

2013 CARNEGIE INTERNATIONAL

The *2013 Carnegie International* introduces some of the most relevant artistic voices today. Thirty-five artists from nineteen countries celebrate art as the place to change our thinking, to make the world rich and the future adventurous. They expose us to enigmatic forms, new ways to understand history, and the confusing beauty of the everyday.

The *2013 Carnegie International* premieres new works that spread out into multiple spaces in the museum. The Halls of Architecture and Sculpture, Grand Staircase, galleries in the Museum of Natural History, and even unexpected sites like the Founder's Room, café, and coatroom all host ambitious projects. Going beyond the museum's walls, it engages our community, expanding into the boroughs of Braddock and Homestead. For the first time ever, the *2013 Carnegie International* takes into account its own collection, assessing the legacy of the *International* and its relationship to the institution through a reinstallation of the permanent collection.

The Playground Project in the Heinz Architectural Center, a pioneering exhibition within the exhibition, explores play as the foundation of thinking, innovation, and art—further exemplified by an actual playground installed outside the museum.

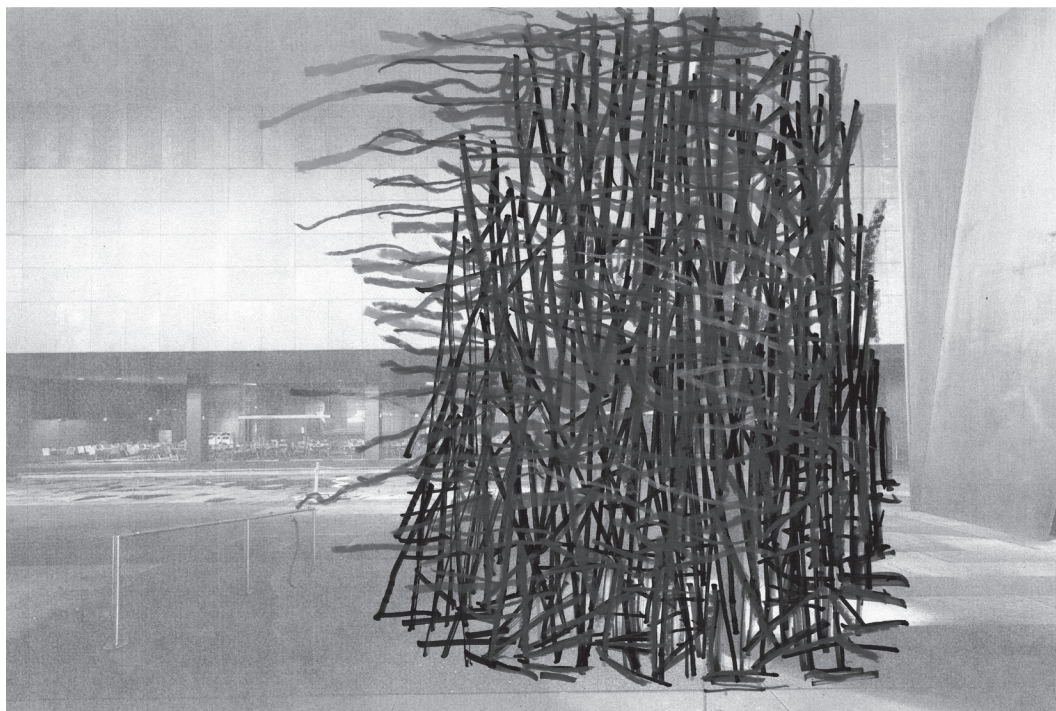
The exhibition affirms that art illuminates everyday life in all its beauty, imperfection, and comedy. That the figure is still a powerful and relevant tool to confront human experience, and so too is abstraction. And finally—despite the increasingly virtual ways we communicate—that both history and a sense of place stand out as compelling sites for artistic inquiry.

Welcome to the *2013 Carnegie International*!

— Daniel Baumann, Dan Byers, Tina Kukielski
Curators

PHYLLIDA BARLOW

BORN 1944, NEWCASTLE UPON TYNE, ENGLAND
LIVES AND WORKS IN LONDON, ENGLAND



Phyllida Barlow, rendering of *TIP*, installation for the Forbes Avenue entrance of Carnegie Museum of Art

British sculptor Phyllida Barlow is known for her use of scrappy materials and rough construction techniques that contradict and undermine the grand scale of her works, resulting in an ambitiously “anti-monumental” aesthetic. *TIP* (2013), on view at the museum’s Forbes Avenue entrance plaza, is the largest in a series of sculptural installations she has created all over the world in recent years. This barrier-like structure—a seemingly chaotic construction of wooden poles and colorful flags—bisects the plaza (and the museum entrance itself) and disrupts the relationship between Richard Serra’s massive steel sculpture *Carnegie* (1985) and Henry Moore’s

Reclining Figure (1957). Adding one more layer of visual information to an already busy entrance, the work celebrates the chaotic syntax of public space. A tumultuous formal accomplishment, *TIP* appears to collapse into the glass walls of the museum to meet the hanging sculpture *untitled:wrecker* (2013) in the lobby.

On view on the second floor in the Scaife Galleries, *untitled:upturnedhouse* (2012) demonstrates Barlow’s interest in everyday inhabited spaces of the domestic and urban. At once painting and sculpture, architecture and object, this work emanates inward and outward at the same time, as it questions our perceptions of each medium.

PAULINA OLOWSKA

BORN 1976, GDAŃSK, POLAND
LIVES AND WORKS IN MSZANA DOLNA, POLAND



Paulina Olowaska, sketch of sign for *Puppetry in America is Truly a Lonely Craft*, installation in Carnegie Café

Paulina Olowaska's work often focuses on forgotten figures, minor histories, and popular aesthetics—particularly of Soviet-era Poland—quoting period fashion photography, agitprop posters, record covers, graffiti, periodicals, and signage. In a new work for the 2013 *Carnegie International*, Olowaska has transformed the museum's Carnegie Café into a puppet cabaret, featuring a tiered stage, a video of a puppet performance by Joann Kielar and Kristen Barca, a wrought-iron crest, black carpet and chairs, collages, hand-painted signage, and a selection of puppets from Tom Sarver, one of Pittsburgh's leading puppeteers. The installation takes up the history of the Pittsburgh-based Lovelace Marionette Theatre

Company (1949–1983), reflecting Olowaska's recent interest in puppet theater, a vanishing form of folk entertainment with deep roots in many traditional societies, including parts of Poland. It is also representative of her wide-ranging practice, which uses art as a way to engage with places and histories.

On view in the Heinz Galleries on the second floor are three paintings from her series called "Applied Fantastic," based on postcards featuring Polish home-knitting patterns from the 1980s. The works underscore the way the patterns reflect a DIY approach to adapting Western style to the limitations of the Eastern Bloc.

ZOE STRAUSS

BORN 1970, PHILADELPHIA, PENNSYLVANIA
LIVES AND WORKS IN PHILADELPHIA, PENNSYLVANIA

Zoe Strauss, *Frick Park, Homestead, PA* (2012), from the series *Homesteading*, 2013



Previously known for her public art happenings and installations, Zoe Strauss took up photography in 2000 when she embarked on a 10-year project called “Under I-95.” She went all-in, devoting her life to the project, and came out the other side an elected member of the famed Magnum Photos cooperative. An epic, open-ended narrative in photographs “about the beauty and struggle of everyday life,” “Under I-95” hinged on an annual, one-day exhibition of Strauss’s street photography (in the form of color photocopies priced at five dollars each) on the concrete pillars under an elevated section of Interstate 95 in South Philadelphia. For the 2013 *Carnegie International*, Strauss has focused her lens on Homestead, Pennsylvania, once home to Andrew Carnegie’s flagship plant, Homestead Steel Works, and the site of the infamous 1892 labor strike. Much diminished since the plant’s 1986 closing, Homestead is now best known for its sprawling

outdoor shopping center, the Waterfront, on the former site of the plant. Strauss has established a portrait studio in Homestead (operational September 2–October 14, 2013), and filled the hallway gallery off of the museum’s Scaife Lobby with photographs of the town’s residents. We are introduced to individuals whose lives have grown up around, thanks to, in spite of, with and without the plant. Strauss’s project—and its photographs—reflects an unswerving commitment to and enjoyment of the people living and working around her. She has also reanimated the Pump House—the historical epicenter of the strike—with a series of projections based on footage from a contemporary steel plant in Wuhan, China. The Pump House, off of E. Waterfront Drive in Homestead, is open to visitors at select times; visit <http://carnegieinternational.org> for details. The video components were made in collaboration with Sharon L. Brown and Wenhua Shi.

