

Felix Gonzalez-Torres America

UNITED STATES REPRESENTATIVE

TO THE 52ND VENICE BIENNALE



PRESS INFORMATION

Felix Gonzalez-Torres: America

U.S. Pavilion

52nd International Art Exhibition, Venice Biennale

10 June – 21 November 2007

**Organized by the Solomon R. Guggenheim Museum, New York
Commissioner: Nancy Spector**

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TO THE 52ND VENICE BIENNALE



Press Release: 11 May 2007

FELIX GONZALEZ-TORRES TO REPRESENT THE UNITED STATES AT THE 52ND INTERNATIONAL ART EXHIBITION OF THE VENICE BIENNALE

Exhibition: *Felix Gonzalez-Torres: America*

Venue: 52nd International Art Exhibition, Venice Biennale

Dates: 10 June - 21 November 2007

Press Opening: 7, 8 & 9 June 2007

Press Preview: Thursday, 7 June, 3pm

Felix Gonzalez-Torres (1957-1996) will represent the United States at the 2007 Venice Biennale. The exhibition *Felix Gonzalez-Torres: America* opens to the public in the Giardini della Biennale, Venice, Italy on 10 June and runs through 21 November 2007.

A Cuban-born American citizen, Gonzalez-Torres is best known for his immensely generous yet rigorously conceptual art in the form of endlessly replenishable paper stacks, take-away candy spills, light strings, beaded curtains, and public billboards. With its minimalist refinement and quiet referentiality, his work treads a fine line between social commentary and personal disclosure, equivocating between the two realms and obscuring the culturally-determined distinctions that separate them. Shifting from cultural activism to intimate, autobiographical dimensions—and subsequently eroding the boundaries between—Gonzalez-Torres used the aesthetic allure of his art to stage a subtle critique of social injustice and intolerance. By creating open-ended, participatory artworks, he entrusted his viewers to engage with and ultimately activate their meaning.

Only the second artist to posthumously represent the United States in the modern history of the Venice Biennale (Robert Smithson was chosen in 1982), Gonzalez-Torres had been previously nominated for the 45th Venice Biennale in 1995, and this exhibition expands upon and rearticulates his original proposal for the U.S. Pavilion. Nancy Spector, Chief Curator of the Solomon R. Guggenheim Museum, who organized Gonzalez-Torres's retrospective there in 1995, is the U.S. Commissioner for the 52nd Biennale.

Felix Gonzalez-Torres: America brings together key examples of the artist's work in and around the U.S. Pavilion to create a coherent installation focused on Gonzalez-Torres's optimistic but critical relationship to his adoptive culture. Though all "untitled," the parenthetical subtitles of his individual works function like whispered cues providing subtle guides to interpretation that only imply and never prescribe. Gonzalez-Torres's largest and final lightbulb string (comprising twelve illuminated strands), "*Untitled*" (*America*), 1994, graces the entrance hall of the pavilion and extends into its public courtyard. In one of the rooms flanking the rotunda appear two paper stacks: "*Untitled*" (*Republican Years*), 1992, with its funereal border and "*Untitled*", 1991, a photograph of an ocean surface cast in the blackest of light. In the gallery on the other side of the rotunda hangs "*Untitled*" (*Natural History*), 1990, a suite of thirteen black-and-white, framed photographs that documents the inventory of idealized (male) roles inscribed in tribute to Theodore Roosevelt on the exterior façade of the American Museum of Natural History in New York: author, statesman, scholar, humanitarian, historian, patriot, ranchman, conservationist, explorer, naturalist, scientist, and soldier. These images surround two paper stacks from 1989 that bear the inscriptions "Memorial Day Weekend" and "Veterans Day Sale," respectively—wry commentaries on how national(istic) holidays in the United States are commercialized and rendered utterly banal. Initially exhibited

together as one work called *"Untitled" (Monument)*, they represent Gonzalez-Torres's interest in inventing a new kind of public art, one that would remain mutable and open to interpretation. With his take-away paper stacks, the artist attempted to create a type of memorial that was anything but monumental, one that would surrender itself to the desires of its audience, one that would only intimate meaning, one that could, in time, vanish.

