

The Guggenheim Museum Bilbao

presents on April 12, 2011

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Guggenheim BILBAO

It gives me great satisfaction to present *The Luminous Interval: The D.Daskalopoulos Collection*, the Guggenheim Museum Bilbao's ambitious new exhibition. Sponsored by Iberdrola, it is the first large-scale presentation of works from the D.Daskalopoulos Collection.

The show aims to introduce the public to the most representative pieces from the collection through a careful selection of the corpus that this Greek collector has been gathering for more than fifteen years, among which are works by such outstanding and influential international artists as Louise Bourgeois, Robert Gober, Martin Kippenberger, Paul McCarthy, and Kiki Smith, as well as by more emerging practitioners like Paul Chan, Guyton\Walker, Nate Lowman, and Wangechi Mutu.

Thanks to Dimitris Daskalopoulos's commitment to new visual and artistic languages, viewers can contemplate a significant sample of the diverse mediums and techniques used by contemporary artists to reflect on the many issues of concern to them, such as the environment and cultural conflict, which propel them through the "luminous interval" of life.

This latest collaboration with the Guggenheim Museum Bilbao, whose art program we have supported throughout its more than thirteen years of existence, lies within the framework of the cultural activities that we foster as a socially responsible enterprise and is one more example of Iberdrola's permanent commitment to the Basque Country and Bilbao, the home of our company and a land to which we feel profoundly tied.

My congratulations to the exhibition curators—they have done a magnificent job in allowing us to enjoy a contemporary art collection that disconcerts us and makes us reflect on the world in which we live.

*Ignacio S. Galán*  
*Chairman of Iberdrola*

## *The Luminous Interval* *D. Daskalopoulos Collection*

- Opening and closing dates: April 12 to September 11, 2011
  
  - Curators: Nancy Spector, Deputy Director and Chief Curator, Solomon R. Guggenheim Foundation, and Katherine Brinson, Assistant Curator, Solomon R. Guggenheim Museum
  
  - Sponsored by Iberdrola
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- The exhibition includes approximately 60 works by some 30 international artists and is drawn from the D.Daskalopoulos Collection, one of the world's most significant private collections of contemporary art.
  
  - Each artist will be represented by a major installation or a selection of discrete works, resulting in a focused survey of some of the most salient artistic developments of the past few decades.
  
  - The exhibition constitutes an expansive exploration of the coexistence of hope and despair within the human condition, showcasing the generative possibilities of this dialectical tension.

*The Luminous Interval: The D.Daskalopoulos Collection* is the first large-scale presentation of one of the world's most significant private collections of contemporary art. Sponsored by Iberdrola and occupying the museum's second floor and part of the first, the exhibition features approximately 60 works by some 30 artists, encompassing a wide range of mediums with a special emphasis on sculpture and environmental installations. Grounded in an assembly of works dating from the 1980s and 1990s by eminent figures such as Louise Bourgeois, Robert Gober, Mike Kelley, Martin Kippenberger, Paul McCarthy, Annette Messager, and Kiki Smith, but also foregrounding projects by younger talents, such as Paul Chan, Guyton Walker, Nate Lowman, and Wangechi Mutu, the exhibition immerses visitors in a focused survey of some of the most salient artistic developments of the past few decades. *The Luminous Interval: The D.Daskalopoulos Collection* is curated by Nancy Spector, Deputy Director and Chief Curator, Solomon R. Guggenheim Foundation, and Katherine Brinson, Assistant Curator, Solomon R. Guggenheim Museum.

The exhibition's title is derived from the writings of the Greek philosopher Nikos Kazantzakis (1883–1957), whose thinking has been particularly influential for the collecting practices of Dimitris Daskalopoulos. Kazantzakis envisioned life as a “luminous interval” during which struggle and disintegration are necessary prerequisites to creative production and renewal. *The Luminous Interval: The D.Daskalopoulos Collection* explores this coexistence of hope and despair within the human condition, with a particular focus on concepts of alienation, trauma, corporeality, and cultural identity.

The D.Daskalopoulos Collection reflects the tenor of the times, and many of the works in the exhibition confront both the crises and triumphs of contemporary life. While much of the art on view derives from or alludes to specific geopolitical or social contexts, Dimitris Daskalopoulos appreciates in this work its capacity to simultaneously broach universal themes, especially the unquestionable resilience of the human spirit.

