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

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,
©Whitechapel Gallery, Photo credit: Patrick Lears, 2011

**Act 2:**
©Whitechapel Gallery, Photo credit: Patrick Lears, 2011

**Act 3:**
©Mona Hatoum, Photo credit: Patrick Lears, 2011
Courtesy White Cube, London, and Alexander and Bonin, New York

**Act 4:**
©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:**

**Photo 2:**

**Photo 3:**
Act 2: Subversive Abstraction

Photo 4:


Photo 5:


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:

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 Terner 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 Messager
Dependence/Independence (Dépendance/Indépendence), 1995
Fabric, black-and-white photographs, wool, ropes, fishnets, stuffed animals, nettings, plastic, lamps
Dimensions variable
©Annette Messager
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:


Photo 10:


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:

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:

Photo 5:
Installation view | front: David Hammons, _Untitled (from Flight Fantasy)_ , 1995; back: Stathis Logothetis, _Τρίπτυχο (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 Messager**  
*Dependence/Independence (Dépendance/Indépendence)*, 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 Messager  
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