

Lucky Number Seven
Project Description
SITE Santa Fe's Seventh International
Biennial
June 22 – October 26, 2008



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Introduction

Greetings from SITE Santa Fe, high in the southern Rocky Mountains of New Mexico. SITE Santa Fe was founded in 1995 with the purpose of presenting the only international biennial in the United States. We have welcomed six extraordinary curators here, and each one of them created an equally extraordinary biennial. I write to you now to tell you about our upcoming Biennial – *Lucky Number Seven* – which will take place in the summer of 2008 and will be curated by Lance Fung. His vision for the Biennial, described on the following page, is the most risk-taking and dynamic yet proposed. The Board of Directors, staff, and I eagerly await it.

SITE owes its genesis in part to the uniqueness of Santa Fe. The oldest capital city in the U.S., it was officially founded by Spanish settlers in the early 1600s, though it was densely occupied long before that by Pueblo people. Throughout its long history it has drawn “seekers” of all kinds, many of them artists. Some of the more famous recent occupants include Georgia O’Keeffe, Agnes Martin, Bruce Nauman, Richard Tuttle, John McCracken, Sherrie Levine, and Steina Vasulka. Not surprisingly, many collectors have homes in Santa Fe, sustaining the second-largest art market in the U.S., eclipsing Los Angeles for that honor. In short, it is a surprisingly productive and powerful city for art. You must come here to find out why.

Lance Fung’s curatorial premise includes several singular attributes: 1) all emerging artists, 2) all of whom will be making new commissions, 3) all somehow site-inspired, and finally, 4) all ephemeral works of art. SITE commits its institutional faith and resources into the authentic phenomena of process, experimentation, and collaboration exemplified in Fung’s ideas.

We invite you to join us on the adventure that awaits.

Laura Heon
Phillips Director
SITE Santa Fe

Lucky Number Seven Curatorial Statement

Lance M. Fung 12.19.07

Lucky Number Seven is well underway. Discussions have been shooting back and forth between the curatorial team and myself, and the project is really starting to take shape. The artists have finally been selected, with the long-awaited list to be announced soon. I can however reveal that there are 25 artists from 16 countries participating in the exhibition. They are quickly becoming friends, along with the brilliant curatorial team, which has made significant and unique contributions to the process. Their involvement will help inspire and challenge the artists to realize the best work that they have produced to date.

The energy that takes place between people engaged in creative activity has been a driving force in my curatorial work, and is a central element of *Lucky Number Seven*. Although it has become somewhat of a buzzword of late, collaboration has long provided me with the means to explore the nature of creativity within a discursive yet intuitive situation. By devolving the authoritative role of chief curator into a network of curatorial partners, an element of discovery is introduced. Transparency is also inserted into the selection process, for curators rely on local contacts for information and expertise while putting together any large international exhibition. *Lucky Number Seven* brings this aspect into the foreground, involving 19 curators and their institutions directly in the project. Each curator proposed three to five artists to me for review, which through further dialogue was narrowed down to one to represent each organization.

The organizations were selected following a year of extensive discussions and international research. What I was after were like-minded not-for-profit spaces that reflected the goals and objectives of SITE Santa Fe – strong community support, clear vision, extensive outreach and education programs, and a high-quality exhibition program of local and international contemporary art. It has been a fascinating and illuminating process of self-education, uncovering organizations, practices and art scenes that were unfamiliar to me previously. This educative aspect has become incorporated into the experimental and process-oriented nature of the exhibition, as well as creating new links between the organizations across the globe.

It has been exciting and rewarding to be working in Santa Fe, and getting to know the city and its local communities. A crucial aspect of *Lucky Number Seven* is its engagement with local people, and following meetings with a broad range of the city's cultural institutions, we are pleased to announce that a number of them will be exhibition partners with SITE. Offering their spaces, collections, and knowledge, these organizations will work with a number of the artists to realize and present their works for the exhibition. This diversity of venues and locations will open up the exhibition to new audiences, providing access to contemporary art to many who may not have experienced it before.