Sprawling room-size installations are a hallmark of the D.Daskalopoulos Collection, and the presentation in Bilbao incorporates a significant number of ambitiously scaled works, such as Thomas Hirschhorn's tape-and-cardboard catacomb *Cavemanman* (2002), Annette Messager's heart-shaped *Dependence/Independence* (1995), Wangechi Mutu's baroque tableau of late-capitalist excess *Exhuming Gluttony* (2006/11), and John Bock's hallucinatory multimedia landscape *Palms* (2007). These chaotic environments are balanced by an opposing formal trope of rigid enclosure and geometric containment, exemplified in sculptures such as Mona Hatoum's barricaded electrical cube *Current Disturbance* (1996), Kendell Geers's razor-mesh grid *Akropolis Now* (2004), and Damien Hirst's evacuated vitrine and grisly medicine cabinets, respectively entitled *The Asthmatic Escaped* (1992) and *The Lovers (The Spontaneous Lovers) (The Committed Lovers) (The Detached Lovers) (The Compromising Lovers)* (1991).

Many of the works in the exhibition delve into prevailing narratives of national and cultural identity. Steve McQueen's poetic study of conflicts in the Congo and Iraq (*Gravesend/Unexploded*, 2007),

Rivane Neuenschwander's vision of eroding continental borders (*Contingent*, 2008), and Nate Lowman's seductive depictions of offshore oil rigs (*Oil Rigs*, 2005), all comment either obliquely or directly on the conflicts surrounding the planet's natural resources. Kutluğ Ataman's *Küba* (2004) evokes a composite portrait of what constitutes a community by focusing on the inhabitants of a slum outside Istanbul, while Paul Pfeiffer's *The Saints* (2007) investigates the dynamics of the crowd through the restaging of an iconic international soccer game. Alexandros Psychoulis's *Body Milk* (2003) and Walid Raad/The Atlas Group's *I Was Overcome by a Momentary Panic at the Thought that I Might Be Right* (2004) present two very different abstracted depictions of the aftermaths of violence in the Middle East.

Other groupings of works in the exhibition explore the most intimate aspects of individual identity, with a particular focus on the human body in varying states of repression, fecundity, and disintegration. In some cases, this is achieved through the creation of uncanny surrogates, such as Robert Gober's transfigured sinks, cribs, and baskets, or the cast negative space of Rachel Whiteread's studies of domestic experience. In others, including Smith's unflinching delineations of bodily functions or Marina Abramović's intimate, ritualistic encounter with a skeleton, a visceral sense of immediacy prevails. Yet another vein of corporeal renderings in the exhibition take an irreverently subversive approach to the subject, notably Paul McCarthy's dismembered *Tomato Head (Burgundy)* (1994) and Sarah Lucas's bathetically vanquished "bunny" in *Bunny Gets Snookered #10* (1997).

The list of artists included in the exhibition comprises: Marina Abramović (b. 1946, Belgrade, Yugoslavia); Kutluğ Ataman (b. 1961, Istanbul); Matthew Barney (b. 1967, San Francisco); John Bock (b. 1965, Gribbohm, Germany); Louise Bourgeois (b. 1911, Paris; d. 2010, New York); Paul Chan (b. 1973, Hong Kong); Mark Dion (b. 1961, New Bedford, Mass.) and Robert Williams (b. 1960, Liverpool, U.K.); Kendell Geers (b. May 1968); Robert Gober (b. 1954, Wallingford, Conn.); Guyton\Walker (Wade Guyton: b. 1972, Hammond, Ind.; Kelley Walker: b. 1969, Columbus, Ga.); Mona Hatoum (b. 1952, Beirut, Lebanon); Thomas Hirschhorn (b. 1957, Bern, Switzerland); Damien Hirst (b. 1965, Bristol, U.K.); Mike Kelley (b. 1954, Detroit, Mich.); William Kentridge (b. 1955, Johannesburg); Martin Kippenberger (b. 1953, Dortmund, Germany; d. 1997, Vienna); Nate Lowman (b. 1979, Las Vegas); Sarah Lucas (b. 1962, London); Paul McCarthy (b. 1945, Salt Lake City, Utah); Steve McQueen (b. 1969, London); Annette Messager (b. 1943, Berck-sur-Mer, France); Wangechi Mutu (b. 1972, Nairobi, Kenya); Rivane Neuenschwander (b. 1967, Belo Horizonte, Brazil); Chris Ofili (b. 1968, Manchester, U.K.); Gabriel Orozco (b. 1962, Jalapa, Mexico); Paul Pfeiffer (b. 1966, Honolulu); Alexandros Psychoulis (b. 1966, Volos, Greece); Walid Raad (b. 1967, Chbanieh, Lebanon); Kiki Smith (b. 1954, Nuremberg, Federal Republic of Germany [West Germany]); and Rachel Whiteread (b. 1963, London).