In the gallery to the far left of the entrance rests *"Untitled" (Public Opinion)*, 1991, a large carpet of black licorice candies that intimates the complexities of public consensus even as it offers itself to gallery visitors, endlessly distributing itself into the world at large. This work is accompanied by a selection of Gonzalez-Torres's early photostats—blank, captioned screens that cite political and social events in eccentric inventories of our collective consciousness. In the gallery to the far right of the entrance, an indoor billboard of a lone bird soaring through an open sky covers the long wall as a portal to imaginary states. Its only illumination is the single string of light bulbs, *"Untitled" (Leaves of Grass)*, 1993, which, in this context, references Walt Whitman's ode to the individual spirit and its essential place in American democracy.

Because Gonzalez-Torres conceived of his art as "viral" in nature, existing both within the museum and dispersed throughout the community by means of its take-away components, the exhibition also includes a series of twelve outdoor billboards of the same image of a bird in flight, installed throughout the city of Venice. Presented without identifying text, these billboard images exist as lyrical spaces for contemplation amid the bustle of urban life.

The exhibition also features *"Untitled"*, 1992–95, a never-before-realized sculpture in the courtyard of the pavilion: two adjoining, circular reflecting pools, the sides of which touch just enough at a single point to share an almost undetectable flow of water. Between 1992 and 1995 Gonzalez-Torres sketched at least five variations of these pools, expanding upon his motif of paired rings. The first known sketch for the twin pools represents Gonzalez-Torres's submission to an outdoor sculpture competition sponsored by Western Washington University in Bellingham, Washington in 1992. The drawing indicates that each pool should be twelve-feet in diameter, a detail that would remain constant in each subsequent drawing and description. Gonzalez-Torres returned to the motif in 1994 when planning a one-person exhibition for the capc Musée d'Art Contemporain in Bordeaux, which he postponed because of its proximity in time to his Guggenheim retrospective. Tragically, he died before the show could be realized. For the Bordeaux installation, he envisioned a pair of indoor pools flush with the floor. When outlining his ideas for the exhibition, Gonzalez-Torres also created a sketch of an outdoor version of the pools, and this is the one realized on the occasion of the Venice Biennale. Untitled and open-ended in terms of their possible materials, the pools presented here were carved from white Carrara marble.

Presented here as another example of Gonzalez-Torres's attempt to create a truly "public" art, a monument that relinquishes its authority to the viewer, the pools will serve as both a silent mirror on our collective culture and a beacon of hope. Open to the elements, they will reflect the Venetian skies and echo the billboard of a lone bird soaring through the clouds that simultaneously fills one wall of the pavilion and resonates throughout the surrounding city.

The exhibition is accompanied by an illustrated catalogue with an introductory essay by Nancy Spector and a conversation among Amada Cruz, Susanne Ghez, and Ann Goldstein, who collaboratively proposed Gonzalez-Torres for the Venice Biennale in 1995.

The selection of Felix Gonzalez-Torres to represent the United States was the result of an open competition overseen by the Federal Advisory Committee on International Exhibitions (FACIE) and the U.S. State Department's Bureau of Educational and Cultural Affairs (ECA). A jury of museum curators and directors reviewed all submitted proposals and chose Gonzalez-Torres because of the continued significance of his work today.

The official U.S. representation at the 52nd Venice Biennale has been organized by the Solomon R. Guggenheim Museum and is presented by the Bureau of Educational and Cultural Affairs of the U.S. Department of State.

Major sponsorship is provided by:

Glenstone Foundation; The Felix Gonzalez-Torres Foundation; HUGO BOSS; and The Trustees of the Solomon R. Guggenheim Foundation

With generous support from:

The Broad Art Foundation; The Robert Mapplethorpe Foundation; and The Andy Warhol Foundation for the Visual Arts

The U.S. Pavilion is also made possible by the Felix Gonzalez-Torres Leadership Committee:

Melva Bucksbaum and Raymond Learsy; Agnes Gund and Daniel Shapiro; Steven Johnson and Walter Sudol; Jo Carole Lauder; Nancy and Bob Magoon; and Cindy and Howard Rachofsky

Additional support is provided by:

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(List in formation as of 11 May 2007)