The emphasis on site-specificity has been a core component of my curatorial practice over many years. It provides a direct means for the public to access an artist's work, with the relations between artist, viewer and context made readily apparent. All of the works for *Lucky Number Seven* will be site-inspired commissions that will not exist beyond the exhibition. This emphasizes temporality and process, and provides the artists with the opportunity to push their practices into new directions. The advantage of an exhibition such as *Lucky Number Seven* is that it allows for experimentation and play, and is not

dependent on the forces of the market. It proposes instead a field of possibilities, grounded in the unique environment and history of Santa Fe. The aesthetic experience of the exhibition is therefore very much a construction of the moment, involving audiences in an ever-unfolding process of discovery as they move between the works around the city.

Lucky Number Seven proposes an alternative to the current format of biennials, which have evolved in recent years into international mega-exhibitions studded with big-name, well-traveled artists. The artists featured in this biennial are all emerging practitioners, many of whom have never visited Santa Fe before (and for some, it's also their first trip to the United States). The artists will be coming in January for their first site visit and to meet each other, returning in June from anywhere between one to three months to make their works. There will be no shipping of materials or art works, with everything created in situ. With its emphasis on the handmade, and on local knowledge and collaboration, *Lucky Number Seven* aims to create an intimate, rigorous yet playful exhibition that bridges audiences in a spirit of discovery and learning. In this way, the exhibition evokes the energy of some of the great collective projects of the past, from the Vienna Secession (one of the biennial's institutional partners) to the Construction in Process series to artist initiatives such as Gordon Matta-Clark's FOOD.

Lucky Number Seven Artists

1. **Martí Anson**
Born in 1967 in Mataró, Spain
Lives and works in Barcelona
2. **Studio Azzurro:** Fabio Cirifino (born in 1949 in Milan), Paolo Rosa (born in 1949 in Rimini), Stefano Roveda (born in 1959 in Milan) and Leonardo Sangiorgi (born in 1949 in Parma),
Located in Milan, Italy
3. **Erick Beltrán**
Born in 1974 in Mexico City
Lives and works in Barcelona and Mexico City
4. **Luchezar Boyadjiev**
Born in 1957 in Sofia, Bulgaria
Lives and works in Sofia
5. **Michal Budny**
Born in 1976 in Leszno, Poland
Lives and works in Warsaw
6. **Ricarda Denzer**
Born in 1967 in Kirn, Germany
Lives and works in Vienna
7. **Hiroshi Fuji**
Born in 1960 in Kagoshima, Japan
Lives and works in Fukuoka, Japan
8. **Fabien Giraud**
Born in 1980 in France
Lives and works in Paris
9. **Piero Golia**
Born in 1974 in Naples, Italy
Lives and works in Los Angeles
10. **Soun Myung Hong**
Born in 1959 in Seoul, Korea
Lives and works in Seoul
11. **Scott Lyall**
Born in 1964 in Toronto, Ontario
Lives and works in Toronto
12. **Nick Mangan**
Born in 1979 in Geelong, Victoria
Lives and works in Berlin

13. **Eliza Naranjo Morse**
Born in 1980 in Espanola, New Mexico
Lives and works in Santa Fe
14. **Nora Naranjo Morse**
Born in 1953 in Espanola, New Mexico
Lives and works in Espanola
15. **Ahmet Ögüt**
Born in 1981 in Diyarbakir, Turkey
Lives and works in Amsterdam
16. **Mandla Reuter**
Born in 1975 in Nqutu, South Africa
Lives and works in Berlin
17. **Nadine Robinson**
Born in 1968 in London, England
Lives and works in New York City
18. **Zbigniew Rogalski**
Born in 1974 in Dąbrowa Białostocka
Lives and works in Warsaw
19. **Wael Shawky**
Born in 1971 in Alexandria, Egypt
Lives and works in Alexandria
20. **Raphaël Siboni**
Born in 1981 in France
Lives and works in Paris
21. **Rose B. Simpson**
Born in 1983 in Santa Fe, New Mexico
Lives and works at Santa Clara Pueblo, New Mexico
22. **Shi Qing**
Born in 1969 in Inner Mongolia, China
Lives and works in Beijing

Lucky Number Seven Institutional Partners

1. CASM – Centre d’Art Santa Mònica, Spain
2. Contemporary Art Center, Art Tower Mito, Japan
3. El Museo Experimental, Mexico
4. Fondazione Antonio Mazzotta, Italy
5. Fondazione Sandretto Re Rebaudengo, Italy
6. Frankfurter Kunstverein, Germany
7. Gertrude Contemporary Art Spaces, Australia
8. Institute of American Indian Arts Museum, United States
9. Institute of Contemporary Art – Sofia, Bulgaria
10. Palais de Tokyo, France
11. Platform Garanti Contemporary Art Center, Turkey
12. Secession, Austria
13. SITE Santa Fe, United States
14. SSamzie Space, South Korea
15. Stowarzyszenie Integracji Kultury (Association of Cultural Integration), Poland
16. The Power Plant, Canada
17. The Townhouse Gallery, Egypt
18. Ullens Center for Contemporary Art, China