## The D.Daskalopoulos Collection

Actively engaged in arts patronage, Athens-based Dimitris Daskalopoulos has amassed one of the world's most significant private collections of contemporary art, composed of more than 400 works by 170 artists. He has lent over 140 artworks to more than 120 international museums in both Europe and the United States in the past 15 years. The D.Daskalopoulos Collection gives particular prominence to large-scale installation and sculptural works as well as to film and video. Many of its ambitious and important pieces will be on display at the Guggenheim Bilbao for the first time since being acquired by the collection. Daskalopoulos is currently actively searching for a suitable site in Athens with a view to opening a permanent space for his collection in 2013/14. His objective is to create a public place to promote the idea, relevance, and enjoyment of contemporary art, with a significant emphasis on interactivity and learning.

## Catalogue

The exhibition is accompanied by a fully illustrated catalogue featuring a dialogue between Nancy Spector and Dimitris Daskalopoulos about the history and spirit of the collection; essays by art critic Brian Sholis and by philosopher Simon Critchley and psychoanalyst Jamieson Webster; and detailed entries, many including new statements by the artists, discussing the works featured in the exhibition.

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**Press Images for**  
*The Luminous Interval: The D.Daskalopoulos Collection*  
Guggenheim Museum Bilbao

**Online Photo Service for Press Images**

High resolution images of the exhibition *The Luminous Interval: The D.Daskalopoulos Collection* are available at the FTP service of the Guggenheim Museum Bilbao for authorized media only.

To enter the FTP service, you must register at this website:

[http://www.guggenheim-bilbao.es/secciones/area\\_de\\_prensa/registro.php?idioma=en](http://www.guggenheim-bilbao.es/secciones/area_de_prensa/registro.php?idioma=en)

Once your registration is completed we will send you, via e-mail, the FTP address and the username and password to enter the service. All the images for press use, captions and terms and conditions of use are held on the folders there.

For further information, please contact the Guggenheim Museum Bilbao Press Department: tel. +34 944 35 90 08 and email: [media@guggenheim-bilbao.es](mailto:media@guggenheim-bilbao.es)

**1. Kutluğ Ataman** (b. 1961, Istanbul)

*Küba*, 2004

40-channel digital color video installation with sound, forty used chairs, forty tables, and forty television sets, dimensions variable  
D.Daskalopoulos Collection

Installation view: *Kutluğ Ataman: Küba/Paradise*, BAK (basis voor actuele kunst), Utrecht, Netherlands, September 2–December 16, 2007

Artwork © Kutluğ Ataman

Photo: Courtesy Thomas Dane Gallery, London



**2. John Bock** (b. 1965, Gribbohm, Germany)

*Palms*, 2007

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

D.Daskalopoulos Collection

Installation view: *John Bock: Palms*, REDCAT (Roy and Edna Disney/CalArts Theater), Los Angeles, September 18–November 9, 2008

Artwork © 2007 John Bock. All rights reserved.

Photo: Scott Groller, courtesy Klosterfelde, Berlin, and Anton Kern Gallery, New York



**3. Paul Chan** (b. 1973, Hong Kong)

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

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

Dimensions variable

D.Daskalopoulos Collection

Artwork © Paul Chan

Photo: Courtesy Greene Naftali Gallery, New York



**4. Kendell Geers** (b. May 1968)

*Akropolis Now*, 2004

Razor mesh and metal shelves

300 x 900 x 50 cm

D.Daskalopoulos Collection

Artwork: © Kendell Geers



**5. Robert Gober** (b. 1954, Wallingford, Connecticut)

*Untitled*, 1991

Beeswax, pigment, and human hair

61 x 40 x 31 cm

D.Daskalopoulos Collection

Artwork © Robert Gober

Photo: Courtesy Matthew Marks Gallery, New York



**6. Guyton\Walker** (Wade Guyton, b. 1972, Hammond, Indiana.

Kelley Walker, b. 1969, Columbus, Georgia)

