

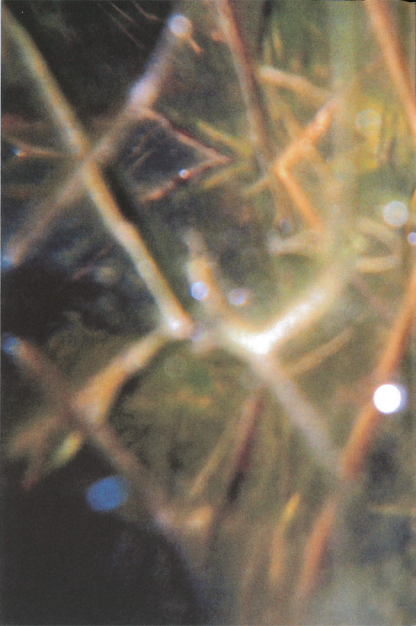
ARTISTS SPACE

ELEPHANT CEMETERY

01.18-03.10.2007

MAIN SPACE





Artists Space
January 18–March 10, 2007
Curated by Christian Rattemeyer

Terence Gower & Pedro Reyes
David Maljkovic
Kirsten Pieroth
Pablo Pijnappel
Falke Pisano
Pia Rönicke
Jamie Shovlin
Tina Schulz
Mario Garcia Torres
Kerry Tribe

Elephant Cemetery

Christian Rattemeyer

"Paris, London, Rome, Athens, Peking are all built upon the cemeteries of elephants, and I believe that not one historic metropolis has been able to thrive and endure beyond the area of migration and transhumance of mammoths in the quaternary age, an area thus found to delimit the zone of human civilization."

—Blaise Cendrars: *Hollywood, Mekka of the Movies*¹

Elephant Cemetery is an exhibition about objects and our relationship to them; it is about public space, and the art often found there; and it is about the mechanisms we devise when the object is missing and we are faced with its void. Originally, it was conceived as an exhibition about sculpture in a stricter sense; about the roles presence and absence might play as generators of meaning, and how they might become interchangeable in our perception. It was to be an exhibition about formal concerns, about the ways in which positive and negative volumes are essential sculptural terms. But over time, the hollow and the solid, positive and negative space, came to be understood not just as inert physical states, as descriptions of an object's protrusions and recessions, but also metaphorically, as an expanded notion of sculpture in relation to its surrounding and its audience. It thus became an exhibition about exaggerated states of presence and absence, about formal languages of monumentality and operations of memory as forces in aesthetic production. Such an understanding of these terms aims to keep at bay an immediate turn to sculpture's often commemorative roles in war memorials, public sites of remembrance, and other forms of (mainly secular) historic signification. And such an understanding pronounces the languages of monumentality and memory as separate, rather than joined and bounded by the function of meaning production. Instead of focusing on sculpture's meaning, this exhibition is about our role in its deciphering, about human scale and the human need to remember.

In his study *Beyond the Pleasure Principle*, Sigmund Freud relays a story of his grandson. In what Freud called the "Fort/Da game," the child would repeat the disappearance and reappearance of a wooden spindle attached to twine, accompanied by sounds Freud understood as "fort" (German for gone) and "da" (German for there). The presence and absence of the object, for Freud, allowed the child to control his anxiety in regards to the (temporary) absence of the mother, and thus functioned on a symbolic level. More pertinent than Freud's understanding of the game is the potential it holds for our discussion of the role of objects and our relation to them, and our relation to others. Both absent and present object yields the same power for the child, as he can imagine the alternate state in each as long as it is attached to the twine and he can control it. In simple terms, the concept of *Fort/Da* allows us to conceptualize absence and presence as operations that are not oppositional but complimentary, one lining the other and each prefiguring itself in the other.

The works in the exhibition respond to and expand these operations in different ways. Terence Gower and Pedro Reyes' collaboration *New Monuments For New Neighborhoods* (2005–07) is the result of a year-long correspondence that is reproduced in full as a continuous display of email printouts. Drawings, models, and photographs serve as footnotes, starting points, and references to illustrate the process of a slowly evolving, open-ended visual association. Triggered by an interest in the formal languages of modernism and the way these languages result in a structuring of public urban space, primarily in Mexico (but also elsewhere), *New Monuments For New Neighborhoods* further functions as a generator for new sculptural propositions planned for specific sites around Mexico City. While Gower and Reyes engage in a speculative mining of previous examples of modernist aesthetics for the benefit of future construction, David Maljkovic's ongoing series of works *Scene for a*