Felix Gonzalez-Torres America

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FELIX GONZALEZ-TORRES

Felix Gonzalez-Torres was born in Güaimaro, Cuba, in 1957. In 1970, he and his sister were sent to Madrid, where they stayed in an orphanage until settling in Puerto Rico with an aunt and uncle in 1971. Gonzalez-Torres graduated from the Colegio San Jorge in 1976 and began his art studies at the Universidad de Puerto Rico, while actively participating in the local art scene. In 1979 he moved to New York with a fellowship to study at the Pratt Institute in Brooklyn. The following year he participated in the Whitney Independent Study Program, where his development as an artist was profoundly influenced by his introduction to postmodern theory. He attended the program a second time in 1983, the year he received his BFA from Pratt. Gonzalez-Torres joined the artists' collective Group Material (along with Doug Ashford, Julie Ault, and Tim Rollins) in 1987, the year he received his MFA from the International Center of Photography / New York University. Subsequently he taught at New York University and briefly at the California Institute of the Arts in Valencia.

Gonzalez-Torres's first solo exhibitions in New York were held at the Intar Latin American Gallery and the Rastovski Gallery in 1988. In 1989, he exhibited a billboard in Sheridan Square, New York City, on the occasion of the twentieth anniversary of the Stonewall Rebellion. In 1990 he began exhibiting with the Andrea Rosen Gallery, which continues to represent his work today. The Museum of Modern Art, New York, invited Gonzalez-Torres to participate in its Projects series in 1992, for which he created his photographic billboard of an empty, but previously occupied, double bed that was shown in locations throughout the city. During his lifetime, Gonzalez-Torres was the subject of several important museum exhibitions, including *Felix Gonzalez-Torres: Traveling* in 1994 at the Museum of Contemporary Art, Los Angeles, the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., and the Renaissance Society at the University of Chicago, and a retrospective organized by the Solomon R. Guggenheim Museum, New York, in 1995, which traveled to the Centro Galego de Arte Contemporánea, Santiago de Compostela, and ARC-Musée d'Art Moderne de la Ville de Paris.

Gonzalez-Torres participated in hundreds of group shows during his lifetime, including early presentations at Artist's Space and White Columns in New York (1987 and 1988, respectively); the Whitney Biennial (1991); the Venice Biennale (1993); SITE/Santa Fe (1995); and the Sydney Biennale (1996). Since his death, there have been numerous exhibitions devoted to his work, including ones organized by the Sprengel Museum Hannover (1997–98); the Serpentine Gallery, London (2000); and the Biblioteca Luís Angél Arango, Banco de la República, Bogotá, Colombia (1999–2000). Recent exhibitions include a retrospective at the Hamburger Bahnhof–Museum für Gegenwart, Berlin (2006), and an exhibition of formative work executed in Puerto Rico at El Museo del Barrio, New York (2006). Gonzalez-Torres died from complications due to AIDS on January 9, 1996.

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EXHIBITION CHECKLIST

All works by Felix Gonzalez-Torres

"Untitled"

1988

Framed photostat

27.9 x 35.6 cm

A.P. 1/1, Edition of 3

Private Collection, Courtesy Andrea Rosen Gallery, New York

"Untitled"

1988

Framed photostat

27.9 x 35.6 cm

A.P. 1/1, Edition of 2

Private Collection, Courtesy Andrea Rosen Gallery, New York

"Untitled" (1988)

1988

Framed photostat

26 x 33 cm

A.P. 1/1, Edition of 1

Private Collection, Courtesy Andrea Rosen Gallery, New York

"Untitled" (1988)

1988

Framed photostat

27.9 x 35.6 cm

A.P. 1/1, Edition of 2

Private Collection, Courtesy Andrea Rosen Gallery, New York

"Untitled" (Veterans Day Sale)

1989

Offset print on paper, endless copies

55.9 cm at ideal height x 73.7 x 58.5 cm

Collection Vicki and Kent Logan, Vail, Colorado

"Untitled" (Memorial Day Weekend)

1989

Offset print on paper, endless copies

55.9 cm at ideal height x 73.7 x 58.5 cm

Milwaukee Art Museum, Gift of Contemporary Art Society

"Untitled" (Natural History)

1990

Framed black-and-white photographs
Overall dimensions vary with installation
Thirteen parts: 42.5 x 51.4 cm each
Image size: 21.5 x 31.9 cm each
Edition 2/3
Collection Andrea Rosen, New York

"Untitled"

1991

Offset print on paper, endless copies
17.8 cm at ideal height x 114.9 x 97.8 cm
Walker Art Center, Minneapolis, T.B. Walker Acquisition Fund

"Untitled" (Public Opinion)