*Untitled*, 2008

Inkjet and silkscreen on canvas, digital inkjet print on drywall, paint cans, and digital inkjet prints

262.9 x 377.2 x 238.8 cm

D.Daskalopoulos Collection

Installation view: *Guyton\Walker*, Greene Naftali Gallery, New York, 2008

Artwork © Guyton\Walker

Photo: Courtesy Greene Naftali Gallery, New York



**7. Mona Hatoum** (b. 1952, Beirut, Lebanon)

*Current Disturbance*, 1996

Wood, wire mesh, lightbulbs, computerized dimmer switch, amplifier, and four speakers

279 x 551 x 504 cm

D.Daskalopoulos Collection

Installation view: *Mona Hatoum: Current Disturbance*, Capp Street Project, California College of the Arts, San Francisco, September 4–November 24, 1996

Artwork © Mona Hatoum

Photo: Ben Blackwell, courtesy White Cube, London, and Alexander and Bonin, New York



**8. Thomas Hirschhorn** (b. 1957, Bern)

*Cavemanman*, 2002

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

Dimensions variable

D.Daskalopoulos Collection

Installation view: *Walking In My Mind*, Hayward Gallery, London, June 23–September 6, 2009

Artwork © Thomas Hirschhorn

Photo: Courtesy Gladstone Gallery, New York





**9. Paul McCarthy** (b. 1945, Salt Lake City, Utah)

*Tomato Head (Burgundy)*, 1994

Fiberglass, urethane plastic, rubber, metal, and clothing

213.3 x 139.7 x 111.7 cm

D.Daskalopoulos Collection

Installation view: *Tomato Heads*, Rosamund Felsen Gallery, Santa Monica, California, May 3–28, 1994

Artwork © Paul McCarthy

Photo: © Douglas M. Parker Studio, courtesy of the artist and Hauser & Wirth, London and Zurich



**10. Steve McQueen** (b. 1969, London)

*Gravesend/Unexploded*, 2007

*Gravesend*: Digital color video projection with sound

18 min., looped

*Unexploded*: Digital color video, silent, 1 min., looped

D.Daskalopoulos Collection

Artwork © Steve McQueen

Photo: Courtesy Marian Goodman Gallery, New York



**11. Annette Messager** (b. 1943, Berck-sur-Mer, France)

*Dependence/Independence*, 1995

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

Dimensions variable

D.Daskalopoulos Collection

Installation view: *Annette Messager: dépendanceindépendance*, CAPC Musée d'art contemporain de Bordeaux, France, June 28–Sept. 29, 1996

Artwork © Annette Messager

Photo: Frédéric Delpech, courtesy the artist and Marian Goodman Gallery, New York/Paris



**12. Wangechi Mutu** (b. 1972, Nairobi, Kenya)

*Exhuming Gluttony*, 2006/11

Animal pelts, wood, bottles, wine, packing tape, and blankets

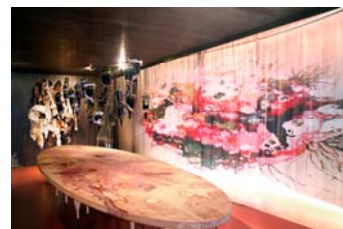
Dimensions variable

D.Daskalopoulos Collection

Installation view: *Wangechi Mutu: Exhuming Gluttony, A Lover's Requiem* Salon 94, New York, May 21–July 28, 2006

Artwork © Wangechi Mutu

Photo: © the artist and Salon 94, New York



**13. Gabriel Orozco** (b. 1962, Jalapa, Mexico)

*Penske Work Project*, 1998

15 sculptures and 21 Polaroids

Dimensions variable

D.Daskalopoulos Collection

Installation view: *Free Market is Anti-Democratic*, Marian Goodman Gallery, New York, November 24, 1998–January 9, 1999



**14. Kiki Smith** (b. 1954, Nuremberg, West Germany)

*Untitled*, 1992

Thai tissue paper, Nepalese paper, and methylcellulose adhesive

160 x 47 x 138 cm

D.Daskalopoulos Collection

Artwork © Kiki Smith

Photo: Courtesy the artist and The Pace Gallery, New York

