

## Images full credit line & copyright

### About the Collection:

#### **Paul Chan**

*3rd Light* (from *The 7 Lights*, 2005 – 07), 2006

Table and digital color video projection (silent, 14 min.)

Dimensions variable

Installation view: The Luminous Interval, Guggenheim Museum Bilbao, April – September 2011

©Paul Chan

Courtesy Greene Naftali Gallery, New York

Photo: Erika Ede

### Tenets:

#### **Thomas Hirschhorn**

*Cavemanman*, 2002

Wood, cardboard, packing tape, aluminum foil, books, posters, videos, mannequins, cans, shelves, spray paint, fluorescent light fixtures

Dimensions variable

Installation view: The Luminous Interval, Guggenheim Museum Bilbao, April – September 2011

©Thomas Hirschhorn

Courtesy Gladstone Gallery, New York

Photo: Erika Ede

### Exhibitions homepage:

#### **Ernesto Neto**

*It Happens When the Body is Anatomy of Time*, 2000

Lycra tulle, clove, cumin, saffron

355 x 1060 x 940 cm

Installation view: From Death to Death and Other Small Tales,

Scottish National Gallery of Modern Art, Edinburgh, December 2012 – September 2013

©Ernesto Neto

Courtesy Tanya Bonakdar Gallery and Galeria Fortes Vilaça

❖ Exhibition: **Keeping it Real**

An Exhibition in Four Acts: The D.Daskalopoulos Collection  
10 June 2010 – 22 May 2011, Whitechapel Gallery, London

All images are installation views and must be credited as follows (\*where exception copyright appears underneath the image's captions):

**Act 1:**

Installation view: Keeping it Real: Keeping it Real: An Exhibition in Four Acts: Act 1: The Corporeal,  
10 June – 5 September 2010, Whitechapel Gallery, London  
©Whitechapel Gallery, Photo credit: Patrick Lears, 2011

**Act 2:**

Installation view: Keeping it Real: Keeping it Real: An Exhibition in Four Acts: Act 2:  
Subversive Abstraction, 17 September – 5 December 2010, Whitechapel Gallery, London  
©Whitechapel Gallery, Photo credit: Patrick Lears, 2011

**Act 3:**

Installation view: Keeping it Real: Keeping it Real: An Exhibition in Four Acts: Act 3: Current  
Disturbance, 17 December 2010 – 6 March 2011, Whitechapel Gallery, London  
©Mona Hatoum, Photo credit: Patrick Lears, 2011  
Courtesy White Cube, London, and Alexander and Bonin, New York

**Act 4:**

Installation view: Keeping it Real: Keeping it Real: An Exhibition in Four Acts: Act 4: Material  
Intelligence, 18 March – 22 May 2011, Whitechapel Gallery, London  
©Whitechapel Gallery, Photo credit: Patrick Lears, 2011

Header image:

Detail from the front cover of the Keeping it Real exhibition catalogue

Images on rotation:

➤ Act 1: The Corporeal

Photo 1:

**Installation view | left to right: Paul Thek, *Untitled (Meat Cable)*, 1969, David Hammons, *Untitled*, 1974, David Hammons, *Untitled (hair piece)*, not dated, David Hammons, *Blue Angels*, not dated**

Photo 2:

**Installation view | centre: Jimmie Durham, *No one will be harmed. This is only a test*, 2008; left to right: Louise Bourgeois, *Fillette (Sweeter Version)*, 1968 – 1999, Marcel Duchamp, *Fountain*, 1917 – 1964, Sherrie Levine, *Fountain (Buddha): 5*, 1996; on the wall: Robert Gober, *Untitled*, 2000, Robert Gober, *Untitled*, 1991, Robert Gober, *A Pair of Basinless sinks*, 1986, Jim Hodges, *Untitled (Everything So Alive Lively Living)*, 2006**

Photo 3:

**Installation view | front: Marcel Duchamp, *Fountain*, 1917 – 1964, Sherrie Levine, *Fountain (Buddha): 5*, 1996; back left to right: David Hammons, *Untitled*, 1974, David Hammons, *Untitled (hair piece)*, not dated, David Hammons, *Blue Angels*, not dated, Sarah Lucas, *Bunny Gets Snookered #10*, 1997**

➤ Act 2: Subversive Abstraction

Photo 4:

**Installation view | front: Mike Kelley, *Transplant*, 1990; on the wall left to right: Lynda Benglis, *Três*, 1976, Kori Newkirk, *Virgil*, 2002, Robert Gober, *Unfolding Door*, 1989**

Photo 5:

**Installation view | on the floor: Mike Kelley, *Transplant*, 1990; back: David Hammons, *Untitled (from Flight Fantasy)*, 1995; left wall: Lynda Benglis, *Três*, 1976, Kori Newkirk, *Virgil*, 2002, Robert Gober, *Unfolding Door*, 1989; right wall: Rosemarie Trockel, *Something of Tomorrow 1*, 2008, Rosemarie Trockel, *Avalanche*, 2008, Nikos Kessanlis, *Untitled (Gesture)*, 1961, Dieter Roth, *Kleine Landschaft*, 1969**