New Heritage operates almost archeologically, slowly ascribing meaning to the not so distant past as though it were ancient time. Responding to a memorial for the World War II Partisan Hospital—built by Vojin Bakic from 1970 to 1981 in Petrova Gora Park in Croatia and severely damaged in the Yugoslav war between 1991 and 1995—Maljkovic subjects the structure to a double removal: In the video *Scene for a New Heritage I* (2005) he sets the time of his intervention in the future (on May 25, 2045, Tito's birthday, to be precise) thus distancing the action from our present time and in turn rendering the monument more distant than its 25-year life span would otherwise suggest. While Maljkovic reclaims the potential for cultural signification as a remaking, or reinventing of heritage from the ruins of civilization, Falke Pisano's "lectures" are exercises of analysis, small acts of unraveling the essence of those monumental abstract sculptures that have become iconic images of modernist public art: works by Eduardo Chillida and Barnett Newman's *Broken Obelisk*. Questions about the language of abstraction, the placement of a sculpture in its surroundings, a sculptor's process of creation, the sudden realization that our response may be mediated by the documentation of the work as much as it is by the work itself, all find their way into Pisano's playful videos, where they are turned into material for new meaning. What for Pisano exists as a historically and aesthetically consummate material, which now can be studied and re-engaged, has a more tenuous status for Tina Schulz. Her decision to approach minimalism in a recent series of untitled sculptures, although equally based on an understanding of its language as a finished project, yields a fundamentally different premise. Whereas Pisano's concern is with the activation of sculpture through interpretive encounters, a process of perception that is almost "alchemistic," in the words of the artist, Schulz is drawn to the premise of placement, as a situational, not communicative, grounding. Sculpture is placed, places for art are turned into objects, and when

an object needs to be animated, Schulz takes this need literally by animating its still image. Jamie Shovlin's *Fontana Modern Masters Series* (2005–06) involve a different kind of reanimation. Based on the colorful and bold geometric cover designs of the Fontana Modern Masters Series, a collection of pocket book sized primers to the "great thinkers" of our time, which was published from 1970 to 1983, Shovlin recreates the cover designs in watercolor. But in addition to the 48 covers of published titles, the artist also designed covers for ten titles that were announced in the final volume yet never appeared in print. Capitalizing on the structural logic of the geometric design, Shovlin performs an act of reparation and completion, at once giving the unpublished books a physical presence and spelling out the graphic possibilities of the design to its logical ends. Pia Röncke's installation *Without a Name* (2004–05) invokes the personal history of Le Klint, a Danish-born artist, free spirit, and designer of folded paper lamps, who was stripped of the rights to her own designs and her name they bear by her own family. By refolding Klint's designs, and retelling the disjointed story of her artistic becoming and forced professional unbecoming, Röncke pays homage and aims to literally remake the moment when a humble, yet utopian spirit of construction informed an object that has been forced to repress the memory of its inception. Memory is a crucial aspect of Pablo Pijnappel's practice, which incorporates fractious and multi-faceted narratives about the artist's family members. Pijnappel's slide projection *Felicitas* (2005) recounts the story of Felicitas Baer (1910–2003), a friend of Pijnappel's mother and daughter of a German industrialist who immigrated to Brazil shortly after the First World War. Baer was a famous dancer, who lived for many years among indigenous tribes in the Amazon, and after returning to the city, became a familiar sight in the streets of Rio due to a Toucan she carried with her. *Felicitas* is presumed to be a reconstruction inspired by a personal connection, but the work still remains story.

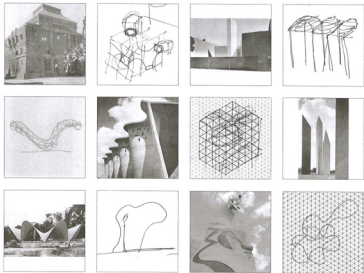
Kirsten Pieroth's untitled black-and-white photographs of unknown American inventors seem to originate out of a different set of circumstances: when we no longer remember, when the chance for taking a story for a memory is no longer available to us, when reconstruction necessarily becomes an act of invention, in other words, fabrication. Pieroth's work is full of double entendres: photographs of inventors whose inventions we have to guess, in a sense re-invent, since all information on them is lost; and a murder mystery that becomes a murder weapon, albeit in a much more benign death, that of an ant. Fictionalizations are at the core of many of the relationships expressed in the works in this exhibition, be they to people, objects, or places. In his slide work *Blame It On Time* (2006) Mario García Torres follows the itinerary of a double fictionalization. The work documents Torres' search for the ruins of Paramount Studio's reconstruction, near Durango, Mexico, of the secret laboratory town of Los Alamos, New Mexico, for Roland Joffé's 1989 film *Fat Man and Little Boy*. Hypothesizing about Oppenheimer's search for an ideal setting for the Manhattan Project, as well as Joffé's search for a suitable site for its recreation, Torres takes stock of the often considerable expense and the dramatic repercussions we are willing to accept in the making of an image. Kerry Tribe's video installation *Florida* (2003) also responds to a site, the eponymous State often chosen as a place for retirement. As the video slowly tracks through several iconic Florida landscapes, such as mangrove forests and swamplands, its soundtrack features the voices of several retirees who seem to describe an otherworldly or Elysian place. The retirement paradise here becomes Paradise, a fictional, or rather mystical place where life has been transfigured and experiences take a different form.

The works in *Elephant Cemetery* address concepts on monumentality and memory in different ways. They study and expand, recreate and reanimate existing

vocabularies and expressions, and often highlight our active role in these operations. They solidify into shape and form that which only existed as a memory, and place *en abyme* forms and places we have come to regard as familiar (perhaps too familiar). They all engage in a game of *Fort/Da*, as they control both states of their objects, and help us ease the anxiety that defines much of our relation to the world around us.