Lucky Number Seven Curatorial Team

1. Ferran Barenblit
CASM – Centre d'Art Santa Mònica, Spain
2. Iara Boubnova
Institute of Contemporary Art – Sofia, Bulgaria
3. Gregory Burke
The Power Plant, Canada
4. Colin Chinnery
Ullens Center for Contemporary Art, China
5. Alexie Glass
Gertrude Contemporary Art Spaces, Australia
6. Lukasz Gorczyca and Michal Kaczynski
Stowarzyszenie Integracji Kultury (Association of Cultural Integration), Poland
7. Laura Steward Heon
SITE Santa Fe, United States
8. Barbara Holub
Secession, Austria
9. Vasif Kortun
Platform Garanti Contemporary Art Center, Turkey
10. Chus Martinez
Frankfurter Kunstverein, Germany
11. Martina Mazzotta
Fondazione Antonio Mazzotta, Italy
12. Joseph Sanchez
Institute of American Indian Arts Museum, United States
13. Patrizia Sandretto, President
Fondazione Sandretto Re Rebaudengo, Italy
14. Guillermo Santamarina
El Museo Experimental, Mexico
15. Hyunjin Shin
SSamzie Space, South Korea
16. Tsukasa Mori and Yuu Takehisa
Contemporary Art Center, Art Tower Mito, Japan

17. Marc-Olivier Wahler
Palais de Tokyo, France
18. William Wells
The Townhouse Gallery, Egypt

Lucky Number Seven Residency Partner

Santa Fe Art Institute (SFAI)

Echoing the spirit of collaboration that lies at the heart of *Lucky Number Seven*, SITE Santa Fe is pleased to be partnering with the Santa Fe Art Institute, a local non-profit arts organization dedicated to exploring the intersections of contemporary art and society. Since its founding in 1985, SFAI has created a variety of multidisciplinary programs that include residencies, lectures, workshops, exhibitions, publications, and educational outreach programs that provide critical dialogues about the formation and production of contemporary culture. With its renowned artists and writers residency programs, SFAI provides individuals at various stages in their careers with a creative environment that fosters innovation, and provides artists with a platform for communicating their ideas to new audiences.



Tod Williams Billie Tsien Architects

"We see architecture as an act of profound optimism. Its foundation lies in believing that it is possible to make places on the earth that can give a sense of grace to life – and in believing that that matters."

- Tod Williams Billie Tsien

Tod Williams and Billie Tsien's mission statement exemplifies a practice that they have built based on an investigation of certain qualities: the connection of a building to its site, a balance of logic and intuition, and the importance of "the space between." Often minimalist in nature, their work pays careful attention to context and environment, bridging the gap between architecture and fine arts and encouraging visitors to experience space as an architectural journey by integrating multiple paths of circulation. SITE Santa Fe is thrilled to collaborate with Williams and Tsien on Lance Fung's Seventh International Biennial, and looks forward to enriching the viewing experience through a transformation of the gallery space.

The studio is well known for work that emphasizes the importance of place and explores the nature of materials. Williams and Tsien's wide range of projects include the Cranbrook Natatorium; the Neurosciences Institute in La Jolla, California; and the American Folk Art Museum, which won the World Architecture Award for the Best Building in North America, the AIA National Honor Award, and the NYC AIA Design Award. Williams has a foundation in architecture beginning with over six years as an associate in the office of Richard Meier before starting his own practice. Tsien brings to architecture a background in fine arts and a dedicated interest in crossing disciplinary boundaries. Both architects maintain active teaching careers parallel to their practice. They have taught at Harvard, Yale, Parsons School of Design, and the Cooper Union, in addition to sharing the Louis I. Kahn chair at Yale University School of Architecture.