➤ Act 3: Current Disturbance

Photo 6:

**Mona Hatoum**

*Current Disturbance*, 1996 (detail)

Wood, wire mesh, lightbulbs, computerized dimmer switch, amplifier, four speakers  
279 x 551 x 504 cm

Photo 7:

**Mona Hatoum**

*Current Disturbance*, 1996

Wood, wire mesh, lightbulbs, computerized dimmer switch, amplifier, four speakers  
279 x 551 x 504 cm

➤ Act 4: Material Intelligence

Photo 8:

**Video still | Rivane Neuenschwander**

*Contingent*, 2008

Digital video

Running time: 10'30"

©Rivane Neuenschwander

Courtesy Stephen Friedman Gallery, London; Tanya Bonakdar Gallery, New York and Galeria Fortes Vilaça, São Paulo

Photo 9:

**Installation view | on the floor left to right: Gabriel Orozco, *Moon Tree*, 1996, Cady Noland, *Cowboy Eating, with Holes and Scarf in Crotch Hole*, 1990, Cady Noland, *Objectification Process*, 1989; on the wall left to right: Gabriel Kuri, *Quick Standards*, 2005, Martin Kippenberger, *I Am Too Political*, 1995, Martin Kippenberger, *Pop Art Calendar*, 1991**

❖ Exhibition: **The Luminous Interval**

All images are installation views and must be credited as follows (\*where exception copyright appears underneath the image's captions):

Installation view: The Luminous Interval, April –September 2011, Guggenheim Museum Bilbao

©FMGBGuggenheim Bilbao Museoa, 2011, Photo: Erika Ede

**Header image:**

Museum entrance, Guggenheim Museum Bilbao during The Luminous Interval exhibition

**Images on rotation:**

**Photo 1:**

Exhibition entrance with view to the title, The Luminous Interval, Guggenheim Museum Bilbao, April –September 2011

**Photo 2:**

**Matthew Barney**

*Chrysler Imperial*, 2002

Cast concrete, cast petroleum jelly, cast thermoplastic, stainless steel, marble, internally lubricated plastic

Five units: four units approximately 61 x 152.4 x 228.6 cm each;

One unit approximately 167.6 x 396.2 x 426.7 cm

Solomon R. Guggenheim Museum, New York, Partial and promised gift of Dimitris Daskalopoulos with additional funds provided by the International Director's Council and Executive Committee Members: Ruth Baum, Edythe Broad, Elaine Turner Cooper, Dimitris Daskalopoulos, Harry David, Gail May Engelberg, Shirley Fiterman, Nicki Harris, Dakis Joannou, Rachel Lehmann, Linda Macklowe, Peter Norton, Tonino Perna, Elizabeth Richebourg Rea, Mortimer D. A. Sackler, Simonetta Seragnoli, David Teiger, and Elliot K. Wolk 2003.88

©Matthew Barney

**Photo 3:**

**Annette Messenger**

*Dependence/ Independence (Dépendance/ Indépendance)*, 1995

Fabric, black-and-white photographs, wool, ropes, fishnets, stuffed animals, nettings, plastic, lamps

Dimensions variable

©Annette Messenger

Courtesy the Artist and Marian Goodman Gallery, New York/ Paris

**Photo 4 & 5:**

**Paul Chan**

*3rd Light* (from *The 7 Lights*, 2005 – 07), 2006

Table and digital color video projection (silent, 14 min.)

Dimensions variable

©Paul Chan

Courtesy Greene Naftali Gallery, New York

**Photo 6:**

**Thomas Hirschhorn**

*Cavemanman*, 2002

Wood, cardboard, packing tape, aluminum foil, books, posters, videos, mannequins, cans, shelves, spray paint, fluorescent light fixtures

Dimensions variable

©Thomas Hirschhorn

Courtesy Gladstone Gallery, New York

Photo 7:

**John Bock**

*Palms*, 2007

Digital color video with sound (59 min., 14 sec.) car, assorted objects

Dimensions variable

©2007 John Bock. All rights reserved.