1. Blaise Cendrars: *Hollywood, Mekka of the Movies*, translated by Garrett White, Berkeley: University of California Press, 1995, p. 31. Thanks to Marie-Jager for bringing this quote to my attention.

Terence Gower & Pedro Reyes



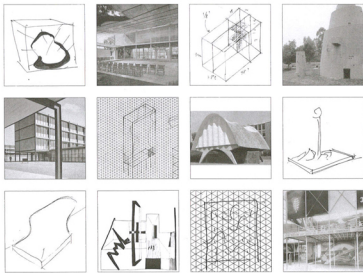
Mexico City, August 17, 2005

Dear Terence,

A pattern which has emerged so far (and can always change) is one where you are more "Cartesian" and I am more "organic". You sent some images by Bayer and Rodchenko. The reticular space-frames that can be found in the work of Arturo Pani and Reynaldo Pérez Rayón. Modernism. As an opposite approach, I am thinking of some buildings that were the embodiment of anti-modern ideologies: Buildings as anti-modern manifestos. Some that I have in mind are:

- Rivera's El Anahuacalli, which is almost like an episode of virtual history: what would have happened if America was never discovered?
- El Ecol Form follows emotion.
- The buildings of Félix Candela: His concept of Automatic Beauty and his writing in defense of Formalism.
- Jose Clemente Orozco's tezontle tomb.
- Carlos Gonzalez Lobo's principles of Auto-Construction.
- Eladio Dieste's reinforced ceramic structures (...)

Yours,
Pedro



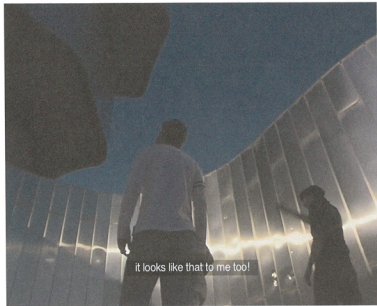
New York, August 23, 2005

Dear Pedro,

I like your comments about our opposing sensibilities. I think we should try for a real collision/integration of these two approaches. The structures could penetrate, or "contaminate" each other in some way - I think this is where the real poetry occurs (...)

Yours,
Terence

*New Monuments for New
Neighborhoods, 2005-07, text,
photographs, models, books,
vinyl wall text, dimensions variable,
courtesy of the artists*

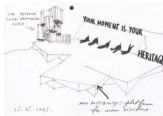


top: *Scene for New Heritage*, 2004, video/DVD/Colour/Sound, 4.33 min, courtesy Annet Gelink Gallery, Amsterdam

left *Scene for a New Heritage—
New Possibilities*, 2004, Collage,
70 x 100 cm, Courtesy Annet Gelink
Gallery, Amsterdam

near right: *Scene for a New Heritage—New Possibilities*, 2004, mixed media on paper, 32.5 x 24.5 cm, Courtesy Annel Gelink Gallery, Amsterdam

far right) *Scene for a New Heritage—New Possibilities*, 2004, Collage, 70 x 100 cm, Courtesy Annet Gelink Gallery, Amsterdam.





top: *Dead Ant*, 2005, Pocket book, ant, 2 x 11 x 18 cm, Courtesy the artist and Klosterfeld, Berlin

left: *Untitled*, 2006, Black and white photograph, 60 x 42 cm, Courtesy the artist and Klosterfeld, Berlin

right: *Untitled*, 2006, Black and white photograph, 60 x 42 cm, Courtesy the artist and Klosterfeld, Berlin





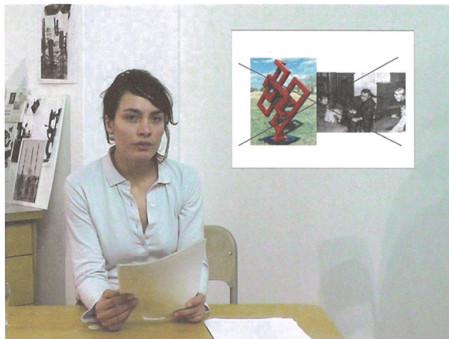
Dieter, a.k.a. "Michael" is waiting for a connection in Sao Paulo



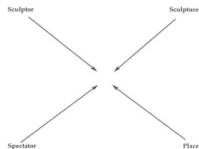
During the press conference with the actors and the director.



Felicitas, 2005, slide projection with 3 synchronised slide-projectors, Courtesy carlier | gebauer, Berlin



Studio Lecture 1 (Feb. 2006),
2006, Lecture on DVD 42 min.
(with A5 publication)
Courtesy of Ellen de Bruijne
Projects, Amsterdam





top *Without a Name*, 2004,
paper lamps, slides, installation
view, GB Agency, Paris

right top *Without a Name*,
2005, installation view, C prints,
Table of Content, paper lamps,
Installation view, Andersen-s

right bottom *Without a Name*,
2005, "Folding lamps", c-print,
29 x 43 cm, Installation view,
Andersen-s





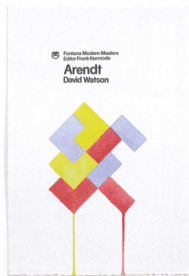
top *Fontana Colour Chart*, 2006, Pencil and colored pencil on inkjet print 59 x 50 cm, Courtesy the artist and Haunch of Venison, London

