

Carsten Höller

# 작가 약력



1961년 브뤼셀에서 독일인 부모님 아래에서 태어난 카스텐 힐러는 현재 스웨덴 스톡홀름과 가나 비리와에서 거주하며 작업한다. 힐러는 곤충학 과학자로서의 훈련을 작가로서의 작업에 활용하며, 특히 인간관계의 본질에 집중한다.

그의 주요 설치 작품으로 영국 테이트 모던 터바인 홀의 <테스트 사이트 (Test Site)>(2006), 마이애미아벤투라 몰(Aventura Mall)의 <아벤투라 슬라이드 타워(Aventura Slide Tower)>(2017), 런던의 <더블클럽 (The Double Club)>(2008/ 09) 등이 있다. '더블 클럽'은 바, 레스토랑, 나이트클럽을 겸하는 형태를 취함으로써 아프리카 공공과 서양 문화간의 대화를 독려할 수 있도록 설계됐다. 또한 힐러는 헤이워드 갤러리(Hayward Gallery)에서 열린 전시 《결정(Decision)》(2015)에서 전체 건물에 두 개의 입구와 네 개의 출구를 만드는 실험적 행보를 취했다. 네 개의 출구 중 둘은 미끄럼틀로 구성됐다.

힐러의 작품은 지난 20년간 전 세계에서 전시돼 왔다. 그의 주요 개인전으로는 밀라노 프라다 재단(Fondazione Prada)(2000), 마르세유 현대미술관(Musée d'Art Contemporain)(2004), 오스트리아 쿤스트하우스 브레겐츠(Kunsthau Bregenz)(2008), 로테르담 보에이만스 판 뷔닝언 박물관(Museum Boijmans Van Beuningen)(2010), 베를린 함부르거 반호프 현대 미술관(Hamburger Bahnhof Museum für

Gegenwart )(2010), 뉴욕 뉴 뮤지엄(New Museum of Contemporary Art)(2011), 빈 티센-보르네미차 아트 컨템포러리(Thyssen-Bornemisza Art Contemporary) (2014), 밀라노 피렐리 앙가르비코카(Pirelli HangarBicocca)(2016), 노르웨이 호비코덴 헨리 온스타 예술센터(Henri Onstad Kunstsenter) (2017), 멕시코시티 타마요 현대미술관(Museo Tamayo)(2019), 리스본 MAAT 예술, 건축, 기술 미술관(MAAT - Museum of Art, Architecture and Technology) (2021) 등이 있다. 힐러는 2022년에 스톡홀름에서 최소한의 재료로만 구성된 미니멀한 요리를 선보이는 브루탈리즘(Brutalism)<sup>3</sup> 레스토랑 '브루탈리스트(Brutalisten)'을 열기도 했다. 그 곳에서 재료를 여러 부분으로 나누어 따로 조리하고, 각각 다른 방식으로 조리한 후 다시 합치는 요리를 선보였다.

작가가 참여한 단체전으로는 로테르담 쿤스탈 로테르담(Kunsthal Rotterdam)에서의 《우리는 동물이 다(We Are Animals)》(2021), 베네치아 조르조 치니 재단(Fondazione Giorgio Cini)에서의 《확대된(Expanded)》(2019), 밀라노 프라다 재단(Fondazione Prada)에서의 《아틀라스(Atlas)》(2018), 로마 메디치 빌라(Villa Medici)에서의 《저를 데려가세요. (저는 당신의 것입니다)(Take Me (I'm Yours))》(2018), 밀라노 피렐리 앙가르비코카(Pirelli