1991

Black rod liquorice candies individually wrapped in cellophane, endless supply
Overall dimensions vary with installation
Ideal weight: 317.5 kg
Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the Louis and Bessie Adler Foundation, Inc., and the National Endowment for the Arts Museum Purchase Program

"Untitled" (Republican Years)

1992

Offset print on paper, endless copies
20 cm at ideal height x 138 x 98 cm
Sprengel Museum Hannover

"Untitled" (Leaves of Grass)

1993

15-watt lightbulbs, extension cord, and porcelain light sockets
Overall dimensions vary with installation
12.6 m in length with 6.1 m extra cord
Collection Eileen and Michael Cohen, New York

"Untitled" (America)

1994

15-watt lightbulbs, extension cords, and rubber light sockets
Overall dimensions vary with installation
12 parts: 20 m in length with 7.5 m of extra cord each
Whitney Museum of American Art, New York, Purchase with Funds from the Contemporary Painting and Sculpture Committee

"Untitled"

1995

Billboard
Dimensions vary with installation
Collection Carlos and Rosa de la Cruz

"Untitled"

1992–95

Two circular pools of water
Medium varies with installation
Two parts: Diam. 3.7 m or 7.3 m each
Overall dimensions: 7.3 x 3.7 m or 14.6 x 7.3 m
Height varies with installation: ideal visible height 35.6 to 40.6 cm
Private Collection, Courtesy Andrea Rosen Gallery, New York, and
The Estate of Felix Gonzalez-Torres

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Publicity Images for *Felix Gonzalez-Torres: America* United States of America Pavilion, 52nd Venice Biennale 10 June – 21 November 2007



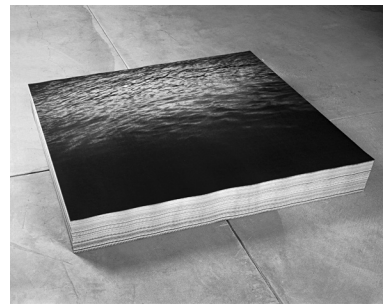
"Untitled", 1992–95
Two circular pools of water
Medium varies with installation
Two parts: Diam. 3.7 m or 7.3 m each
Overall dimensions: 7.3 x 3.7 m or 14.6 x 7.3 m
Height varies with installation: ideal visible height 35.6 to 40.6 cm
Private Collection, Courtesy Andrea Rosen Gallery, New York, and
The Estate of Felix Gonzalez-Torres
Computer rendering of installation for *Felix Gonzalez-Torres: America*
at U.S. Pavilion, Venice Biennale, Venice, 2007
© The Felix Gonzalez-Torres Foundation. Courtesy Andrea Rosen
Gallery, New York



"Untitled" (America), 1994
15 watt lightbulbs, extension cords, and rubber light sockets
Overall dimensions vary with installation
12 parts: 20 m in length, with 7.5 m of extra cord each
Whitney Museum of American Art, New York, Purchase with Funds
from the Contemporary Painting and Sculpture Committee
Installation view of *Felix Gonzalez-Torres (Girlfriend in a Coma)* at
Musée d'Art Moderne de la Ville de Paris, Paris, 1996
Photo: Marc Dommage / Tutti
© The Felix Gonzalez-Torres Foundation. Courtesy Andrea Rosen
Gallery, New York



"Untitled" (Republican Years), 1992
Offset print on paper, endless copies
20 cm at ideal height x 138 x 98 cm
Sprengel Museum Hannover
Installation view of *Felix Gonzalez-Torres* at Fraenkel Gallery,
San Francisco, 2004
Photo: John Wilson White/Courtesy Fraenkel Gallery, San Francisco
© The Felix Gonzalez-Torres Foundation. Courtesy Andrea Rosen
Gallery, New York



"Untitled", 1991
Offset print on paper, endless copies
17.8 cm at ideal height x 114.9 x 97.8 cm
Walker Art Center, Minneapolis, T.B. Walker Acquisition Fund
Installation view of *Felix Gonzalez-Torres* at Luhring Augustine
Hetzler, Los Angeles, 1991
Photo: James Franklin/Courtesy Luhring Augustine Hettler,
Los Angeles
© The Felix Gonzalez-Torres Foundation. Courtesy Andrea Rosen
Gallery, New York