Arendt, 2006, Watercolor and ink on paper, 28 x 19 cm, Courtesy the artist and Haunch of Venison, London

Adorno, 2006, Watercolor and ink on paper, 28 x 19 cm, Courtesy the artist and Haunch of Venison, London

Winnicott, 2006, Watercolor and ink on paper, 28 x 19 cm, Courtesy the artist and Haunch of Venison, London

Derrida, 2006, Watercolor and ink on paper, 28 x 19 cm, Courtesy the artist and Haunch of Venison, London

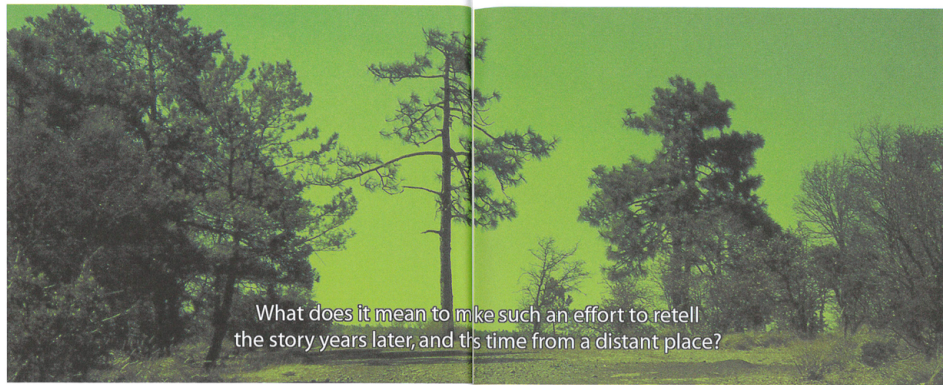




top and right *Tollhaus*, 2006,
Installation view, mixed media,
dimensions variable, courtesy
Galerie b2, Leipzig

left *Untitled (Von Hier Aus I)*,
2006, Inkjet print, 100 x 150 cm,
courtesy Galerie b2, Leipzig





What does it mean to mke such an effort to retell
the story years later, and ths time from a distant place?

Blame It On Time, 2006, 37 color
slides, Courtesy Jan Mot, Brussels



Florida, 2003. Color DVD projection with sound, 21 min., audio CD, 46 min., 4-color offset posters, custom seating, courtesy of the artist

Terence Gower

Born 1965 in British Columbia, Canada. Lives in New York, NY

Education

Emily Carr Institute of Art and Design, Vancouver, Canada, 1991

Selected Solo Exhibitions

2006 *Ciudad Moderna*, Storefront for Art and Architecture, New York, NY
2005 *Terence Gower*, Galerie M+R Fricke, Berlin, Germany
2004 *Ciudad Moderna*, Laboratorio Arte Alameda, Mexico City, Mexico
2004 *Ciudad Moderna*, Yvon Lambert, Paris, France
2004 *The Red Wall*, Queens Museum, New York, NY

Selected Group Exhibitions

2006 *Several Ways*, U.K.S., Oslo, Norway; *Eigenheim*, Kunstverein Göttingen, Germany
2005 *The Gift*, Queens Museum of Art, New York, NY; *America Tropical*, Centre Culturel du Mexique, Paris, France (cat.); *Was wäre wenn...*, Galerie für Zeitgenössische Kunst, Leipzig, Germany
2004 *Desire Lines*, Fusebox, Washington, DC; *Made in Mexico*, ICA, Boston, MA; UCLA Hammer Museum, Los Angeles, CA (cat.); 2003 *VIII Havana Biennial*, Havana, Cuba; *Framing Architecture*, Elga Wimmer Gallery, New York, NY; *Reconfiguring Space*, Art In General, New York, NY

Selected Bibliography

Craig Buckley & Itala Schmeltz: *Ciudad Moderna: Terence Gower Videos*, Editorial Turner & A/R, Mexico, 2006; Teresa Del Conde: "Prácticas públicas/vidas privadas," *La Jornada*, May 16, 2006; Tatiana Cuevas: "Ciudad Moderna: Entrevista con Terence Gower," *Código*, No. 29, October/November 2005; Monica De la Torre: "Hecho en México" *Código 0610*, June, 2004; Ken Johnson: "Mexican Conceptualists," *The New York Times*, February 20, 2004; Patricia Martin: "Thisplay," *Código 0610*, February/March, 2003; Alberto Lopez Cuenca: "Thisplay," *Lapiz*, January, 2003

David Maljkovic

Born 1973, Rijeka, Croatia. Lives in Zagreb, Croatia, and Berlin, Germany.