SITE SANTA FE ORGANIZATIONAL HISTORY

SITE Santa Fe was launched in 1995 to organize the only international biennial of contemporary art in the U.S. Conceived to bring the global contemporary art dialogue to the art-rich Southwest, and as a major event on par with such renowned exhibitions as the Whitney Biennial and the Venice Biennale, it has become an integral event for contemporary art aficionados, attracting tens of thousands of visitors from around the world. To date, SITE Santa Fe has successfully held six biennials, each of which has drawn worldwide attention and brought important contemporary art from all over the world to Santa Fe. Past biennial curators have either arrived as or have subsequently become superstars in the world of contemporary art. Following their SITE Santa Fe Biennial guest curatorships, Francesco Bonami (1997), Rosa Martínez (1999) and Robert Storr (2004) were chosen to organize the Venice Biennales in 2003, 2005 and 2007, respectively. Dave Hickey received the coveted MacArthur “Genius Award” after curating SITE’s Biennial in 2001. In 2006, Klaus Ottmann, a New York-based independent curator organized SITE Santa Fe’s Sixth International Biennial, *Still Points of the Turning World* that ran from July 9, 2006 to January 7, 2007.

Following the success of the first Biennial in 1995, SITE Santa Fe expanded its operations to include 3-4 exhibitions per year; the *Art & Culture* series of public programming events; an extensive education and outreach program serving the communities of Santa Fe and New Mexico; and catalogue publications. During non-biennial seasons, the museum brings noted artists to Santa Fe for solo and group exhibitions. Artists who have exhibited here include Janine Antoni, Cai Guo-Qiang, Gregory Crewdson, Andy Goldsworthy, Roni Horn, Juan Muñoz, Ernesto Neto, and Dana Schutz, among more than 400 other important artists. The *Art & Culture* series reaches out to a diverse arts audience by providing multidisciplinary programming that includes lectures and discussions with artists, curators, and museum directors as well as poetry readings, film, chamber music, and dance performances.

In October 2003, SITE finalized the purchase of its building located in Santa Fe’s historic Railyard District, which is currently undergoing major redevelopment, and entered into a long-term lease on the land, bolstering SITE’s stability and growth potential. In 2006, SITE broke ground on the construction of a new addition to its current building—a 4,000 sq. ft. fabrication workshop. This expansion, which will be completed in summer 2007, allows SITE to integrate more commission-based works into their exhibition programming.

Laura Steward Heon joined the staff as director/curator in April 2005 after serving as Founding Curator for the Massachusetts Museum of Contemporary Art (MASS MoCA) for nine years. She brings to the job a substantial and impressive record of exhibitions, publications, and awards and has quickly earned the respect of SITE’s Board and staff, and significantly, the Santa Fe community.

SITE Santa Fe International Biennial Curatorial Premises: 1995 - 2006

The primary mission of the SITE Santa Fe Biennial is to give independent curators the freedom to present unique international exhibitions within the context of our museum that incorporate site-specific projects that may otherwise be difficult to execute in larger institutions.

Longing and Belonging: From the Faraway Nearby

SITE Santa Fe's First International Biennial

July 14 – October 8, 1995

Curated by Bruce W. Ferguson, former Executive Director and Curator, SITE Santa Fe, and current Director of Exhibitions at the Art Gallery of Ontario

Longing and Belonging was the inaugural exhibition at SITE Santa Fe. It included 31 international artists who all explore identities in global culture. This exhibition mirrored SITE's mission of bringing the "faraway nearby" by bringing objects and images from the international community to Santa Fe. It also addressed culturally-based ideas of permanency, displacement, exile, and heritage, among others.

Artists: Marina Abramovic, Chema Alvargonzález, Francis Alÿs, Robert Ashley, Rebecca Belmore, Barbara Bloom, Imre Bukta, Carlos Capelán, Thomas Joshua Cooper, Braco Dimitrijevic, Felix Gonzáles-Torres, Ann Hamilton, Gary Hill, Jenny Holzer, Rebecca Horn, Anish Kapoor, Catherine Lord, Chie Matsui, Jakob Battner, Gerald McMaster, Bruce Nauman, Marta María Pérez Bravo, Alison Rossiter, Meridel Rubenstein, Andres Serrano, Lorna Simpson, Valeska Soares, Pierrick Sorin, Trinh T. Minh-ha, Tseng Kwong Chi, Millie Wilson



Installation View:
Bruce Nauman
World Peace-day two (Brooke's Lips), 1995
Video Installation



Installation View:
Valeska Soares
Sinners, 1995
Beeswax, steel, audio and computer components