"Untitled" (*Public Opinion*), 1991

Black rod licorice candies individually wrapped in cellophane, endless supply

Overall dimensions vary with installation

Ideal weight: 317.5 kg

Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the Louis and Bessie Adler Foundation, Inc., and the National Endowment for the Arts Museum Purchase Program

Installation view of *Singular Forms (Sometimes Repeated): Art from 1951 to the Present* at Solomon R. Guggenheim Museum,

New York, 2004

Photo: David Heald/Courtesy Solomon R. Guggenheim Museum, New York

© The Felix Gonzalez-Torres Foundation. Courtesy Andrea Rosen Gallery, New York



"Untitled", 1988

Framed photostat

27.9 x 35.6 cm

A.P. 1/1, Edition of 3

Private Collection, Courtesy Andrea Rosen Gallery, New York

Photo: Peter Muscato

© The Felix Gonzalez-Torres Foundation. Courtesy Andrea Rosen Gallery, New York



"Untitled" (*Strange Bird*), 1993

Billboard

Dimensions vary with installation

and

"Untitled" (*Toronto*), 1992

25-watt light bulbs, extension cord, porcelain light sockets

Overall dimensions vary with installation

12.8 m in length, with 6 m of extra cord

Installation view of *Felix Gonzalez-Torres: Traveling* at The Museum of Contemporary Art, Los Angeles, 1994

Photo: Sue Tallon/Courtesy The Museum of Contemporary Art, Los Angeles

© The Felix Gonzalez-Torres Foundation. Courtesy Andrea Rosen Gallery, New York

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BUREAU OF EDUCATIONAL AND CULTURAL AFFAIRS U.S. DEPARTMENT OF STATE

The Bureau of Educational and Cultural Affairs (ECA) of the U.S. Department of State manages a wide range of academic, professional, and cultural exchanges that include approximately 30,000 participants annually, with the goal of increasing mutual understanding and respect between the people of the United States and the people of other countries. Included are such notable programs as the Fulbright and Humphrey Fellowships, as well as non-academic cultural and professional exchanges. The Bureau's cultural programs reach out to audiences around the world to highlight the creativity, diversity, and dynamism of the arts in America and to demonstrate the respect of the people of the United States for the achievements of other cultures.

The U.S. Government has officially supported the participation of U.S. artists at the Venice Biennale and other major international exhibitions since the 1950s. Artists are selected through competition open to all curators of American art at U.S. cultural institutions. Proposals are reviewed by the Federal Advisory Committee on International Exhibitions, a committee comprising leading directors and curators at American museums and cultural institutions. The Committee meets under the auspices of the National Endowment for the Arts, for the purpose of advising the U.S. Department of State. For 2006–2007, in addition to the presentation of *Felix Gonzalez-Torres: America* at the 52nd Venice Biennale, the Bureau of Educational and Cultural Affairs has approved support for exhibitions in Cairo, Cuenca (Ecuador), Dakar, Istanbul, Kassel, Luanda, Sao Paulo, Sharjah, and Sydney.

For more information, visit www.exchanges.state.gov.

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U.S. PAVILION FACT SHEET

The U.S. Pavilion at the Venice Biennale is a Palladian-style structure built in 1930 by the architects William Adams Delano and Chester Holmes Aldrich. The pavilion is situated within the Castello Gardens that house all the national pavilions of the Venice Biennale.

In 1986, the Solomon R. Guggenheim Foundation purchased the U.S. Pavilion from The Museum of Modern Art, New York with funds provided by the Peggy Guggenheim Collection Advisory Board.

Beginning in 1986 the Peggy Guggenheim Collection worked with the United States Information Agency (USIA) (1986-1999), the Fund for U.S. Artists at International Festivals and Exhibitions (1986-2003) and the U.S. Department of State (2000- present) in the organization of the visual arts and architecture exhibitions at the U.S. Pavilion.

The official U.S. representation at the 52nd Venice Biennale has been organized by the Solomon R. Guggenheim Museum and is presented by the Bureau of Educational and Cultural Affairs of the U.S. Department of State.

