Fred Wilson earned a B.F.A. in 1976 at the State University of New York (SUNY) at Purchase, where he studied art and dance. During college, he worked in the education department of the Metropolitan Museum of Art and as a guard at the Neuberger Museum of Art at SUNY. Wilson made trips to Europe, Africa, and South America, which reinforced his interest in third world cultures. He gained further experience in arts administration and education while organizing art programs for children in East Harlem and working for the American Museum of Natural History and the American Crafts Museum. In 1981, he began working as an administrative assistant at the Just Above Midtown Gallery in New York, which showed work by emerging African-American artists. He exhibited in a number of group exhibitions throughout the 1980s and began to curate his own exhibitions. Wilson established the Longwood Arts Project, housed in a former public school in the Bronx, where he presented the installation Rooms with a View: The Struggle between Culture and Content and the Context of Art (1987). For this work, he transformed three rooms into different types of exhibition spaces—a modern art gallery, an ethnographic museum, and an opulent salon—in order to draw attention to the ways that museums manipulate the history and meaning of displayed objects. In the late 1980s, as part of his Platform series, Wilson produced sculptures featuring portraits of famous historical figures such as Paul Cézanne and John James Audubon. In 1991, he presented The Colonial Collection at Gracie Mansion Gallery, New York, which featured contemporary African masks wrapped in French and British flags and others fictitiously labeled as historical museum pieces stolen from particular tribes. That same year, he created Guarded View, an installation of four mannequins dressed in guard uniforms from New York museums. Wilson transformed an entire museum into a work of art in 1992 when he presented Mining the Museum at the Maryland Historical Society in Baltimore. For this installation, sponsored by the arts organization The Contemporary, Wilson carefully studied the collections, archives, and exhibitions of the Historical Society and, using its holdings, created an exhibition that drew attention to the absent or misrepresented histories of both African-Americans and Native Americans.


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