Truce: Echoes of Art in an Age of Endless Conclusions

SITE Santa Fe's Second International Biennial

July 18 – October 12, 1997

Curated by Francesco Bonami, former independent curator, and current Chief Curator of Contemporary Art at the Museum of Contemporary Art, Chicago

SITE's second Biennial, *TRUCE: Echoes of Art in an Age of Endless Conclusions*, benefited from the concurrent opening of the Georgia O'Keeffe Museum as well as the second ART Santa Fe Contemporary Art Fair, producing a triple header that attracted the art world's attention. Aptly named, this Biennial signaled a truce with the community by engaging in dialogues with local voices. Curator Francesco Bonami assembled 27 artists from 20 countries whose work connected isolated individuals to communal forces and contested our culture's language of violence as "the only transmitter of meaning." Among this Biennial's successes count Sam Taylor-Wood's simultaneous videos of five isolated people narrating their lives, Esko Männikkö's bleak photographs of West Texas Hispanic communities, subREAL's documenting of Ceaucescu's fall, and, in his first U.S. showing, William Kentridge's animations of post-apartheid South Africa.

Artists: Massimo Bartolini, Vanessa Beecroft, Maurizio Cattelan, Olafur Eliasson, Giuseppe Gabellone, Kevin Hanley, Noritoshi Hirakawa, Gary Hume, Lukás Jasansky & Martin Polák, KCHO, William Kentridge, Suchan Kinoshita, Udomsak Krisanamis, Sharon Lockhart, Esko Männikkö, Tracey Moffatt, Chris Moore, Elizabeth Peyton, Huang Yong Ping, Tobias Rehberger, Miguel Rio Branco, Rudolf Stingel, SubREAL, Sam Taylor-Wood, Pascale Marthine Tayou, Jaan Toomik, Eulalia Valldosera



Vanessa Beecroft
Untitled performance, 1997

Looking for a Place

SITE Santa Fe's Third International Biennial

July 10 – December 31, 1999

Curated by Rosa Martínez, art critic and independent curator, currently Chief Curator at the Istanbul Museum of Modern Art

In 1999, Rosa Martínez extended the earlier biennials' meditations on place by bringing 29 artists from 23 countries together in *Looking for a Place*. Understanding her role as editor/agitator, Martínez wanted a "fluid alternative to the inviolable solidity of museums," where white cubes display beautiful objects. Her artists both punctured SITE's walls and reached beyond them into public, commercial, and sacred spaces like the old dancehall at Galisteo, the Los Alamos airport, and a municipal parking garage. Nobody objected to Diller + Scofidio's multimedia installation in Room 120 of the Budget Inn, but even after permissions were granted, two installations—the cemetery for a Hispanic Catholic parish church and a lake on a nearby Indian Pueblo—were dismantled in the opening days, speeding up the Biennial's ephemeral quality.

Artists: Helena Almeida, Ghada Amer, Janine Antoni, Monica Bonvicini, Louise Bourgeois, Tania Bruguera, Cai Guo-Qiang, Lygia Clark, Diller + Scofidio, Dr. Galentin Gatev, Greenpeace, Yolanda Gutiérrez, Mona Hatoum, Carl Michael von Hausswolff, Carsten Höller, Simone Aaberg Kærn, Zwelethu Mthethwa, Nikos Navridis, Shirin Neshat, Rivane Neuenschwander, Gabriel Orozco, Pipilotti Rist, Francisco Ruiz de Infante, Bülent Sangar, Arsen Savadov & Georgy Senchenko, Charlene Teters, Sergio Vega, Miwa Yanagi



Yolanda Gutierrez

The river whispers to us, and the snake hisses (Nos susurra el río y silva la serpiente), 1999

Dried corn, twine, and plastic

82 feet long

Beau Monde: Toward a Redeemed Cosmopolitanism

SITE Santa Fe's Fourth International Biennial

July 14, 2001 – January 6, 2002

Curated by Dave Hickey, art critic and recipient of the 2001 MacArthur "Genius" award

In selecting Dave Hickey to curate its fourth biennial, SITE made a bold and canny choice because Hickey had vociferously criticized both the concept and execution of biennials as "trade shows for curators in search of internationally certified installations to fill out their exhibition schedules." While the earlier curators all scoured the globe in search of artists to weave installations around a loose theme, Hickey opted for the pragmatic, the democratic, and the historical in *Beau Monde: Toward a Redeemed Cosmopolitanism*. Instead of trying to make an ideological point, he organized "an exhibition that I want to see," whose fundamental criterion was simply "Does the space look better and more interesting with or without it?" Hickey selected 27 international artists, including Jo Baer, Ed Ruscha, Jesús Rafael Soto, and Jessica Stockholder, who wove diverse cultural milieux into a "*beau monde*."