U.S. PAVILION COMMISSIONS

1986 - 2007

1986

42nd International Exhibition of Art

Isamu Noguchi *What is Sculpture?*

Organized by P.S.1, The Institute for Art and Urban Resources, Inc., Long Island City, New York

Commissioner: Henry Geldzahler

1988

43rd International Exhibition of Art

Jasper Johns *Work since 1974*

Organized by the Philadelphia Museum of Art

Commissioner: Mark Rosenthal

1990

44th International Exhibition of Art

Jenny Holzer *The Venice Installation*

Organized by the Albright-Knox Art Gallery, Buffalo, New York

Commissioner: Michael Auping

1993

45th International Exhibition of Art

Louise Bourgeois *Recent Work*

Organized by the Brooklyn Museum

Commissioner: Charlotta Kotik

1995

46th International Exhibition of Art

Bill Viola *Buried Secrets*

Organized by the Arizona State University Art Museum, Tempe, Arizona

Commissioner: Marilyn Zeitlin

1997

47th International Exhibition of Art

Robert Colescott *Recent Works*

Organized by Site Santa Fe, New Mexico

Commissioner: Miriam Roberts

1999

48th International Exhibition of Art

Ann Hamilton *Myein*

Commissioners: Katy Kline and Helaine Posner

2001

49th International Exhibition of Art

Robert Gober

Organized by the Art Institute of Chicago and the Hirshhorn Museum and Sculpture Garden, Washington, DC

Commissioners: James Rondeau and Olga Viso

2003

50th International Exhibition of Art

Fred Wilson *Speak of Me as I Am*

Presented by the Massachusetts Institute of Technology List Visual Arts Center, Cambridge, MA

Commissioner: Kathleen Goncharov

2005

51st International Exhibition of Art

Ed Ruscha *Course of Empire*

Project administered by the Solomon R. Guggenheim Foundation, New York

Commissioner: Linda Norden; consulting curator: Donna De Salvo

2007

52nd International Exhibition of Art

Felix Gonzalez-Torres *America*

Organized by the Solomon R. Guggenheim Museum, New York

Commissioner: Nancy Spector

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NANCY SPECTOR U.S. COMMISSIONER

Nancy Spector is Chief Curator at the Solomon R. Guggenheim Museum, New York, where she has been employed since 1989. Responsible for contemporary programming and the growth of the permanent collection, she oversees the institution's primary acquisition councils, the International Directors Council and the Photography Committee. She has administered the museum's Hugo Boss Prize since its inception in 1996. Exhibitions that Nancy Spector has organized at the Guggenheim include *Rebecca Horn: The Inferno-Paradiso Switch* (1992, with Germano Celant); *Felix Gonzalez-Torres* (1995); *Robert Rauschenberg: Performance* (1997); *Postmedia: Conceptual Photography from the Guggenheim Museum Collection* (2000); *Moving Pictures: Contemporary Photography and Video from the Guggenheim Museum Collections* (2002); *Matthew Barney: The Cremaster Cycle* (2002-2003); *Singular Forms (Sometimes Repeated): Art from 1951 to the Present* (2004); and *Marina Abramovic: Seven Easy Pieces* (2005). At the Deutsche Guggenheim, Berlin, she has overseen commissions by Andreas Slominski (1999), Hiroshi Sugimoto (2000), and Lawrence Weiner (2000), as well as organizing the exhibitions Douglas Gordon's *The Vanity of Allegory* (2005) and *All in the Present Must be Transformed: Matthew Barney and Joseph Beuys* (2006). She is currently organizing a traveling retrospective of the work of Richard Prince as well as an exhibition in collaboration with Andrea Bulloch, Maurizio Cattelan, Liam Gillick, Dominique Gonzalez-Foerster, Douglas Gordon, Carsten Höller, Pierre Huyghe, Jorge Pardo, Philippe Parreno, and Rirkrit Tiravanija called *Theanyspacewhatsoever*.

In addition to her position at the Guggenheim, Nancy Spector was one of the curators of *Monument to Now*, an exhibition of the Dakis Joannou Collection, which premiered in Athens in 2004 as an official part of the Olympics program. She was an Adjunct Curator of the 1997 Venice Biennale (with Vicente Todoli and Giorgio Verzotti) and co-organizer of the first Berlin Biennial in 1998 (with Klaus Biesenbach and Hans-Ulrich Obrist). She has contributed to numerous books on contemporary art with essays on artists such as Maurizio Cattelan, Roni Horn, Luc Tuymans, Douglas Gordon, Fischli & Weiss, and Tino Sehgal. She is a recipient of the Peter Norton Family Foundation Curators Award (1993) and a Cartier Foundation Grant (1992).