Education

Rijksakademie van Beeldende Kunsten, Amsterdam, the Netherlands, 2004; Painting, Academy of Fine Arts, University of Zagreb, Croatia, 2000; Multimedia, Academy of Fine Arts, University of Zagreb, Croatia, 1999; Philosophy, University of Rijeka, Croatia, 1996

Selected Solo Exhibitions

2006 Salon of Museum of Contemporary Art, Belgrade, Serbia; Museum of Modern and Contemporary Art, Rijeka, Croatia; *Scene for new heritage II*, Centre de Creation Contemporaine, Tours, France, 2005; *Waiting Tomorrow*, Anneke Galini Gallery, Amsterdam, the Netherlands; "90s without 90s" MMC Palach, Rijeka, Croatia; "Scene for a New Heritage" Van Abbemuseum, Eindhoven, NL

Selected Group Exhibitions

2006 *New Ghost Enteniment-Entitled*, Kunsthau Dresden, Dresden, Germany; *Everglades*, Busan Biennale 06, South Korea; *Downloads from the Future*, Kunsthalle Winterthur, Winterthur, Switzerland; *Thomas A. Edison*, Portikus, Frankfurt/Main, Germany (cat.); *I regret that a previous engagement prevents me from accepting your kind invitation to dinner at your home, on Thursday evening, September seventeen*, Klosterfeld, Berlin, Germany

of Modern Art, Dubrovnik, Croatia (cat.) 2003 *Emerging Artists*, Museum of Modern and Contemporary Art, Rijeka, Croatia (cat.)

Selected Bibliography

Douglas Heingartner: "Mercury in retrograde," *Frieze*, No. 100, 2006; Eleanor Hearne: "Artist in the city: Istanbul Biennial," *Art in America*, December 2005; Cay Sophie Rabinowitz: "Address-Unknown," *Text zur Kunst*, Nr. 61, 2005; Maja and Reuben Fowkes: "Here Tomorrow," *Frieze*, Issue 102, 2003

Kirsten Pieroth

Born 1970 in Offenbach/Main, Germany. Lives in Berlin, Germany.

Education

Kunstliche Hochschule für Bildende Künste, Städelschule, Frankfurt/Main, Germany, 1999

Selected Solo Exhibitions

2006 *Kirsten Pieroth*, display, Prague, Czech Republic 2005 "...kommen Sie doch, kommen Sie. Treten Sie mit mir in dieses Zimmer, Mariel (with Henrik Olesen), Cubitt, London, UK; *Kirsten Pieroth*, Succession, Vienna, Austria 2004 *Contemporary Art Gallery*, Vancouver, Canada 2003 *From the Laboratory of Thomas A. Edison*, Portikus, Frankfurt/Main, Germany (cat.); *I regret that a previous engagement prevents me from accepting your kind invitation to dinner at your home, on Thursday evening, September seventeen*, Klosterfeld, Berlin, Germany

Selected Group Exhibitions

2005 *Information/Transformation*, Extra City—Center for Contemporary Art, Antwerp, Belgium; *Not a Drop but a Fall*, Künstlerhaus Bremen, Bremen, Germany (cat.); *The Need to Document*, Kunsthau Basel, Basel, Switzerland (cat.) 2004 *Drafting Deceit*, Apexart, New York, NY; *Gelegenheit und Aue*, Grazer Kunstverein, Graz, Austria; *Manifesta 5*, Donostia/San Sebastian, Spain (cat.); *Socle*

du Monde Biennale, Kunstmuseum Herning, Herning, Denmark (cat.); *Atig Sein*, Neue Gesellschaft für Bildende Kunst, Berlin, Germany (cat.); *This much is certain*, Royal College of Arts, London, UK (cat.); *Cramers Haulen. Alltag, Prozesse, Handlungen: Kunst der 60er Jahre und Heute*, Westfälisches Landesmuseum, Münster, Germany (cat.); *Side Effects*, Museum of Contemporary Art, Belgrade, Croatia (cat.) 2003 *Adorno*, Kunstverein Frankfurt/Main, Germany (cat.); *Open Studio Project*, Townhouse Gallery, Cairo, Egypt (cat.); *GNS*, Palais de Tokyo, Paris, France (cat.); *Utopia Station*, 50th Venice Biennale, Venice, Italy (cat.)

Selected Bibliography

Jan Verwoert: "Socle du Monde," *Frieze*, No. 87, 2004, pp. 111-112; Marta Kuzma: "Whatever," *Motropolis*, No. 5, 2004, pp. 73-78; Kirsty Bell: "Table of contents," *Frieze*, No. 84, 2004, p. 106-107; Noemi Smolik: "Kirsten Pieroth: Klosterfeld/Portikus," *Artforum*, May 2004, p. 222; Britta Scholze: "Unerwartete Begegnungen," *Texte zur Kunst*, Heft 53, März 2004, p. 184; Jens Hoffmann and Reid Sheir: "Kirsten Pieroth at gallery Klosterfeld," *Neue Review*, No. 4, December 2003, p. 22-23; Raimar Stange: "Kirsten Pieroth in der Galerie Klosterfeld," *Kunst-Bulletin*, No. 12, December 2003, p. 46

Pablo Pijnappel

Born 1979 in Paris, France. Lives in Amsterdam, The Netherlands.