DINH Q. LÊ

BORN 1968, HÀ TIÊN, KIEN GIANG, VIETNAM
LIVES AND WORKS IN SAIGON, VIETNAM



As he was filming he got
shot in the eyes and was blinded.

Dinh Q. Lê, still from *Light and Belief: Sketches of Life from the Vietnam War*, 2012

In collaboration with Lê Lam, Quách Phong, Huỳnh Phương Đông, Nguyễn Thụy, Dương Ánh, Vũ Giáng Hương, Nguyễn Toàn Thi, Trương Hiếu, Phan Oánh, Kim Tiến, and Minh Phương, Quang Thọ, Nguyễn Thanh Châu

Dinh Q. Lê's project *Light and Belief: Sketches of Life from the Vietnam War* (2012) is composed of one hundred drawings and paintings made by Vietnamese men and women serving as artist-soldiers on the frontlines of the Vietnam War, accompanied by a documentary film consisting of interviews with the artists and brief animations of some of their drawings and paintings. This collective narrative provides an unusual, personal perspective on what is also known in Vietnam as the *Kháng chiến chống Mỹ* or "Resistance War Against America." Exhibited only once before, in Germany for Documenta 13, *Light and*

Belief is shown here for the first time in the United States. The paintings and drawings present quick and loose reportage of a conflict as it unfolds, while others are meditations in times of repose, rendering life around the edges of war in fine pen-work and sweeping watercolors, serving almost as visual journals. Most poignant are the portraits. Resembling passport photographs or family snapshots, they are records of individual lives and were often kept in a soldier's pocket to be passed on to family members should he or she die in combat. In Lê's documentary, the artists speak with humor, candor, reflection, and a great deal of pride about the cultural history of their country and the power of art. Lê's project is also a personal history, as the artist traces events he escaped as a child when his family fled Vietnam for the United States, where they eventually settled.

BORN 1939, TEHRAN, IRAN
LIVES AND WORKS IN TEHRAN, IRAN

Kamran Shirdel, still from *Qaleh (The Women's Quarter)*, 1966–80



Since the mid-1960s, filmmaker Kamran Shirdel has made bold documentary films that address issues of everyday life, especially in his native Iran. He was originally hired as a filmmaker for the government-sponsored Ministry of Culture and Art under Mohammad Reza Shah Pahlavi in the 1960s, but over the decades has at times been blacklisted, his films banned, censored, and confiscated—ironically in some instances by the same parties that commissioned them. In the late 1950s, Shirdel studied architecture and film in Rome, where he was introduced to Italian Neo-Realist filmmakers and the work of Pier Paolo Pasolini and Michelangelo Antonioni. Like these filmmakers, Shirdel sought to make films that reflected subjects of the common people and

adopted a style of filmmaking shot in the streets using non-actors.

Largely unknown to American audiences, yet influential on an entire generation of contemporary Iranian filmmakers, six of Shirdel's groundbreaking films are brought together in the CMA Theater for the duration of the 2013 *Carnegie International*: *Nedamatgah (Women's Prison)*; 1965); *Tehran Paitakhte Iran Ast (Tehran Is the Capital of Iran)*; 1966–79); *Qaleh (The Women's Quarter)*; 1966–80); *An shab ke barun amad (The Night It Rained)*; 1967–74); *Pearls of the Persian Gulf: Dubai*; 1975); and *Solitude Opus* (2001–2). See synopses and a schedule of daily show times outside of the theater.

BORN 1970, WUHAN, HUBEI, PEOPLE'S REPUBLIC OF CHINA
LIVES AND WORKS IN BEIJING, PEOPLE'S REPUBLIC OF CHINA



He An, *What Makes Me Understand What I Know?*, 2009

Part of an emerging generation of artists born after China's Cultural Revolution and in the midst of an enormous industrial expansion, He An started incorporating neon light-box characters—stolen from the ubiquitous signage of fast-growing cities like Shenzhen and Wuhan—into his artwork in 2000. In his ongoing project, *What Makes Me Understand What I Know?*, begun in 2009, two names are repeated over and over, spelled out in different configurations by combining fragments of disparate signs. One name, that of the artist's father, He Taoyuan, consists of three characters; the other, Miho Yoshioka, the name of a favorite Japanese adult-video actress, is four characters long. *What Makes Me Understand What I Know?* abruptly combines references to the artist's

familial relationship with his father and his anonymous yet intimate relationship with the actress; the alienating urban spaces under hyperdevelopment in China; and memories of home from the artist's new, adopted city of Beijing. Installed in the main lobby (two sets of seven characters) and at the darkened end of a little-traversed hallway adjacent to the CMA Theater (one set), the lighted signs and a video projection documenting events around their extraction evoke both the nighttime city and abandoned alleyways of contemporary megalopolises. Assembled through a rebellious act of self-declaration, the works manifest the artist's will to mark existence in this destabilizing and quickly shifting urban environment.

TRANSFORMAZIUM

FOUNDED 2007, NORTH BRADDOCK, PENNSYLVANIA
DANA BISHOP-ROOT, LESLIE STEM, RUTHIE STRINGER

Art Lending Collection facilitators at the Braddock Carnegie Library, 2013



On view in the museum's main lobby is an introduction to artist collective Transformazium's larger project for the *2013 Carnegie International*. In partnership with the Braddock Carnegie Library—the first public library built by industrialist and philanthropist Andrew Carnegie in the United States—Transformazium has created an Art Lending Collection (ALC) intended as an alternative model for experiencing art, one that fosters a sense of community around intellectual and creative engagement. The ALC includes works donated by artists in the *2013 Carnegie International* as well as local, regional, and national artists. Anyone with an Allegheny County library card is able to borrow the works and take them home and to borrow a pass

to the museum; the works on view in the museum are a changing selection from the ALC curated by members of the Braddock community.

For Transformazium, the ALC is a means to expand discourse by including the perspectives of its patrons, who are representatives of diverse cultural, educational, and class backgrounds in the once-thriving mill town of Braddock. The mobile nature of the project is intended to highlight, through lived experience, the relationship of an artwork to its context.

The Braddock Carnegie Library is located at 419 Library Street, Braddock, PA 15104. The Art Lending Collection is open during all library hours. Call 412.351.6810 for more information.

ERIKA VERZUTTI

BORN 1971, SÃO PAULO, BRAZIL
LIVES AND WORKS IN SÃO PAULO, BRAZIL



Erika Verzutti, *Cinco Ovos (Five Eggs)*, 2013

Erika Verzutti's work reveals the beauty and symbolic power of common objects with enigmatic properties. Interested in the formal qualities of things found in nature, Verzutti transforms fruits and vegetables, with their potential for decay, into more permanent sculptures made of bronze and concrete. In her installation of new work in the Forum Gallery, a totemic tower of eggs implies some absurd ritual commemorating endless reproduction, life and death. Within this shrine-like atmosphere, sculptures of cut gem stones and hieroglyphic tablets illustrating the cycles of the moon augment a sense of ceremonial mystery.

The abundance of forms is arranged in a rather unmonumental way, mostly installed directly on the floor. The intuitive and material qualities of Verzutti's work recalls the mid-20th-century Neo-Concretist movement in her native Brazil, which rejected mechanized and overly intellectual approaches to art making in favor of a sensual, intuitive relationship between the artist and the object. Yet the accumulation of forms subverts the autonomy of a single object, suggesting that the fecundity of the parts is equal to the whole.

WADE GUYTON

BORN 1972, HAMMOND, INDIANA
LIVES AND WORKS IN NEW YORK, NEW YORK

Wade Guyton, installation view of exhibition at Villa Francesca Pia, Zurich, 2011



Wade Guyton makes large-scale artworks that act like paintings and drawings, but that are created using flatbed scanners, desktop computers, and Epson inkjet printers. Guyton has developed a distinct language of motifs including enlarged X's, U's, dots, stripes, and flames that originate in Microsoft Word, Photoshop, or digital scans. Printed on linen that is folded and run (and re-run) through wide-format inkjet printers, the artist's designs meet the physical limitations of automated production technologies and streak, snag, crease, and misalign as the fabric feeds—or is pulled—through. While Guyton's works reflect the flattened and fragmented visual landscape of the screen age in which we live,

as objects they behave like traditional paintings, changing and being changed by our perception of the space in which they appear.