Artists: Kenneth Anger, Jo Baer, Jeff Burton, James Lee Byars, Pia Fries, Gajin Fujita, Graft Design, Frederick Hammersley, Marine Hugonnier, Jim Isermann, Ellsworth Kelly, Josiah McElheny, Darryl Montana, Sarah Morris, Takashi Murakami, Nic Nicosia, Kermit Oliver, Jorge Pardo, Ken Price, Stephen Prina, Bridget Riley, Ed Ruscha, Alexis Smith, Rafael Soto, Jennifer Steinkamp and Jimmy Johnson, Jessica Stockholder, Jane and Louise Wilson



Installation View:
Foreground (reflected in mirror): Jessica Stockholder, Darryl Montana
Background (through doorway): Pia Fries, James Lee Byars, Bridget Riley



Façade View
L to R: Graft Design, Jim Isermann



Beau Monde advances one big argument—for itself as a model of what an omnibus exhibition should be like—as well as several lesser arguments for the art it displays. The main point succeeds completely. The others invite spirited debate.

The importance of pleasure in aesthetic experience is so simple and self-evident. How did we reach a point where a forthright assertion of that idea by an art show can seem like a stroke of genius?

- Peter Schjeldahl, *The New Yorker*, August 13, 2001

Disparities and Deformations: Our Grotesque

July 18, 2004 – January 9, 2005

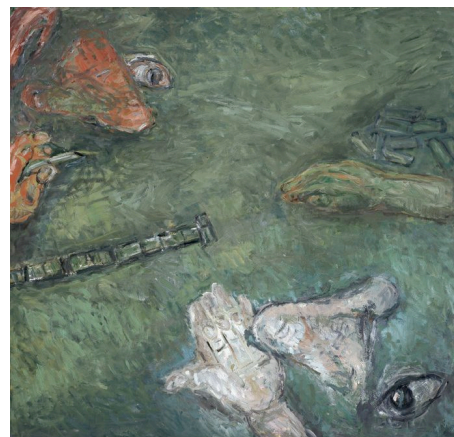
Curated by Robert Storr, Dean of the Yale School of Art, Consulting Curator of Modern and Contemporary Art at the Philadelphia Museum of Art, and curator of the 2007 Venice Biennale

Storr's Biennial focused on the theme of the grotesque in some of today's most cutting-edge art. The grotesque tradition in art extends back to ancient times and can be traced through the Renaissance, Baroque, and Romantic periods. In the modern era, it can be found in the expressionist and surrealist movements, among others. *Disparities and Deformations: Our Grotesque* examined expressions of the grotesque tradition in contemporary art. The exhibition brought together a diverse group of works that responded and gave new substance to the sense of emotional and logical uncertainty inherent in the grotesque. This Biennial tracked the incongruous combination of disparate forms and ideas in the work of internationally renowned artists of different generations, coming from various cultural contexts, and working with different processes and ideas. The exhibition revealed the many elements of paradox inherent in the artists' work while showing that the grotesque has many sources of inspiration and a nearly infinite number of guises.

Artists: Ricci Albenda, Louise Bourgeois, Charles Burns, Francesco Clemente, Bruce Conner, R. Crumb, John Currin, Carroll Dunham, James Esber, Inka Essenhigh, Tom Friedman, Ellen Gallagher, Robert Gober, Douglas Gordon, Mark Greenwold, Lyle Ashton Harris, Jörg Immendorff, Jasper Johns, Kim Jones, Mike Kelley, Maria Lassnig, Sherrie Levine, Christian Marclay, Paul McCarthy, Jennifer and Kevin McCoy, Elizabeth Murray, Bruce Nauman, Hermann Nitsch, Jim Nutt, Tony Oursler, Gary Panter, Lamar Peterson, Raymond Pettibon, Lari Pittman, Sigmar Polke, Neo Rauch, Alexander Ross, Susan Rothenberg, Peter Saul, Jenny Saville, Thomas Schütte, Jim Shaw, Cindy Sherman, Laurie Simmons, Fred Tomaselli, Adriana Varejão, Davor Vrankic, Kara Walker, Jeff Wall, John Waters, John Wesley, Franz West, Lisa Yuskavage