Education

Rijksakademie, Amsterdam, the Netherlands, 2008; Gerrit Rietveld Academie, Amsterdam, the Netherlands, 2003; San Francisco Art Institute, San Francisco, CA, 2002; HKU, Utrecht, the Netherlands, 2000

Selected Solo Exhibitions

2006 *Waldredo*, earlier | gebauer, Berlin, Germany; *Hotel Rio*, Gallery Juliette Jongma, Amsterdam, the Netherlands; *Felicitas*, earlier |

gebauer, Berlin, Berlin 2005 *Andrew and Felicitas*, Extra City 2, Antwerp, Belgium; *Felicitas*, SMBA, Amsterdam, the Netherlands, 2004 *Andrew Reid*, Gallery Iris Kadel, Karlsruhe, Germany 2003 *Andrew Reid*, Playstation/Fons Welters Gallery, Amsterdam, the Netherlands

Selected Group Exhibitions

2006 *Indirect Speech*, Kunsthalle Friederichsmuseum, Kassel, Germany; *Our Ouyje*, Witte de With, Rotterdam, the Netherlands 2004 *Present Tense*, Playstation/Fons Welters Gallery, Amsterdam, the Netherlands; *Am Tam Lee—Pablo Pijnappel*, Sign Gallery, Groningen, the Netherlands 2003 *Parasite Paradise*, Parasite Paradise, Utrecht, the Netherlands

Selected Bibliography

Wim Peeters: "Pablo Pijnappel," *Contemporary*, No. 79, 2005; Klaas Koelje: "Het worden is beeld geworden," *Tube Light*, No. 31, 2004; A. Corcuera: "Pablo Pijnappel: Who in the world is Andrew Reid?" *Vucht*, No. 5, 2003; Jan Pieter Ekker: "Vette Jaren," *Striben*, No. 8, 2003

Falko Pissano

Born 1978 in Amsterdam, the Netherlands. Lives in Amsterdam, the Netherlands.

Education

Jan van Eyck Academie, Maastricht, the Netherlands, 2007

Selected Solo Exhibitions

2006 Ellen de Bruijne Projects, Liste, Basel, Switzerland

Selected Group Exhibitions

2006 *I/Can't Dance / I Don't Want to Be Part of Your Revolution*, de Appel, Amsterdam, the Netherlands; *Moca*, Maas, Maastricht, the Netherlands; *Whitstable Biennale*, Whitstable, UK; *Hiscox Art Award*, Arli & Amicitia, Amsterdam, the Netherlands; *What Is/What Could Be*, W139, Amsterdam,

the Netherlands 2005 *An exhibition of drawings by 50 artists, for and from*, The Metropole Galleries, Folkestone, Kent, UK 2004 *FALS E*, Academiegalerie, Utrecht, the Netherlands 2001 *Warning*, Uv, Academiegalerie Utrecht, the Netherlands

Selected Publications

Introduction to the new building, W139, Amsterdam, 2006; Falke Pissano, "Concrete Abstracts," *Metropolis*, No. 5, 2005

Pedro Reyes

Born 1972 in Mexico City, Mexico. Lives in Mexico City, Mexico.

Selected Solo Exhibitions

2005 Aspen Art Museum, Aspen, CO; *Artemus: To Be Used*, Carpenter Center, Harvard University, Cambridge, MA 2005 *Pedro Reyes*, Arnolfini, Bristol, UK 2004 *Nuevas Tercetas*, Grupos, Galeria Enrique Guerrero, Mexico City, Mexico

Selected Group Exhibitions

2005 *Downline*, Constructing *Leitura*, California Center for the Arts, San Francisco, CA; *Viri-section*, dibujo contemporaneo, Museo de Arte Carrillo Gil, Mexico City, Mexico; *Morir de Amor*, Museo Universitario de Ciencias y Artes, Mexico City, Mexico; *Come Closer*, Künstlerhaus Bethanien, Berlin, Germany; *Declaraciones*, Centro de Arte Reina Sofia, Madrid, *Deriva Mental*, Museo de Tamao Arte Contemporaneo, Mexico City, Mexico; *Mexico 70*, Casa del Lago, Mexico City, Mexico 2004 *Made in Mexico*, ICA Boston, MA, and Hammer Museum, Los Angeles, CA (cat.); *Espejismos*, Museum of Natural History, Mexico City, Mexico; *PROA*, *Paradisus En La Ciudad*, San Juan, Puerto Rico; *Pacemaker*, MACO, Mexico City, Mexico 2003 *50th Venice Biennale*, Venice, Italy; *Independence*, South London Gallery, London, UK; *To Be Political It Has To Look Nice*, Apea Art, New York, NY

Selected Bibliography

Pedro Reyes: "On Mexican Modernity," *Culture and Travel*, December 2006, pp. 60-73
Tangu Zimbaro, *Structures of Attraction*, California College for the Arts, 2005; Joanne Silver: "Visual Arts: ICA's 'Mexico' reveals a land of contrasts," *Boston Herald*, 2004
Cuauhtémoc Medina: "Venecia: paradojos del pluralismo," *Reforma*, June 2003

Pia Rönnike

Born 1974 in Roskilde, Denmark.
Lives in Copenhagen, Denmark.

