

CARNEGIE MUSEUM OF ART

News Release

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2013 Carnegie International

October 5, 2013–March 16, 2014

Opening weekend: October 4 – 6, 2013

Curated by Daniel Baumann, Dan Byers, Tina Kukielski

Carnegie Museum of Art, Pittsburgh

Opening with a weekend of special events and celebrations October 4–6, 2013, the *2013 Carnegie International* is an ambitious return for Carnegie Museum of Art's signature survey series, the preeminent exhibition of new international art in the United States.

The *2013 Carnegie International* presents new voices rooted in history, a sense of place, and play. The exhibition is guided by a shared passion for the individual and the exceptional; for art that celebrates dissonance and beauty; and for artworks that stay in touch with the everyday.

Curated by Daniel Baumann, Dan Byers, and Tina Kukielski, the *2013 Carnegie International* is a conversation among four parts: **a major exhibition of new international art, a playground, the museum's collection, and an engagement with the city of Pittsburgh.**

Exhibition of New International Art

The *2013 Carnegie International* brings together 35 artists from 19 countries, including a series of large-scale new commissions. The artists are Ei Arakawa/Henning Bohl, Phyllida Barlow, Yael Bartana, Sadie Benning, Bidoun Library, Nicole Eisenman, Lara Favaretto, Vincent Fecteau, Rodney Graham, Guo Fengyi, Wade Guyton, Rokni Haerizadeh, He An, Amar Kanwar, Dinh Q. Lê, Mark Leckey, Pierre Leguillon, Sarah Lucas, Tobias Madison,

Zanele Muholi, Paulina Olowska, Pedro Reyes, Kamran Shirdel, Gabriel Sierra, Taryn Simon, Frances Stark, Joel Sternfeld, Mladen Stilinović, Zoe Strauss, Henry Taylor, Tezuka Architects, Transformazium, Erika Verzutti, and Joseph Yoakum.

The *2013 Carnegie International* presents a broad spectrum of artworks, attitudes, and voices. It exposes powerful reinterpretations of the figure as a site of resistance, emancipation, and healing. It confronts everyday existence in all its beauty, imperfection, and confusion. It elucidates how abstraction can be employed as a tool to engage with the world. It makes a claim for the importance of place and reads history against the grain, paying homage to the multiplicities and dissonances that make our world richer and the future more interesting.

Despite social media, the Internet, and our global information economy, it still makes a difference if you live in Tehran, a village near Kraków, Johannesburg, or Los Angeles. Yet all of the artists in the exhibition, while working from and within a local context, translate their views into pictures, sculptures, concepts, or installations that can be understood by a broad audience.

On the one hand playful and experiential, the exhibition also takes a serious look at our contemporary world. A massive sculpture takes over public space to transform the museum entrance; a comprehensive photographic investigation dissects the culture of James Bond; and musical instruments made from former weapons play wondrous sounds. History is a constant subject for artists in the *2013 Carnegie International*, from little-known episodes such as legendary potter George E. Ohr's program of self-promotion to overlooked art forms like puppetry to powerful recollections of the Vietnam War told from an unexpected perspective. A photographic catalogue of utopian communities celebrates the successes and failures of American idealism. Large-scale immersive transformations of space include a major architectural intervention in the museum's distinguished Hall of Architecture, a library of a thousand books transported into the museum's Hall of Sculpture, and the remodeling of the Café as a cabaret. And Pittsburgh finds its way in through hundreds of portraits taken on the streets of Homestead, a former steel town, and through a neighborhood-based art lending collection in the historic Braddock Carnegie Library.

The *2013 Carnegie International* is a multidimensional enterprise that celebrates the role of art in our lives. Its centrality is further investigated and enhanced by two other exhibitions hosted within the *International: The Playground Project* and the reinstallation the museum's permanent collection of modern and contemporary art.

The Playground Project

On April 27, 2013, the *Lozziwurm*—a colorful, twisting, tubular play sculpture designed by Swiss artist Ivan Pestalozzi in 1972—was inaugurated in front of Carnegie Museum of Art. Joining and contextualizing the *Lozziwurm* is *The Playground Project*, which, explores play as the foundation of thinking, making, and experimentation, a key animating concept of the *2013 Carnegie International*.

Curated by playground expert Gabriela Burkhalter with Daniel Baumann, and occupying the galleries of the museum's Heinz Architectural Center, it explores the history of postwar playground design and highlights important examples of experimental playgrounds from Europe, the United States, and Japan from the mid-to-late 20th century.

The playground is a hidden place, seeming to have little interest for artists, designers, and architects today. Yet it is, just like the museum, a place where opinions about education, exploration, aesthetics, and the public space manifest themselves and are put to the test. Playgrounds are among the few remaining places within the city for spontaneous, creative activity, for exciting physical challenge and discovery. *The Playground Project* prompts a reconsideration of our own time and the way we approach childhood, risk, public space, and education.

More than 130 photographs, prints, plans, models, and books, along with 11 films and slideshows illustrate the surprising history of the most imaginative playground design.