The artist has created five new works for the *2013 Carnegie International*, for two very different rooms. Installed with leather couches from the artist's studio, four of Guyton's works transform the museum's main coatroom—which has been dismantled for the occasion—into an appealing if unlikely lounge area, a space to linger, look, and think. His towering, four-panel work in the sumptuous Gilded Age Founder's Room, on the other hand, interrupts the space's stately opulence. The Founder's Room is open daily from 4 to 5 p.m.

Yael Bartana

BORN 1970, KFAR YEHEZKEL, ISRAEL
LIVES AND WORKS IN AMSTERDAM, THE NETHERLANDS;
BERLIN, GERMANY; AND TEL AVIV, ISRAEL



Yael Bartana, still from *Summer Camp*, 2007

Yael Bartana's films critically examine the social, political, and military rituals of her native Israel, as well as cycles of expulsion and return in a broader historical context. She uses the language of documentary and propaganda films to investigate issues of identity and belonging, occupation and dispossession. Her video installation *Summer Camp* (2007), on view in the Grand Staircase, compresses a two-week-long project of the Israeli Committee Against House Demolitions (ICAHD). It is an annual display of civil disobedience in which a nonsectarian group of volunteers rebuilds the home of a Palestinian family that has been destroyed by the Israeli authorities. This film is followed by an abridged version of

Awodah (1935), a black-and-white Zionist epic film produced to encourage European Jews to relocate to pre-State Israel. Combined, these two films suggest the circular nature of history, and the mobility of symbols and rhetoric across time and space.

Bartana's recent video trilogy *...And Europe Will Be Stunned* (2007–11) imagines the rise of the Jewish Renaissance Movement in Poland (JRMiP). The films stage a propaganda film of a political group that seeks the return to Poland of three million Jews displaced during the World War II era. The trilogy will be shown in the CMA Theater during a special one-time screening event on November 21, 2013, followed by discussion with the artist.

BORN 1944, NEW YORK, NEW YORK
LIVES AND WORKS IN NEW YORK, NEW YORK



Joel Sternfeld, *Dacha/Staff Building, Gesundheit! Institute, Hillsboro, West Virginia, April 2004, 2004*

A pioneer of color photography at the time of its debut in the world of art in the 1970s, Joel Sternfeld is known for his in-depth meditations on uniquely American sites and stories. Sternfeld's *Sweet Earth* (1982–2005) is a series of photographs and accompanying texts that chronicle experimental utopias in the United States, in regions as diverse as California's Mojave Desert, a roof garden in downtown Chicago, and the hills of Western Massachusetts, and from Early American transcendentalist movements to more recent back-to-land endeavors. Whether Sternfeld is examining a religious sect, a government assistance program, or an ecologically minded commune for nature-lovers, the tension between success and

failure is a dominant theme across the series, as are the competing ideologies of individualism and collectivism. Possible responses to these tensions align with the many moods of Sternfeld's photographs: irony, ecstasy, sadness, loneliness, controversy, and frequent abandon. Even so, there are shining moments when pragmatism prevails, and some good can be gleaned from these experiments. Even those communities that are now long gone (Black Mountain College in North Carolina, for instance, is now a Christian boys' camp) can, thanks to Sternfeld's keen eye, leave a lasting and irrevocable trace on our collective unconscious.

BIDOUN LIBRARY

FOUNDED 2009, NEW YORK, NEW YORK
 NEGAR AZIMI, NELSON HARST, BABAK RADBOY, GHAZAAL VOJDANI



Installation of Bidoun Library in the Hall of Sculpture

Founded in 2004, Bidoun is an organization devoted to thinking about arts and culture from the Middle East and its diaspora. In addition to the publication of *Bidoun* magazine, Bidoun engages in educational and curatorial initiatives including film and performance programs, exhibition projects, critical writing residencies and workshops, book publishing, and the project BubuWeb, a collaboration with the avant-garde media archive UbuWeb, which focuses on films from the Middle East. Central to these endeavors is Bidoun Library, a collection of books, magazines, and other printed matter initiated in 2009 that assumes a different form with each iteration. Bidoun Library has described itself as “a presentation of printed matter, carefully selected with no regard for taste or quality, that attempts to document the innumerable ways that people have depicted and defined—slandered, celebrated, obfuscated, hyperbolized, ventriloquized, photographed, surveyed, and/or exhumed—that

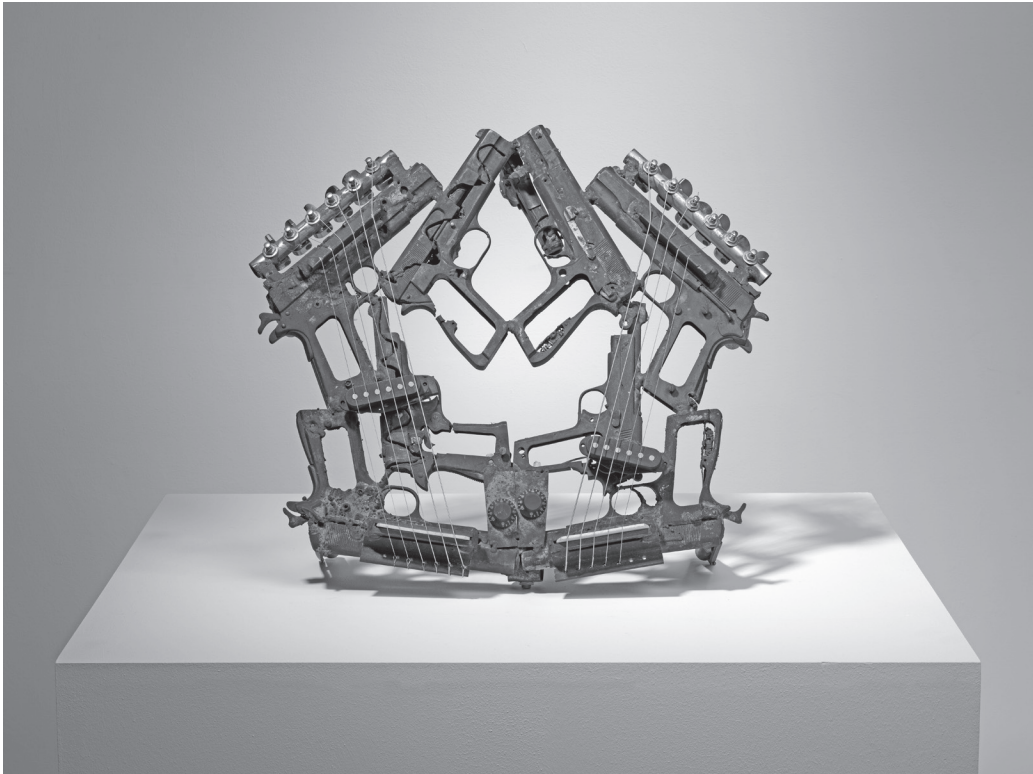
vast, vexed, nefarious construct known as ‘the Middle East.’”

For the *2013 Carnegie International*, the library is installed in the Hall of Sculpture and organized around three themes: “Home Theater” (popular books such as country guides, comic books, romance novels, pulp fiction, joke books); “The Natural Order” (corporate and state publishing, which can sometimes be difficult to tell apart); and “Margin of Error” (books ranging from Cold War-era propaganda to an exhaustive collection purchased on the streets of Egypt a month after the 2011 revolution). A fourth section is devoted to art books, most of which were sent unsolicited to Bidoun; normally displayed in an inaccessible tower, these volumes will be available in the Carnegie Library next door.

You are invited to pick up and peruse the books; please replace them where you found them.

PEDRO REYES

BORN 1972, MEXICO CITY, MEXICO
LIVES AND WORKS IN MEXICO CITY, MEXICO



Pedro Reyes, *Disarm (Double Psalter)*, 2013

Through his socially engaged practice, Mexican artist Pedro Reyes explores the boundaries between the individual and the group, between ordinary experiences and extraordinary moments of interaction. He seeks alternative methods to restore a peaceful society through pedagogy and participation. A recent project, *Palas por Pistolas (Shovels for Guns)*, began in 2007 with a campaign for the voluntary donation of weapons that were then crushed, melted down, and later made into shovels. These shovels were distributed to art institutions, public schools, and cities, where participants used them to plant trees. In 2012,

Reyes took the project further and transformed some 6,700 weapons, most confiscated from the drug war in the city of Juárez, into musical instruments. Reyes's new series, *Disarm* (2012–13), a set of self-playing instruments including drums, a magnetic cello, an elbow, and other more experimental instruments, debuts in the United States in the museum's Hall of Sculpture, where their complex and dark forms stand starkly against the white marble, and their music fills the lofty space. As an artist, Reyes is interested in the purposeful and playful, in turning "agents of death" into "instruments of life."