Education

MFA, California Institute of the Arts, Valencia, CA, 2001; Royal Danish Academy of Fine Art, Copenhagen, Denmark, 1999

Selected Solo Exhibitions

2006 *Rosa's Letters—Telling a Story*, GB Agency, Paris, France
The *Plan is Dictator*, Lunds Konsthall, Lund, Sweden (cat.) 2005
Hearings II, Tate Modern, London, UK
Without a Name, Anderson's Gallery, Copenhagen, Denmark; *Land/ Documents*, Display Gallery, Prague, Czech Republic, 2004
Without a Name, GB Agency, Paris, France; *Landscapes of Resistance*, Trófa Gallery, Budapest, Hungary
Six Architects—An Architectural Rorschach Test (collaboration with Michael Bears), Lunds Kunsthall, Lund, Sweden

Selected Group Exhibitions

2006 *Exposable Goods*, Krinzinger Projekte, Vienna, Austria; *Closely Observed Plans*, Transit workshops, Bratislava, Slovakia, 2005
At the Same Time Somewhere Else, Fruitmarket Gallery, Edinburgh, UK
Opening Exhibition, Andersen's Gallery, Copenhagen, Denmark, 2003
2004 *Cycle Tracks Will Abound in Utopia*, ACCA, Melbourne, Australia; *Architectural Adventures*, Overgård Institute of Contemporary Art, Copenhagen, Denmark (cat.) 2003
2004 *Plunder*, Dundee Contemporary Arts, Dundee, UK;

Feu de bois, Frac des Pays de la Loire, Nantes, France (cat.); *Coup de Coeur a Sentimental Choice*, CAC, Alasca, Altkirk, France; *UPAC Station*, 50th Venice Biennale, Venice, Italy (cat.); *Present Perfect*, GB Agency, Paris, France; *GNS*, Palais de Tokyo, Paris, France (cat.); *Nomadic Structures*, Cubitt Gallery, London, UK

Selected Bibliography

Jean-Max Colard: "Pia Rönnike, gb agency," *Artforum*, March 2005
Elisabeth Lebovici: "Les feux de la lampe," *Liberation*, November 27/28, 2004; Anais Demir: "Pia Rönnike," *Le Journal des Arts-le Quotidien*, No. 3, October 11, 2003

Tina Schulz

Born 1975 in Munich, Germany.
Lives in Leipzig, Germany.

Education

MFA, Hochschule für Grafik und Buchkunst, Leipzig, Germany, 2004

Selected Solo Exhibitions

2006 *wood, photographs, aluminium plate, LED, table, book...*, Galerie Jocelyn Wolff, Paris, France; *Tollhaus*, Galerie b2, Leipzig, Germany, 2005
Der Nachvollzug der Möglichkeiten, Galerie für Zeitgenössische Kunst, Leipzig, Germany; *In Bild und Ton*, Laden für Nichts, Leipzig, Germany, 2004
Win-Win, Galerie LISA, Berlin, Germany; *Bericht für eine Kommission*, Hochschule für Grafik und Buchkunst, Leipzig, Germany

Selected Group Exhibitions

2006 *Laden Für Nichts zu Gast*, Galerie für Zeitgenössische Kunst, Leipzig, Germany, 2004
Porta 3, Kunsthalle Fridericianum, Kassel, Germany, 2003
Your present is my perfect, Kunstverein Leipzig, Germany

Jamie Shovlin

Born 1978 in Leicester, UK.
Lives in London, UK

Education

Royal College of Art, London, UK, 2003; Loughborough University School of Art & Design, Loughborough, UK, 2001; Loughborough College of Art and Design, Loughborough, UK, 1998

Selected Solo Exhibitions

2006 *Aggregate*, City Gallery, Leicester, UK (cat.); *Lastfaust: A Folk Anthology 1976-1981*, Freight & Volume, New York, NY (cat.); *In Search of Perfect Harmony*, Tate Britain, London, UK, 2005
Fontana Modern Masters, Rillemaker, London, UK (cat.)
2004 *For Some Other Cause*, IBID Projects Vilnius, Lithuania, 2004
Naomi V. Jellish, Rillemaker, London, UK (cat.)

Selected Group Exhibitions

2006 *Naturale*, Unosunnes, Rome, Italy (cat.) 2006
Beck's Futures, ICA London, UK, traveled to CCA Glasgow, UK; Arnolfini, Bristol, UK (cat.) 2005
After the Fact, Tullie House Museum, Carlisle, UK (cat.) 2004
Galleon and Other Stories, Saatchi Gallery, London, UK
Artfutures, Contemporary Art Society, London, UK; *This much is certain...*, Royal College of Art, London, UK (cat.)