The Collection

An ambitious reinstallation of Carnegie Museum of Art's important collection of modern and contemporary art, led by Dan Byers and Tina Kukielski, showcases more than 200 artworks. By highlighting works collected through past *Carnegie Internationals*, along with other strengths and particularities of the collection, the *2013 Carnegie International* enters into conversation with past iterations, larger art movements, and the unique relationship between an ephemeral exhibition and the building of a museum collection. It joins a 2012 reinstallation of the museum's 19th-century collection, which also draws attention to important *International* acquisitions. In 1896, Andrew Carnegie founded the *International* as a way for his fledgling museum to build its collection, and it remains a priority in 2013 to acquire works by artists in the exhibition.

Highlights of the reinstallation include works by American figures prominent in early *Carnegie Internationals*, including so-called self-taught artist and Pittsburgher John Kane,

the visionary painter Charles Burchfield, and American modernist Marsden Hartley. Classic black-and-white photography from the 1930s to the 1960s showcases a collection strength that emerged alongside the *International*. A rich selection of post-Minimalism includes recently acquired works by Lynda Benglis, Paul Thek, and Franz Erhard Walther. The 1980s get special attention, as the *International* increased its scope and ambition during those years. Major works by German and New York painters share space with Stephanie Beroes's post-punk filmic journey through Pittsburgh in 1980, *Debt Begins at Twenty*. Major installations by Karen Kilimnik, Rikrit Tiravanija, Cathy Wilkes, and Haegue Yang anchor the 1990-2000s galleries.

Drawing on Carnegie Museum of Art's rich and important film collection, assistant curator Amanda Donnan has organized a film series on view in the collection galleries featuring a rotating schedule of works by Stan Brakhage, Robert Breer, Bruce Conner, Hollis Frampton, Owen Land, George Kuchar, Robert Nelson, Paul Sharits, and others. The Carnegie's film program was among the first of its kind in an American museum when it was established in 1970.

An archival display devoted to the history of the *International* includes artworks, primary documents, installation photography and video documentation, highlighting, among other moments, the 1958 jury featuring Marcel Duchamp and Vincent Price, James Lee Byars's legendary 1965 performance with Lucinda Childs, and David Smith's famous refusal of a third-place prize.

Engagement with the City of Pittsburgh

Even as the *2013 Carnegie International* brings the far reaches of the world to Pittsburgh, it remains firmly rooted in the city. At the *Carnegie International* apartment in the city's Lawrenceville neighborhood, artists, curators, writers, and the interested public gathered throughout the last two years to discuss some of the ideas shaping the exhibition and broader culture. Over the course of 50 events, the apartment has functioned as a meeting place for Pittsburgh's cultural community, and has hosted artists visiting the city. This engagement with the city of Pittsburgh is also taking shape through art projects outside the museum walls, with an art lending collection at the Braddock Carnegie Library initiated by artist group Transformazium, and Zoe Strauss's Homestead portrait studio.

Blog: ci13.cmoa.org – Website and curators' blog

Tumblr: ci13.tumblr.com – Archival articles

Pinterest: pinterest.com/ci2013 – Past exhibitions, artworks by *International* artists

facebook.com/CarnegieMuseumofArt
twitter.com/cmoa

Press Preview

The press preview of the 2013 Carnegie International is Friday, October 4, at 9:30 a.m.
For press preview accreditation, images, and other information, please visit

<http://carnegieinternational.org/press>

For more information on the exhibition and opening weekend, please contact
gauglerj@carnegiemuseums.org.

Support

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The Lozziwurm playground was made possible by a generous gift from Maja Oeri and Hans Bodenmann.

Major gifts and grants have also been provided by The Andy Warhol Foundation for the Visual Arts, Jill and Peter Kraus, Ritchie Battle, The Fellows of Carnegie Museum of Art, Marcia M. Gumberg, the National Endowment for the Arts, The Pittsburgh Foundation, Juliet Lea Hillman Simonds Foundation, Bessie F. Anathan Charitable Trust of The Pittsburgh Foundation, Wendy Mackenzie, George Foundation, Huntington Bank, The Grable Foundation, Nancy and Woody Ostrow, Betty and Brack Duker, BNY Mellon, and The Broad Art Foundation.

Carnegie Museum of Art

Carnegie Museum of Art, founded by industrialist and philanthropist Andrew Carnegie in 1895, is nationally and internationally recognized for its collection of fine and decorative art from the 19th to 21st centuries. The collection also contains important holdings of Japanese and old master prints. Founded in 1896, the *Carnegie International* is one of the longest-running surveys of contemporary art worldwide. The Heinz Architectural Center, part of Carnegie Museum of Art, is dedicated to enhancing understanding of the built

environment through its exhibitions, collections, and public programs. The Hillman Photography Initiative serves as a living laboratory for exploring the rapidly changing field of photography. For more information about Carnegie Museum of Art, one of the four Carnegie Museums of Pittsburgh, call 412.622.3131 or visit our website at www.cmoa.org

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