BORN 1975, SAN JUAN NEPOMUCENO, COLOMBIA
LIVES AND WORKS IN BOGOTÁ, COLOMBIA



Gabriel Sierra, *Untitled* (111.111.111 x 111.111.111 = 12345678987654321),
installation in the Hall of Architecture

Gabriel Sierra's deceptively simple project for the *2013 Carnegie International*—repainting the walls of the monumental Hall of Architecture rich purple and adding discrete sculptural elements—is a conceptual and witty approach to the history of this storied space. Andrew Carnegie established the Hall of Architecture in 1907 to bring likenesses of European masterworks to the people of Western Pennsylvania. "If they cannot go to the objects which allure people abroad," he stated in 1895, "we shall do our best to bring the rarest of those objects to them at home." Containing 150 individual plaster casts of sculptures and monuments from all over the world and over centuries, the Hall creates a disorienting sense of

simultaneous agreement and disagreement among many of the object groupings.

Sierra creates sculptural interruptions within the coherence of built environments, examining the psychic conditions they produce, or, as he puts it, "when physical qualities become an atmosphere." By painting the receding surfaces of the Hall of Architecture purple (as opposed to its previous muted sage green), Sierra articulates the forms and patina of the casts, and coaxes out their complex relationships to architecture, representation, 19th-century globalization, sculpture making, industrialized production, original and copy. It is surreal, formally elegant, and precise.

BORN 1964, BIRKENHEAD, ENGLAND
LIVES AND WORKS IN LONDON, ENGLAND



Mark Leckey, *Made in 'Eaven*, 2004

Mark Leckey's work in sculpture, sound, performance, and video explores the affective power that objects, images, and brands exert on us, as focal points of desire and totems around which identities take shape. Based on his interest in the ways machines increasingly mediate our interpersonal relationships and emulate human attributes, Leckey's contributions to the 2013 *Carnegie International* plumb the precarious divide between the animate and inanimate, the actual and virtual, absence and presence.

Pearl Vision (2012), a video installation on view in the Scaife Lounge on the second floor, centers on the artist's communion with a silvery sound

machine—a beloved Pearl Vision® snare drum—through which he communicates by way of rhythmic pulses of information akin to computer code.

Made in 'Eaven (2004), a 16mm film displayed in the Wertz Gallery, within Carnegie Museum of Natural History's gem and mineral exhibit, similarly revolves around a reflective object of desire: one of artist Jeff Koons's stainless-steel "balloon" bunnies. Among the most coveted objects on the art market, the bunny is brought into Leckey's studio by way of an elaborate digital fabrication, becoming a symbol of value with which the artist converges in virtual space.

SADIE BENNING

BORN 1973, MILWAUKEE, WISCONSIN
LIVES AND WORKS IN NEW YORK, NEW YORK



Sadie Benning, *Locating Centers*, 2013

Sadie Benning has become known for experimental video narratives that explore aspects of identity, memory, and loss. While video has been important to Benning's work, so too is the act of drawing, evident in the handwritten text that appears in the artist's early Pixelvision videos and the video *Old Waves, Record One, Old Waves, Record Two* (2011), made to accompany a record album and shown in the Scaife Galleries.

Benning's recent foray into abstract painting is represented here by the new work *Locating Centers*, on view in the Heinz Galleries. Based on drawings the artist made on the iPhone, blown up in scale, hand-cut, and painted, the 40 paintings

meditate on the relationships between analogue and digital processes. Benning described the series as being inspired by the *International* itself: "I was thinking about being in this international group show, being in Pittsburgh, and how there is no center to such a show—that there is a multiplicity of centers that interlock and overlap. So I was thinking of that in a conceptual way, about the body, and trying to find a middle, and also how that relates to narrative—a beginning, a middle, and an end, as well as a transitional connection between sequences." These themes of inside and outside, and the body as a metaphor, are explored across four separate sequences that comprise one whole.

BORN 1973, TREVISO, ITALY
LIVES AND WORKS IN TURIN, ITALY



Lara Favaretto, *As if a Ruin*, 2012. Installation view in *Chikoun Ahna*, National Museum of Carthage, Tunisia, 2012

Lara Favaretto's sculptural works often intimate a threat of destructive actions. Each of her four confetti cubes, on view in the Heinz Galleries, is made up of nearly 700 pounds of compressed confetti, and will gradually fall apart over the course of the exhibition. Despite the allusions to parties, there is nothing overtly celebratory about Favaretto's confetti; the cubes portend failure, dissolution, and formlessness.

Favaretto also undermines structures associated with building and constructive energy by exaggerating and overstepping the authority and rationality of geometry. In the Scaife Galleries, she

has positioned steel road plates (the kind used during construction projects) on the floor, crushing delicate silk fabric visible through holes at the edges. The slabs share the formal simplicity of Minimalist artist Carl Andre's metal floor pieces (one of which is on view in Scaife Gallery 13), but their more obvious practical function imbues them with a sense of transgression, or even menace (hinting at a hole in the gallery floor). Favaretto forces an awkward reckoning between the building blocks of industry, engineering, and social order and the charged energy of spectacle.

ZANELE MUHOLI

BORN 1972, UMLAZI, SOUTH AFRICA
LIVES AND WORKS IN JOHANNESBURG, SOUTH AFRICA



Zanele Muholi, *Faces and Phases*, 2006–13

Zanele Muholi began her photographic series *Faces and Phases* in 2006, working first in the townships of South Africa and then beyond, giving visibility to the various faces of black LGBTI communities around the world. A self-described “visual activist,” Muholi sees her work in photography and film as a lifetime endeavor aimed at redefining the face of Africa both within and outside the continent. In 1989, the South African photographer David Goldblatt founded the Market Photo Workshop in Johannesburg. He focused the workshop on those who, disadvantaged by apartheid, might not have had access to educational

programs promoting visual literacy. Muholi came through the workshop, and subsequently combined her skills as a photographer with a commitment to fighting the violence against LGBTI people that remains prevalent in regions of South Africa. Muholi’s photographs give visual credence to communities that too often are invisible. She composes her subjects in elegant yet assured postures, in front of purposeful backgrounds of fabric or industrial materials. The bold and honest portraits of *Faces and Phases* announce a collective front of incredible magnitude.

BORN 1969, ISLIP, NEW YORK
LIVES AND WORKS IN SAN FRANCISCO, CALIFORNIA



Vincent Fecteau, *Untitled*, 2012

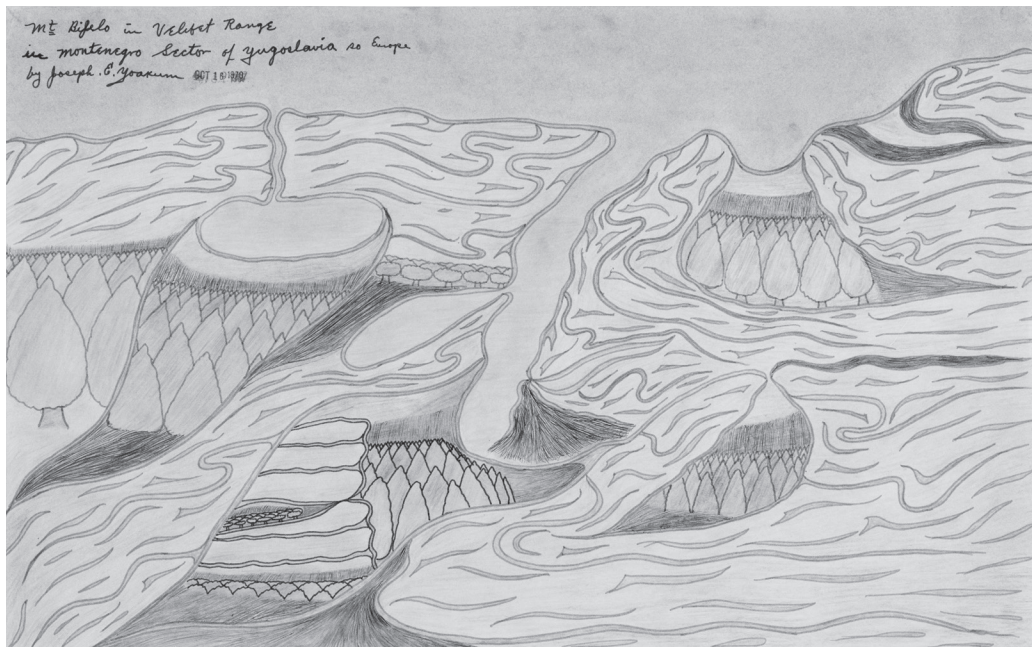
Vincent Fecteau practices a seemingly humble yet inventive form of formally confounding sculpture. His earliest work, reminiscent of architectural models, comprised magazine images collaged to various surfaces, ricocheting material allusions and tactile possibilities around the small worlds he created. Since the 2000s, Fecteau has eschewed collaged representational elements and perishable materials in favor of abstraction and sturdier papier-mâché construction, while never leaving behind the ability to embed layers of allusive potential. This mini-survey of works from the last seven years highlights Fecteau's distinct

formal language. Wrought on an intimate scale and rendered in both elegant and playfully awkward muted color schemes, the taut outcroppings and dark crevices are connected through illogical turns of surface and recess. Though each sculpture is kin to the next, they exhibit a vast array of dispositions; some sit lonely, others feel complete and abundant, while others assert a near-corporeal presence almost aggressively. While the artist's hand is evident in each uniquely shaped and beautifully painted form, the energy that each object exudes from within extends beyond its surface.