Installation View (L to R):
Maria Lassnig, Thomas Schütte, Jörg Immendorff, Thomas Schütte, Neo Rauch,
Sigmar Polke



Susan Rothenberg, *Dominos-Hot*, 2001-02
Oil on canvas

ARTFORUM

With a swift sleight of hand, Storr stakes out a position between the art of the Louvre and the finer fruits of contemporary mass-media culture. He's an intellectual populist. ... Unlike so many lumbering theme shows without actual themes, Storr delivers his thesis clearly and persistently rather than merely wheat-pasting some catchy, faux-smart slogan over a predictable selection of overly familiar, trendy artists who make the international exhibition rounds from Venice to São Paulo to Pittsburgh to Seoul. – David Riminelli, *Artforum*

Still Points of the Turning World

SITE Santa Fe Sixth International Biennial

July 9, 2006 – January 7, 2007

Curated by Klaus Ottmann, independent curator and scholar, author of numerous articles, essays, and books on art and philosophy

Intensity, experimentation, and visceral presence were the hallmarks of 13 significant one-person installations – some of them newly commissioned, all of them never-before seen in the U.S. – that constituted SITE Santa Fe's Sixth International Biennial. Ottmann's exhibition both concentrated and amplified these singular works, empowering them to speak for themselves without the common filter of a prescriptive curatorial theme. As Ottmann explained, "I want this Biennial to be about the artists, not about the curator." Ottmann envisioned a bold concept for this timely, groundbreaking Biennial. Eager to steer away from the now ubiquitous mega-biennials, he dramatically reduced the quantity of artists to 13 and the exhibition to approximately 40 works. Each artist had separate rooms, designed to encourage as well as seduce their audiences with a purer, unmediated experience. The exhibition covered the full spectrum of contemporary art media and comprised photography, installation, painting, performance art, soundscapes, sculpture, and video. All the work was new, and four artists were commissioned to create works expressly for the Biennial.

Artists: Miroslaw Balka, Jennifer Bartlett, Patty Chang, Stephen Dean, Peter Doig, Robert Grosvenor, Cristina Iglesias, Wolfgang Laib, Jonathan Meese, Wangechi Mutu, Carsten Nicolai, Catherine Opie, Thorns Ltd.



Installation View:
Wolfgang Laib, *Ziggurat and Staircases*, 2003
Burmese lacquer on wood



Jennifer Bartlett, *It's Really Beautiful*, 2005-06
Enamel over silkscreen grid on baked enamel, steel plates

The Washington Post

Ottmann's show was easy on the senses, and on the feet, and . . . it did more justice to the art on view than almost any other biennial.

Since its founding... SITE has pushed itself toward the front of the crowded field of global biennials.

-Blake Gopnik, *The Washington Post*

SITE SANTA FE MISSION STATEMENT

SITE Santa Fe is a private, not-for-profit, non-collecting contemporary arts organization committed to enriching the cultural life of Santa Fe and beyond. SITE provides an ongoing venue for exhibitions of artists who merit international recognition and complementary education and multidisciplinary public programs. Its International Biennial is a crucial part of this mission.

DIRECTOR'S STATEMENT

SITE Santa Fe belongs at the forefront of contemporary art presentation. It must be flexible, foresighted, and risk-taking in its exhibitions and programs. Since the first Biennial in 1995, it has earned a stellar reputation among an international group of non-collecting exhibition spaces (*Kunsthallen*) around the globe. SITE must strive to further that reputation while offering a welcoming experience for all who come here.



SITE Santa Fe Staff

Tyler Auwarter
Director of Operations

David Benner
Operations Manager

Brian Bixby
Webmaster

Martha DeFoe
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Bill Hinsvark
Visitor Services Associate

Earl James
Director of Development

Candice Jernigan
Events Manager

Joanne Lefrak
Curatorial Coordinator

David Merrill
Operations Assistant

Juliet Myers
Director of Education & Public Programs

Catherine Putnam
Deputy Director

Michelle Ryals
Accountant & Human Resources
Administrator

Vincent Saiz
Computer Technician

Jo-Anne Skinner
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