

We are pleased to announce (curry for the soul of the forgotten), the 8th solo exhibition by Rirkrit Tiravanija (b. 1961) at the gallery, on view from February 7 through March 4.

Transforming the gallery into a communal space for viewing, the exhibition features two pivotal large-scale works by the artist: a sculptural video installation and a monumental five-panel painting.

The installation untitled 2014-2016 (curry for the soul of the forgotten), 2014-2016 consists of three film projections surrounding a cooking pot, burner, and cardboard base cast in bronze by Tiravanija. Documenting various cooking activities, the films were shot in Chiang Mai in northern Thailand.

Not only a

reflection on the many lives lost in the uproar and political struggles in Thailand in the past years, the work is also a tribute to the often forgotten agents of change in protests around the world. The juxtaposition of the bronze pot and its own moving image reveals a distinct, self-reflexive turning point in the artist's explorations: while Tiravanija has become known for bridging and blurring aesthetic and social boundaries, this almost playful "three dimensional film" achieves an as yet uncharted social dimension, fusing the constructed space of the film with the experiential space of the exhibition.

Installed in the adjacent space, the multipart oil painting untitled 2016 (freedom cannot be simulated, south china morning post, september 26-27-28-29-30, 2014), 2016 returns to an aphorism that recurs throughout Tiravanija's practice: extracted from the work of Polish poet Stanisław Jerzy Lec and appropriated by East German protesters under the socialist regime in the former GDR, the phrase "FREEDOM CANNOT BE SIMULATED" traces the artist's solidarity with forms of political resistance. These canvasses are covered in pages pulled from issues of the South China Morning Post dating from September 26 to 30, 2014, the crucial first days of the "Umbrella Revolution" in Hong Kong. The movement was initiated by students, who used umbrellas to protect themselves from tear gas launched by the police. These subsequently went on to become the namesake of the uprising and a symbol of resistance against the local authorities.

Rirkrit Tiravanija has exhibited widely internationally, with major solo exhibitions at the Stedelijk Museum, Amsterdam (2016); the Garage Museum of Contemporary Art, Moscow (2015); the Kunsthalle Bielefeld (2010); the Kunsthalle Fridericianum, Kassel (2009); the Musée d'Art Moderne de la Ville de Paris; the Guggenheim Museum, New York; the Serpentine Gallery in London (all 2005); as well as at the Museum Boijmans Van Beuningen in Rotterdam (2004). The artist's work was part of several biennials such as the Biennale di Venezia (2015, 2003, 1999, 1993); the Sharjah Biennial (2015, 2007); the Gwangju Biennial (2012); the Yokohama Triennale (2008,

2001); the Biennale d'art contemporain de Lyon (2007, 2005, 1995); the São Paulo Biennial (2006); the Istanbul Biennial (2001); the Sydney Biennial (1998); the Berlin Biennale (1998); and the Manifesta in Rotterdam (1996). Tiravanija teaches at the School of the Arts at Columbia University in New York. He is cocurator of the interdisciplinary platform for discourse and performance Utopia Station and a founding member of the art-based environmental project The Land Foundation in Chiang Mai, Thailand.

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