JOSEPH YOAKUM

BORN 1890, ASHGROVE, MISSOURI

DIED 1972, CHICAGO, ILLINOIS



Joseph Yoakum, *Mt. Bifelo in Velibet Range in Montenegro Sector of Yugoslavia*, October 16, 1970

Joseph Yoakum was a self-taught artist and master storyteller who claimed to have traveled the world “four times over,” crisscrossing North America, Europe, Asia, and Australia during the 1910s and ‘20s as a circus advance man, soldier, train porter, hobo, stevedore, and stowaway. He started drawing in 1962, when he was in his 70s, and thereafter made one or two drawings a day until his death in 1972. Some were portraits of people he admired or identified with, but most were landscapes: intuitive, undulating scenes composed of sinuous lines, intricate patterns, and preternatural pastel tones, each labeled with geographical and anecdotal details

that locate them within Yoakum’s visionary world picture. Yoakum’s experience of internationality and foreignness, discovery and wonderment is rare today, and he embraced all he saw, heard, and read as his own. He has been revered by several generations of artists, beginning in the late 1960s with the Chicago Imagists. The 57 drawings assembled in the Heinz Galleries for the *2013 Carnegie International* represent a cross section of Yoakum’s vast body of work; the largest exhibition of his drawings in decades, it offers a unique opportunity to bring this important “artist’s artist” back to broader attention.

BORN 1969, PARIS, FRANCE
LIVES AND WORKS IN BRUSSELS, BELGIUM

Pierre Leguillon, detail of *A Vivarium for George E. Ohr*, 2013



An artist, curator, and writer, Pierre Leguillon has since the early 1990s been best known for his “Diaporamas.” These slideshows are composed of the artist’s snapshots that, through juxtaposition, suggest unexpected connections and new classification systems. Like a vaudevillian, Leguillon has traveled around the world presenting his slideshows and transforming the slide-lecture format into an enlightening, poetic, and witty form of performance art. For the *International*, Leguillon presents his acclaimed slideshow performance *Non-Happening after Ad Reinhardt* as a special one-time event on Saturday, November 9, 2013.

Also on view are two new installations: *A Vivarium for George E. Ohr* and *Jean Dubuffet Typographer*. Occupying a large diorama case in the Heinz Galleries, *A Vivarium* includes 31 ceramic

objects by the famous “mad potter of Biloxi,” George E. Ohr (1857–1918). Hovering around the vitrine like animals or actors in a ghost town, they literally lay out the moment when pottery became art and eccentric self-promotion became a new business model.

Jean Dubuffet Typographer transforms an existing case in Carnegie Museum of Natural History’s Hall of Botany into a “landscape” of printed material. Designed by renowned French artist and entrepreneur Jean Dubuffet (1901–1985), these books, posters, announcement cards, and pamphlets were branded by his signature handwritten “typefaces.” Both displays, which examine the ways artists skillfully staged individuality and authenticity for commercial reasons, are particularly relevant in our own era, obsessed with self-promotion.

BORN 1962, LONDON, ENGLAND
LIVES AND WORKS IN LONDON, ENGLAND



Sarah Lucas, *Stars at a glance*, 2007

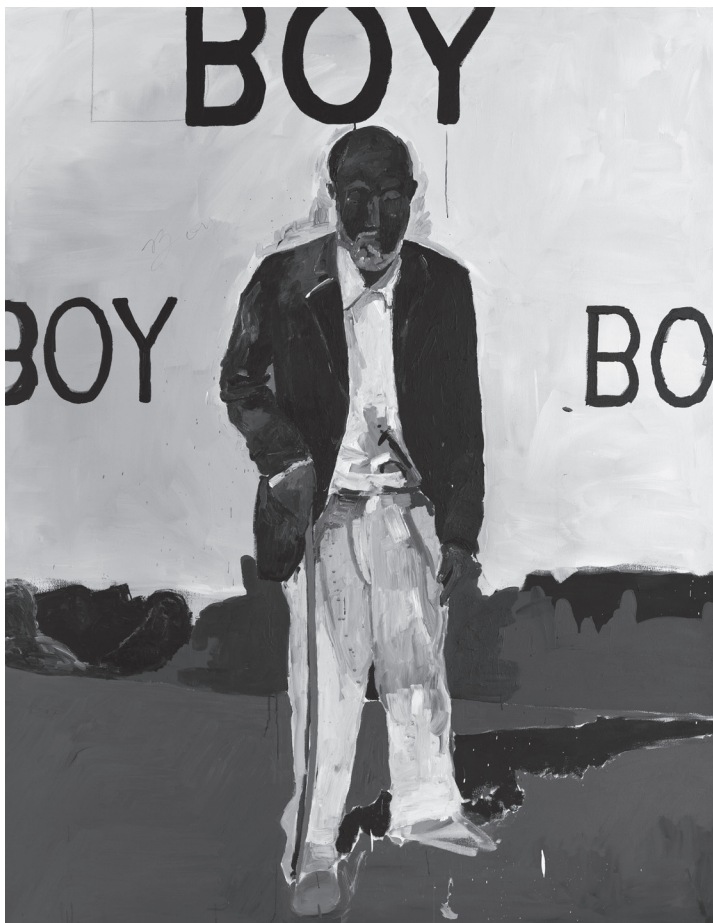
Sarah Lucas first gained fame in the early 1990s as one of the now-famous Young British Artists (YBAs), who combined ambitious art with an irreverent attitude informed by the politics, music, and subculture of the 1980s. A big part of the immediate appeal of Lucas's sculptures stemmed from her bold use of iconic images derived from popular culture and our fantasies: genitals and cropped body parts, food and cigarettes, and the uncanny aspects of so-called everyday life. Representative of her earlier work is *Ace in The Hole* (1998), in which four exhausted stuffed figures sit in sexually suggestive positions on chairs, headless and thus literally absent-minded.

Lucas's more recent sculptures, entitled *NUDs*, consist of tights stuffed with cotton and wire by

which they can be intertwined to look like elaborately knotted legs and arms. Displayed on precisely composed plinths, they refer less to youth and subculture than to a modernist sculptural tradition. One of the core tasks of sculpture is the transformation of the human body into an object. For centuries, this transformation was coded by the masculine eye and executed by men. Lucas embraces this tradition with irreverence, even contempt. She abandons the canonical form, mocks the celebratory use of material such as bronze or marble, and replaces the heroic with the flabby. One can argue that if traditionally sculptures transform the (female) body into an object, Lucas transforms the object back into a body.

HENRY TAYLOR

BORN 1958, OXNARD, CALIFORNIA
LIVES AND WORKS IN LOS ANGELES, CALIFORNIA



Henry Taylor, *That Was Then*, 2013

Henry Taylor lets the world into his Los Angeles studio, and onto every surface and object there—cigarette boxes, bottles, furniture, and stretched canvases. He makes no sacrosanct distinctions between iconic historical figures and the person sitting in front of him. People from the neighborhood might wander in and become the subject of a portrait alongside Eldridge Cleaver, an early leader of the Black Panther Party, or the artist's son. Taylor's work is fast, rough, and voracious. All subjects of interest to him are painted into flat, heavily worked, and lively grounds; they are embedded and yet they jump off the surface.