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Michael Williams: "Jamie Shovlin, Freight + Volume," *Artforum*, October 2006, p. 244; Roberta Smith: "Art in Review: Lastfaust..." *The New York Times*, 21 July 2006, p. E29; Martin Coomer: "Beck's Futures," *Modern Painters*, June 2006, p. 111-112; Louise Gray: "Go to..." *The Wire*, Issue 267, May 2006, p. 82; Adrian Searle: "Foot fetish," *The Guardian*, April 4 2006, p. 18-20; Sarah Kent: "Jamie Shovlin," *Time Out*, No. 1855, March 8 2006, p. 37; Grapson Perry: "It's original but it is only a good," *The Times*, 2 February 2006, p. 16; "Document," *Another Magazine*, Issue 10, February 2006, p. 382-383, 423; Catherine Morland: "Jamie Shovlin," *Contemporary*, No. 76, September 2005, p. 61-62; Paul Taylor: "After The Fact," *A-N Magazine*, July

2005, p. 9; Sally O'Reilly: "Jamie Shovlin," *Time Out*, No. 1764, June 9-16 2004, p. 50

María García Torres
Lives in La Jolla, CA

Education

MFA California Institute of the Arts, 2005

Selected Solo Exhibitions

2006 *Paradoxically It Doesn't Seem That Far From Here*, Meyer-Riegger, Karlsruhe, Germany; *What Happens in Halifax Stays in Halifax (In 36 Slides)*, Meyer-Riegger, Karlsruhe, Germany; *To Invite a Mí Mundo*, Jan Mot, Brussels, Belgium, 2005
Some Hold, Some Push and Some Don't Even Know How to Take a Picture, Jan Mot, Brussels, 2004
Shoot of Grace with Alighiero Boetti Hairstyle and Other Works, 2004, Jan Mot, Brussels, Belgium, 2003
I also asked myself..., Galeria de Arte Mexicano, Mexico City, Mexico

Selected Group Exhibitions

2006 *New-Con: Contemporary Returns to Conceptual Art*, Apex Art, New York, NY, and British School, Rome, Italy; *Le Spectre des Armatures*, Glassbox, Paris, France; *Bring The War Home*, OED, Los Angeles, CA, and Elizabeth Dee, New York, NY, 2005
Black Market Worlds: 9th Baltic Triennale, CAC, Vilnius, and ICA, London, UK; *Dis & Appearance*, Fi-ART, Fribourg, Switzerland; *Life is Habit*, Stenersen Museum, Oslo, Norway
Fragile, Analix Forever, Geneva, Switzerland; *I still believe in Miracles / Drawing Space*, Convent du Cordeliers/ARC Musée d'Art Moderne de la Ville de Paris, Paris, France; *No Convenient Subway Stops*, Art in General, New York, NY, 2004
How to learn to love the bomb and stop worrying, Central de Arte, Guadalajara, Mexico City, Mexico, 2003/24/7, Contemporary Art Center, Vilnius, Lithuania.

Selected Bibliography

Cuauhtémoc Medina: "De

Conceptual a Tropicso Periodico," *Reforma*, June 5, 2006; Anne Driess: "María García Torres," *Flash Art*, May-June 2006; *De Género a Género*, Alberto Sánchez, Exit Express, Madrid, Verano 2005; Elena Filipovic: "What did you expect," *Frieze*, No. 86, 2004;

Kerry Tribe

Born 1973 in Boston, MA. Lives in Los Angeles, CA, and Berlin, Germany.

Education

MFA, University of California, Los Angeles, CA, 2002; Whitney Museum of American Art Independent Study Program, 1998
BA, Brown University, Providence, RI, 1997

Selected Solo Exhibitions

2006 REC, Berlin, Germany
Künstlerhaus Bethanien, Berlin, Germany; Galerie Misonneuve, Paris, France, 2005
Lewis Glucksman Gallery, Cork, Ireland
Southern Exposure, San Francisco, CA, 2003
Los Angeles Contemporary Exhibitions, Los Angeles, CA; Bodybuilder & Sportsman Gallery, Chicago, IL

Selected Group Exhibitions

2006 *700% Plus KB Kunsthal Centennale*, RB Kunsthal, Copenhagen, Denmark; *Happiness*, Gagosian Gallery, 4th Berlin Biennial for Contemporary Art, Berlin; *Draft Decent*, Kunsternes Hus, Oslo, Norway, 2005
De Sculptura, Galerie Ruzicka, Max-Gandolph-Bibliothek, Salzburg, Austria; *Contour II*, 2nd Biennial for Video Art, Mechelen, Belgium (cat.); *Over Sight*, Bard College, Annandale-on-Hudson, NY, 2004
Museum of Contemporary Art, Los Angeles, CA; *California Biennial*, Orange County Museum of Art, Newport Beach, CA (cat.); *Adaptive Behavior*, New Museum of Contemporary Art, New York, NY; *Between You and Me*, SculptureCenter, Long Island City,

NY, 2003
First Person, Mercer Union, Toronto, Canada

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Power Krohn: "Draft Decent," in: *Frieze*, No. 100, June-August 2006, p. 264; Miranda Robbins: "Kerry Tribe" for Focus Los Angeles" in: *Flash Art International*, No. 246, January-February 2006; Abraham Orden: "Four Solo Shows a Southern Exposure," in: *Frieze*, May 29, 2005; Jan Tumlir: "California Biennial," in: *Artforum*, February 2005, p. 168; Christopher Knight: "Biennial Arrives and So Does a Museum," in: *Los Angeles Times*, October 12, 2004, p. E7; Daniel Adler: "Kerry Tribe at LACE," in: *Art in America*, September 2004, pp. 139-140; Eve Wood: "Kerry Tribe," in: *Artweek*, February 2004, p. 22-23

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