Courtesy Klosterfelde, Berlin, and Anton Kern Gallery, New York

Photo 8:

**Kutluğ Ataman**

*Küba*, 2004

40-channel digital color video installation with sound, forty used chairs,

forty tables, forty television sets

Dimensions variable

©Kutluğ Ataman

Courtesy Thomas Dane Gallery, London

Photo 9:

**Installation view | front: Paul McCarthy, *Tomato Head (Burgundy)*, 1994; back left to right: Martin Kippenberger, *Untitled (Ohne Titel)*, (from *Heavy Burschi*), 1989-90, Martin Kippenberger, *Untitled (Ohne Titel)*, 1991, Paul McCarthy, *Sasadge Cut*, 2001, Sarah Lucas, *The Night Before Last I Got Loaded on a Bottle of Whiskey, You Know I Feel Alright*, 1992**

Photo10:

**Installation view | on the floor left to right: Robert Gober, *X Crib*, 1987, Robert Gober, *Dog Bed*, 1986-87, Robert Gober, *Newspaper*, 1992, Robert Gober, *Untitled*, 1991; on the wall left to right: Robert Gober, *Unfolding Door*, 1989, Robert Gober, *A pair of Basinless Sinks*, 1986**

Photo 11:

**John Bock**

*Palms*, 2007

Digital color video with sound (59 min., 14 sec.) car, assorted objects

Dimensions variable

©2007 John Bock. All rights reserved.

Courtesy Klosterfelde, Berlin, and Anton Kern Gallery, New York

Photo 12:

**Installation view | centre: Kendell Geers, *Akropolis Now*, 2004; left to right: Louise Bourgeois, *Cell IX*, 1999, Damien Hirst, *The Lovers (The Spontaneous Lovers) (The Committed Lovers) (The Detached Lovers) (The Compromising Lovers)*, 1991, Damien Hirst, *The Asthmatic Escaped*, 1992**

❖ Exhibition: **From Death to Death and Other Small Tales**  
All images are installation views and must be credited as follows (\*where exception copyright appears underneath the image's captions):

Installation view: From Death to Death and Other Small Tales  
December 2012 – September 2013,  
Scottish National Gallery of Modern Art, Edinburgh  
Photo: John McKenzie

**Header image:**

Exhibition entrance, Scottish National Gallery of Modern Art, with view to Ernesto Neto's *It Happens When the Body is Anatomy of Time*, 2000, Photo: John McKenzie

**Images on rotation:**

**Photo 1:**

**Helen Chadwick**

*Piss Flowers 1-12*, 1991  
Bronze, cellulose lacquer and hand woven carpet, sculptures  
approx. 70 x 65 x 65 cm each

**Photo 2:**

**Ernesto Neto**

*It Happens When the Body is Anatomy of Time*, 2000  
Lycra tulle, clove, cumin, saffron  
355 x 1060 x 940 cm  
©Ernesto Neto  
Courtesy Tanya Bonakdar Gallery and Galeria Fortes Vilaça

**Photo 3:**

**Installation view | front: Jean Arp, *S'élevant (Rising up)*, 1962; back left to right: Robert Gober, *A Pair of Basinless Sinks*, 1986, Marcel Duchamp, *Fountain*, 1917 – 64**

**Photo 4:**

**Installation view | clockwise: Kiki Smith, *Untitled*, 1992, Kiki Smith, *Basin*, 1990, Kiki Smith, *Shitbody*, 1992**

**Photo 5:**

**Installation view | front: David Hammons, *Untitled (from Flight Fantasy)*, 1995; back: Stathis Logothetis, *Τρίπτυχ (Triptych)*, 1972**

**Photo 6:**

**Robert Gober**

*Untitled*, 1989  
Room installation comprising:  
*Male and Female Genital Wallpaper*, 1989  
*Drain*, 1989-2006  
© Robert Gober, Photo: John McKenzie

## Press:

### **Annette Messenger**

*Dependence/ Independence (Dépendance/Indépendance)*, 1995

Fabric, black-and-white photographs, wool, ropes, fishnets, stuffed animals, nettings, plastic, lamps

Dimensions variable

Installation view: The Luminous Interval, Guggenheim Museum Bilbao, April – September 2011

©Annette Messenger

Courtesy the Artist and Marian Goodman Gallery, New York/ Paris

Photo: Erika Ede

## Loans:

### **Rivane Neuenschwander**

*Contingent*, 2008

Digital video

Running time: 10'30"

©Rivane Neuenschwander

Courtesy Stephen Friedman Gallery, London; Tanya Bonakdar Gallery, New York  
and Galeria Fortes Vilaça, São Paulo

## Patronage:

### **John Bock**

*Palms*, 2007

Digital color video with sound (59 min., 14 sec.) car, assorted objects

Dimensions variable

Installation view: The Luminous Interval, Guggenheim Museum Bilbao, April – September 2011

©2007 John Bock. All rights reserved.

Courtesy Klosterfelde, Berlin, and Anton Kern Gallery, New York

Photo: Erika Ede

## Contact:

### **Kutluğ Ataman**

*Küba*, 2004

40 - channel digital color video installation with sound, forty used chairs,

forty tables, forty television sets

Dimensions variable

Installation view: The Luminous Interval, Guggenheim Museum Bilbao, April – September 2011

©Kutluğ Ataman

Courtesy Thomas Dane Gallery, London

Photo: Erika Ede