There is junk and beauty and history and most of all people everywhere—conjuring all kinds of times and places and attitudes. African American subjects, past and present, populate many of Taylor's large paintings. While the expressive brushstrokes, exaggerated (or generalized) expressions, and fragmentary surroundings all signal emotion and psychological layers, the speed and surface of his works reveal a series of fluid exchanges: between snapshots, history, and present-day encounters; friends and strangers; and stuff that was found or remembered and then fixed into painting.

BORN 1975, NEW YORK, NEW YORK
LIVES AND WORKS IN NEW YORK, NEW YORK



Taryn Simon, detail of *Birds of the West Indies*, 2013

Taryn Simon investigates the impossibility of absolute understanding by exploring the disorienting and ambiguous spaces between image and text. Her medium consists of three elements: image, text, and graphic design. Recent projects include an archive mapping the relationships among chance, blood, and other components of fate (*A Living Man Declared Dead and Other Chapters, I–XVIII*; 2011) and a catalogue of more than one thousand objects seized upon entering the United States at John F. Kennedy Airport over a five-day period (*Contraband*; 2010).

Her most recent project, *Birds of the West Indies* (2013), premiering at the 2013 *Carnegie International*, presents a visual inventory of three recurring

elements in the James Bond films between 1962 and 2012: women, weapons, and vehicles. The title of the work, *Birds of the West Indies*, references the title of a 1936 taxonomy by ornithologist James Bond. Ian Fleming, an active bird watcher living in Jamaica, appropriated the author's name for his novel's lead character, citing it as "ordinary," "brief," "Anglo-Saxon," and "masculine." This was the first replacement in a series of substitutions central to the evolution of the Bond narrative. This database of interchangeable variables used in the production of fantasy underlines how they function as essential accessories to the myth of the seductive, powerful, and invincible Western male.

BORN 1964, NEW DELHI, INDIA
LIVES AND WORKS IN NEW DELHI, INDIA

Amar Kanwar, still from *A Love Story*, 2010



Amar Kanwar's films and installations address trauma, history, and conditions of conflict through experimental, often poetic, narration and documentary forms. Many of his works deal explicitly with the Indian subcontinent, while others address zones of conflict and violence in neighboring countries, often mixing historical footage, personal testimony, and lyrical cinematography. While a voice of protest, he routinely examines the complex historical, psychological, ethical, and emotional origins and consequences of violence.

The Scene of Crime (2011) focuses on the brutal interventions being performed by multiple state-backed industrial corporations on the landscape of

the Indian state of Odisha. Kanwar meditates on the landscape in question, providing oblique and specific "evidence" of the ongoing displacement and devastation of this terrain. A central component of Kanwar's *Sovereign Forest* multimedia installation, *The Scene of Crime* seeks to understand if art can be a recognized effective response to economic and ecological crime.

Described by Kanwar as the "companion, the prelude, and the postscript to *The Scene of Crime*," *A Love Story* (2010) explores the formal elements of time, narrative, and sequence as well as themes of human isolation and connection amid an epically filmed study of a garbage dump on the outskirts of New Delhi.

BORN 1942, XI'AN, SHA'ANXI, PEOPLE'S REPUBLIC OF CHINA
 DIED 2010, XI'AN, SHA'ANXI, PEOPLE'S REPUBLIC OF CHINA



Guo Fengyi, installation of drawings in the Heinz Galleries

Guo Fengyi retired from her work in a factory for health reasons at the age of 45. As a mother of four, she started painting and drawing at home without formal training. Initially these works were a way of dealing with her health issues, employing *I Ching* and *Qigong*, a practice rooted in philosophy, martial arts, and medicine, which combines breath, movement, and meditation to achieve balance and a calm, mindful state. With energetic movement and lines, she drew figures on a sheet of paper, starting at the

center and working her way up and down as if tracing a body's map, its flow of energy, thoughts, and blood circulation. In the process, the figure transforms into a vertiginous landscape, where lines spread out and curl to form waves, trees, faces, and bodies. Guo's unique and eccentric weaving together of diverse fields of knowledge constitutes a striking form of self-empowerment. A philosopher, healer, and artist, she created drawings that function as cosmic diagrams, healing devices, and art.

BORN 1965, VERDUN, FRANCE
LIVES AND WORKS IN NEW YORK, NEW YORK

Nicole Eisenman, installation in the Hall of Sculpture Balcony



The work of Nicole Eisenman spans the absurd and abject to the introspective and irreverent, drawing on sources as varied as the iconography of classical myths and popular culture in general. Her paintings and sculptures vacillate between the depiction of a world rooted in the visual language of art history and a forthright, comedic, and critical meditation on contemporary life. Epic subjects worthy of history painting, such as icy arctic expeditions, go hand in hand with scenes of family dinners or casual gatherings of friends at a beer garden. Eisenman is a historian at will, freely taking from predecessors such as Baroque history painting, allegorical genre painting,

Social Realism, and the figurative work of visionary artists like Philip Guston and Francis Picabia. The *2013 Carnegie International* brings together a group of Eisenman's paintings, spanning her career from the early 1990s to 2011, on the balcony of the Hall of Sculpture. Like the relics of classical antiquity that surround them, seven of her recent sculptures—freestanding or occupying open plinths along the balustrade—evoke an archaeological playground of modern times. Both bodies of work demonstrate Eisenman's uncanny capacity for capturing the joy, pain, embarrassment, and ecstasy of being human.

FOUNDED 1994, TOKYO, JAPAN
TAKAHARU TEZUKA AND YUI TEZUKA



Tezuka Architects, *Fuji Kindergarten*, 2007, Tachikawa, Japan

Takaharu and Yui Tezuka design buildings that make efficient use of resources, open interiors out to the exterior world, and facilitate playful activity. The Fuji Kindergarten, completed in suburban Tokyo in 2007, takes advantage of its plan to create an oval roof deck accessible from the generous patio and, via skylights, from the classrooms below. Children are allowed to run at will across the roof and can descend directly to the patio by a slide. The construction of the main building entails no solid walls and allows, by the insertion of tiny courtyards, for mature zelkova trees to remain in place.

For the 2013 *Carnegie International*, an immersive installation by Tezuka Architects in the Heinz Architectural Center re-presents both the kindergarten and an adjacent pavilion (*Ring Around a Tree*, 2011) used for teaching foreign languages. The installation's curtain defines a closed yet moldable space and functions as a screen for projections of the architects' film of Fuji Kindergarten. The inside hosts a soft mat and balloons, allowing play, tactile experience, and spatial exploration so important in a time when education has become more and more obsessed with sitting still and staring at screens.

29/30

EI ARAKAWA

BORN 1977, FUKUSHIMA, JAPAN
LIVES AND WORKS IN NEW YORK, NEW YORK

HENNING BOHL

BORN 1975, OLDENBURG, GERMANY
LIVES AND WORKS IN HAMBURG, GERMANY

Ei Arakawa and Henning Bohl, still from *Helena and Miwako*, 2013



Helena and Miwako is a sci-fi road movie made by artists Ei Arakawa and Henning Bohl, in collaboration with Arakawa's mother, Miwako; his brother, Tomoo; and Bohl's 10-year-old daughter, Helena. The personal histories of this family-like unit unfold, along with questions surrounding generations and parenthood, over their three-week tour of historical playground structures throughout Japan. Featured prominently are the playgrounds and kindergartens of Japanese architect Mitsuru Senda (born 1941), the innovative designer of play environments for children, which are considered progressive models for behavior and education (photographs of Senda's work are shown in *The Playground Project* exhibition in the adjacent gallery). The group's travels focus on the now-infamous

prefecture of Fukushima, Arakawa's home town and site of the 2011 earthquake and tsunami that caused widespread destruction and triggered a nuclear power plant disaster. The film and the present installation combine three different practices, all interested in transformation caused by puzzlement: Arakawa's work is rooted in performance as a way to collaboratively disentangle structures (and refers to historical movements like Jikken Kobo or Gutai); Bohl produces offhandedly elegant objects that play with their status as art, design, everyday objects, educational devices, décor, or furniture; and Senda's architectural practice and playground design has at its center the desire to create porous spaces for various experiences, especially dizziness.

BORN 1978, TEHRAN, IRAN

LIVES AND WORKS IN DUBAI, EMIRATE OF DUBAI, UNITED ARAB EMIRATES



Rokni Haerizadeh, *My Heart Is Not Here, My Heart's in The Highlands, Chasing The Deers*, 2013

While on a trip out of the country for a gallery exhibition of his work, Iranian artist Rokni Haerizadeh received a call from a friend warning him and his brother, also an artist, not to return: their work had been seized from a private collection in Tehran. Now living in Dubai, Haerizadeh has not returned to Iran since, although his paintings, drawings, and animations draw heavily on the painterly traditions of Persia. For each of his animations, Haerizadeh painstakingly hand-paints and draws over thousands of found images. In *Just What Is It that Makes Today's Homes So Different, So Appealing?* (2010–11), he transforms media imagery of protest, disaster, and violence from the 2009 Iranian demonstrations into fairy tales of sensual delights, where human heads of protestors and newscasters alike are replaced with those of animals. Depicted is the shooting of a

young woman named Nada, a bystander who became the face of innocent resistance when her death was captured on camera and broadcast around the world.

A more recent animation, *Reign of Winter* (2012–13), debuting at the 2013 Carnegie International, takes on the subject of the British royal wedding of Prince William and Kate Middleton. Both videos are on view on the second floor of the Grand Staircase, where they are surrounded by a selection of drawings, like torn pages from an ongoing visual manuscript or diary of contemporary life. Interrogating the voyeuristic role of the spectator and his or her ethical stance as a passive consumer of media, Haerizadeh's drawings and animations transform found material into timeless parables, taking images out of context and turning conventional moral codes on end.

BORN 1967, HUNTINGTON BEACH, CALIFORNIA
LIVES AND WORKS IN LOS ANGELES, CALIFORNIA



Frances Stark, wall graphic for Bobby Jesus's *Alma Mater b/w Reading the Book of David and/or Paying Attention Is Free*, 2013

Frances Stark creates artwork that is deeply rooted in language, poetry, and the ways we make sense of the experiences of everyday life. Commingling text and image, her practice often blurs the line between her work and personal life and takes inspiration from a range of sources including literature, art history, and pop music. Until recently, Stark's works most often took the form of collages, drawings, magazine spreads, and posters that reflect on the creative process as an act of translation, as well as the gender associations of domestic and professional spaces such as the artist's studio. More recently, she has started to produce videos, slideshows, and audio pieces that are startling in their bold engagement with the

outside world. Her breakout work in this vein, *My Best Thing* (2011, acquired by Carnegie Museum of Art in 2012), animates a series of Stark's flirtatious chat-room encounters, which put "dirty" talk on the same level as philosophical discussions and political thinking. The artist's newest video installation, *Bobby Jesus's Alma Mater b/w Reading the Book of David and/or Paying Attention Is Free* (2013), makes its debut at the 2013 *Carnegie International*. Continuing her "brazen pursuit of unlikely alliances," the work centers on a text projection based on conversations with Bobby, a self-described resident of "planet 'hood" who has become her studio apprentice and friend.

BORN 1949, ABBOTSFORD, BRITISH COLUMBIA, CANADA
LIVES AND WORKS IN VANCOUVER, BRITISH COLUMBIA, CANADA



Rodney Graham, still from *The Green Cinematograph (Programme 1: Pipe smoker and overflowing sink)*, 2010

Rodney Graham's work draws from literature, philosophy, music, cinema, and art history to conjure uncanny manifestations of culture through visual quotation and disguise. In a series of photographic light boxes and videos, the artist adopts various personae, using period dress, décor, and highly emblematic accoutrements to channel archetypal characters.

The Pipe Cleaner Artist, Amalfi, '61 (2013), on view in Scaife Gallery 13, for instance, references two iconic images of 20th-century artists: one by Man Ray of Jean Cocteau ominously handling a headlike pipe-cleaner sculpture, and one a studio shot of Danish

CoBrA artist Asger Jorn poised in a wicker chair within a rustic Mediterranean studio. In a different mode, *The Green Cinematograph (Programme 1: Pipe smoker and overflowing sink)* (2010) in Scaife Gallery 14 tests the Kuleshov Effect, a montage or editing technique that leads the viewer to connect two unrelated scenes. Shown on a customized projector and looper, the film cuts back and forth from Graham smoking a pipe in an armchair to a kitchen sink overflowing with bubbles, suggesting visual, narrative, and metaphorical implications between the two images.

BORN 1947, BELGRADE, YUGOSLAVIA (NOW SERBIA)
LIVES AND WORKS IN ZAGREB, CROATIA



Mladen Stilinović, installation of *Bag—People and Exploitation of the Dead* in Gallery One

On view in Gallery One in the Scaife Galleries is a succinct retrospective of the work of Croatian artist Mladen Stilinović. Since the 1970s, Stilinović has practiced a quixotic interrogation of power, or, as he calls it, “the language of politics.” His omnivorous approach to art making—with major works in nearly all media, including drawing, painting, photography, performance, and text—demonstrates a fluent contribution to cultural and political dialogues spanning Yugoslavian socialism, the capitalist diaspora, and contemporary globalism (and a good amount of wry, very human humor). In 1975, along with his brother and four other Zagreb-based artists, Stilinović founded the Group of Six Artists, who would become known for their “exhibition-actions”—spontaneous

happenings such as displaying in-process artworks in unexpected public places—which subverted the constrictive socialist cultural-politic by insisting on transparency and public discourse. These early destabilizing strategies have remained a major component of Stilinović’s practice as he has called into question ideological power created by and maintained through symbolism, bureaucracy, and language. Among a forest of political signs, the figure of the artist and the relationship between labor, creativity, and cultural value further permeate his work. By focusing on specific yet shared features of life, such as language, food, labor, time, and currency, Stilinović’s accessible tactics of critique make him a unique voice.

BORN 1985, BASEL, SWITZERLAND
LIVES AND WORKS IN ZURICH, SWITZERLAND



Tobias Madison belongs to a new generation of artists who use video, software, and new media as tools for continuous recording, distribution, dismantling, and thinking. Often, Madison's artworks are produced through collaborative effort with an ever-growing network of people: artists, friends, musicians, designers, students, or people met by chance.

For the 2013 *Carnegie International*, Madison worked with Carnegie Museum of Art staff educators to conduct a week-long workshop with the Neighborhood Youth Outreach Program (NYOP), an after-school class for children from the nearby urban community of Wilkinsburg. The participating students collaborated with the artist to produce an abstract film centering on the production process

itself: the main actors were sound, light, props, film, and movement. With artist Flavio Merlo (Swiss, b. 1990), Madison has created the sculptural installation on view in the Grand Staircase, a space that heralds Andrew Carnegie's power, ornamented with murals that celebrate the rewards of hard work. Madison meets this language of top-down glorification by carving out serious, chaotic, and irreverent yet inclusive spaces for action and interaction that are able to push through established ways of thinking. Quite certainly, the Grand Staircase was never planned to host a work co-produced by an after-school class from Wilkinsburg, yet it is the perfect home for it.

THE PLAYGROUND PROJECT

THE HEINZ ARCHITECTURAL CENTER

Installation view of *The Playground Project*, The Heinz Architectural Center



The Playground Project, a component of the 2013 *Carnegie International* on view in the Heinz Architectural Center, presents some of the most outstanding and influential playgrounds from Europe, the United States, and Japan from the mid-20th century. They challenge the way the way we approach childhood, risk, public space, and education in our own time. The project also highlights the concept of play as an important way of thinking, one that has influenced the development of the *International*. One outcome is the addition of a Lozziwurm, a play sculpture from 1972, in front of the museum.

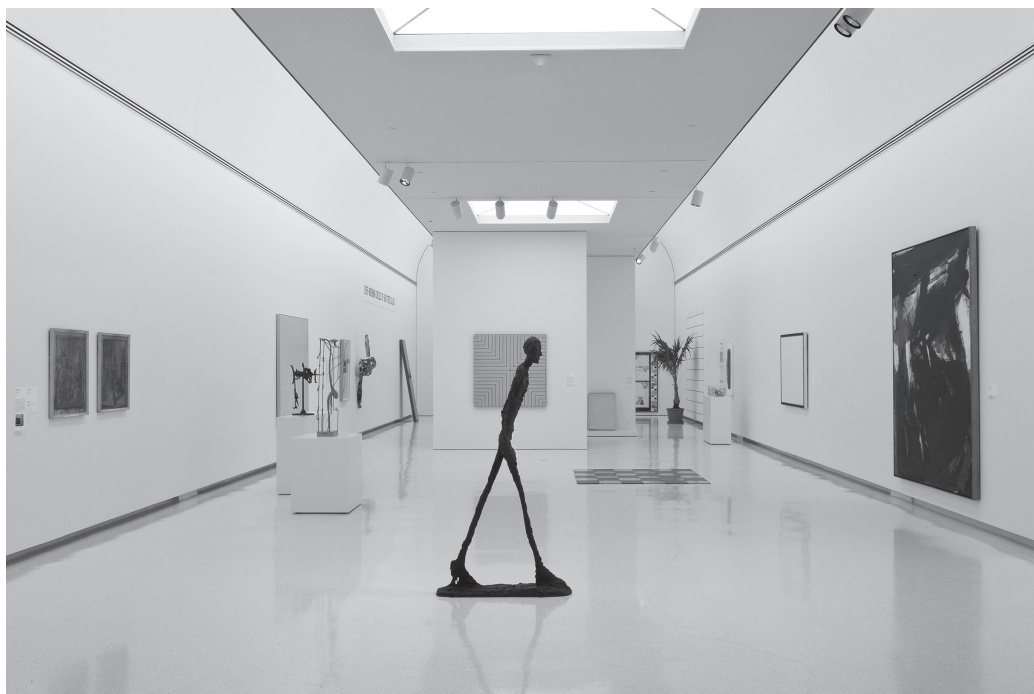
Starting in June 2013, this presentation of the most innovative playgrounds of the last century

inspired Carnegie Museum of Art's summer art and architecture camps; a changing selection of projects created by museum campers is on view in the galleries. Children, teenagers, and families are invited to work playfully with the museum's ARTventures program throughout the run of the exhibition.

The Playground Project also includes two installations by 2013 *Carnegie International* artists: an immersive environment by Tezuka Architects and a sci-fi road movie revolving around playgrounds by Ei Arakawa and Henning Bohl.

THE MODERN AND CONTEMPORARY COLLECTION

SCAIFE GALLERIES



Installation view of the modern and contemporary collection, Scaife Galleries

This exhibition from Carnegie Museum of Art's collection of modern and contemporary art is a component of the *2013 Carnegie International*. The newly reinstalled Scaife Galleries present some of the museum's key holdings of modern and contemporary art, and highlight stories from the museum's unique history. Central to this history is the *Carnegie International*, launched by Andrew Carnegie in 1896 to bring the best contemporary art to the people of Pittsburgh and to his newly founded museum. The galleries were reinstalled by the exhibition curators to feature important acquisitions from past *Internationals* and to examine their place in the major art movements of the last 90 years.

There are places in the galleries where the story of the *Carnegie International* is joined by other

important moments from the museum's history, including the presentations of early 20th-century photography, particularly documentary work that emerged in Pittsburgh; and experimental film from the 1950s–70s, supported by the museum's groundbreaking Film Section. The galleries also feature works by artists who have participated in other exhibitions the museum has mounted, including the Forum Gallery program, an ongoing project space initiated in the early 1990s that is central to the contemporary art program beyond *International* exhibitions.

Works by seven *2013 Carnegie International* artists are installed among the works on view here, bringing the past in conversation with the art of our own time.

DAILY GUIDED EXHIBITION TOURS

Beginning Sunday, October 6, 2013
Tuesday–Sunday, 1:30–2:30 p.m.
Free with museum admission.
Meet in the Museum of Art Lobby.

EXPAND YOUR GALLERY EXPERIENCE

Hear directly from *2013 Carnegie International* artists and curators about their work and process through informal behind-the-scenes interviews and documentary videos.

On your iPhone or iPod:
Download the museum's free new companion app from the Apple App Store (Search: CMOA), which contains dynamic audio and video, as well as museum news and information about visiting.

On your Android:
Log on to
<http://carnegieinternational.org> to access the same exhibition content contained in the museum's app.

On a Museum of Art Device:
Pick up an iPod with the museum app pre-loaded for free in the museum lobby. Look for the mobile loaning station with the smartphone icon or ask a museum staffer.



Once you're in the galleries, look for this icon on object labels in the gallery. Whether you're using the app or the website, key in the 4-digit object number that appears on the label into the search field to learn more about the work you're viewing.

Please be respectful of other visitors while listening to multimedia content. Earbuds are available for purchase in the Museum of Art Store.

TAKE THE EXHIBITION WITH YOU

The *2013 Carnegie International* website and the museum's companion app are designed to be used both when you're here with us in the gallery and when you're at home. Discover artists; learn about artwork; and stay up to date on programs, events, and classes. Use our digital offerings throughout the run of the exhibition to stay connected and get ongoing updates.

SHARE

Visitors are welcome to capture still photography for personal, noncommercial use, although photography of certain artworks (indicated with this symbol  on the label) is not permitted. Please be respectful of other visitors while taking photographs.

Tag your photos:
#carnegiemuseum #cmoa #ci13

PROGRAMS

A current list of exhibition-related events, artist lectures, performances, classes, and workshops for teachers is available online at <http://carnegieinternational.org>.

CATALOGUE

A 356-page, richly illustrated catalogue is available at the museum store, featuring original interviews and in-depth texts on the 35 artists from 19 countries featured in the *2013 Carnegie International*; essays by the exhibition curators Daniel Baumann, Dan Byers, and Tina Kukielski; and texts on *The Playground Project* and the museum's modern and contemporary collection. Price: \$39.95.

MEMBERSHIP

Members enjoy free museum admission. To become a member, call 412.622.3314.

GROUP VISITS

Call the group visits office at 412.622.3289 to schedule a guided tour of the exhibition for your adult, community, or school group.

CARNEGIE CAFÉ

Tuesday–Saturday, 10:30 a.m.–3:30 p.m. (open late on Thursdays, until 7 p.m.); Sunday, closed

FOSSIL FUELS CAFÉ

Tuesday–Saturday, 10 a.m.–4 p.m.; Sunday, noon–4 p.m.

STORE

Shop the museum store for the exhibition catalogue, books on contemporary art, tote bags, t-shirts, and unique gifts.

Major support for the 2013 *Carnegie International* has been provided by the A. W. Mellon Charitable and Educational Fund, The Fine Foundation, the Jill and Peter Kraus Endowment for Contemporary Art, and The Henry L. Hillman Fund. Additional major support has been provided by The Friends of the 2013 *Carnegie International*, which is co-chaired by Sheila and Milton Fine, Jill and Peter Kraus, and Maja Oeri and Hans Bodenmann.

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, and Highmark Blue Cross Blue Shield.

The 2013 *Carnegie International* gallery guide has been generously sponsored by Mr. and Mrs. Aaron Levine.

IMAGE CREDITS

(1) © Phyllida Barlow. Courtesy of the artist and Hauser & Wirth; (2) Courtesy of the artist; Metro Pictures, New York; and Foksal Gallery Foundation, Warsaw; (3) Courtesy of the artist; (4) Courtesy of the artist and Shoshana Wayne Gallery, Santa Monica, California; (5) Courtesy of the artist; (6) Courtesy of Leo Xu, DSL Collection, and Mr. Kwong Yee Leong; (7) Courtesy of the artist; (8) Courtesy of the artist and Galeria Fortes Vilaça, São Paulo; (9) Courtesy of the artist. Photo: Gunnar Meier; (10) Courtesy of the artist; Annet Gelink Gallery, Amsterdam; Sommer Contemporary Art, Tel Aviv; and Petzel Gallery, New York; (11) Courtesy of the artist and Luhning Augustine, New York; (12) Photo: Bryan Conley; (13) © Pedro Reyes. Courtesy of Lisson Gallery, London; (14) Photo: Bryan Conley; (15) Courtesy of the artist; Gavin Brown's enterprise, New York; Galerie Daniel Buchholz, Cologne; and Cabinet Gallery, London; (16) Photo: Bryan Conley; (17) Courtesy of the artist and Galleria Franco Noero, Turin. Photo: Vipul Sangoi; (18) © Zanele Muholi. Photo: Bryan Conley; (19) © 2012 Vincent Fecteau; (20) Courtesy of Fleisher/Ollman Gallery, Philadelphia; (21) Photo: David D'Agostino; (22) © Sarah Lucas. Courtesy of Sadie Coles HQ, London; (23) Courtesy of the artist and Blum & Poe, Los Angeles; (24) Photo: Bryan Conley; (25) Courtesy of Marian Goodman Gallery; (26) Photo: Bryan Conley; (27) Photo: Bryan Conley; (28) Courtesy of Tezuka Architects; (29/30) Courtesy of Ei Arakawa © Ei Arakawa and Henning Bohl; (31) Courtesy of the artist and Gallery Isabelle van den Eynde, Dubai; (32) © Frances Stark. Courtesy of the artist and Gavin Brown's enterprise, London; (33) Courtesy of 303 Gallery, New York; (34) Photo: Bryan Conley; (35) Photo: David D'Agostino; (The Playground Project) Photo: Tom Little; (The Collection) Photo: Tom Little