HangarBicocca)에서의 《저를 데려가세요. (저는 당신의 것입니다)(Take Me (I'm Yours))》(2017), 멕시코 아파스칼리엔테스 에스파치오 미술관(Museo Espacio)에서의 《위리쿠타(멕시코 타임슬립)》(Wirikuta(Mexican Time-Slip))》(2016), 모스크바 가라지 현대 문화 센터(Garage Center for Contemporary Culture)에서의 《재팬콩고 (Japancongo)(카스텐 힐러 기획)》(2011), 파리龐피두 센터(The Centre Pompidou)에서의 《과거의 약속(The Promises of the Past/ Les Promesses du Passé)》(2010) 등이 있다. 힐러는 각종 비엔날레에도 활발히 참여해 왔다. 제1회 베이징 비엔날레(2022), 제56회 베네치아 비엔날레 《세계의 모든 미래(All the World's Futures)》(2015), 제14회 베네치아 비엔날레 국제건축전 《루치우스 부르크하르트와 세드릭 상(Lucius Burckhardt and Cedric Price) - 즐거운 궁전 산책 (A stroll through a fun palace)》(2014), 제53회 베네치아 비엔날레 《세상을 만들다(Fare Mondi / Making Worlds)》(2009), 제8회 리옹 비엔날레(2005) 등에 참여한 바 있다.

3. 브루탈리즘(Brutalism)은 20 세기 중반에 등장한 건축 양식으로, 프랑스어로 '생콘크리트'를 뜻하는 '베통 부뤼(Béton Brut)'에서 유래했다. 노출 콘크리트 표면을 특징으로 하여 재료의 자연스러운 질감과 색상을 보이며, 실용적인 디자인이 주를 이룬다.

# Carsten Höller

## Biography



Born in Brussels in 1961 to German parents, he now lives and works between Stockholm, Sweden and Biriwa, Ghana. Carsten Höller uses his training as a scientist in his work as an artist, concentrating particularly on the nature of human relationships.

His major installations include Test Site for Tate Modern's Turbine Hall (2006); Aventura Slide Tower at Aventura Mall, Miami (2017), and The Double Club in London (2008/09), which took the form of a bar, restaurant and nightclub designed to create a dialogue between Congolese and Western culture. For his exhibition Decision at the Hayward Gallery (2015), he turned the whole building into an experimental parcours with two entrances and four exits, two of them slides.

Höller's works have been shown internationally over the last two decades, including solo exhibitions at Fondazione Prada, Milan, I (2000); Musée d'Art Contemporain, Marseille, F (2004); Kunsthaus Bregenz, AT (2008); Museum Boijmans Van Beuningen, Rotterdam, NL (2010); Hamburger Bahnhof – Museum für Gegenwart,

Berlin, G (2010); New Museum, New York, US (2011); Thyssen-Bornemisza Art Contemporary, Vienna, AT (2014); Pirelli HangarBicocca, Milan, I (2016); Henie Onstad Kunstsenter, Høvikodden, N (2017); Museo Tamayo, Mexico City, MX (2019) and MAAT – Museum of Art, Architecture and Technology, Lisbon, PT (2021). In 2022, he opened Brutalisten, a brutalist restaurant with a minimal amount of ingredients per dish, in Stockholm.

His group shows include: *We Are Animals*, Kunsthal Rotterdam, Rotterdam, NL (2021); *Expanded*, Fondazione Giorgio Cini, Venice, I (2019); *Atlas*, Fondazione Prada, Milano, I (2018); *Take Me (I'm Yours)*, Villa Medici, Roma, I (2018); *Take Me (I'm Yours)*, Pirelli HangarBicocca, Milano, I (2017); *Wirikuta (Mexican Time-Slip)*, Museo Espacio, Aguascalientes, MX (2016); *Japancongo, curated by Carsten Höller*, Garage Center for Contemporary Culture, Moscow, RUS (2011); *The Promises of the Past / Les Promesses du Passé*, Centre Georges Pompidou, Paris, F (2010).

He also participated to: The First Beijing Biennial (2022); the 56th

International Art Exhibition, La Biennale di Venezia, *All the World's Futures* (2015); the 14th International Architecture Exhibition, La Biennale di Venezia, *Lucius Burckhardt and Cedric Price - A stroll through a fun palace* (2014); the 53th International Art Exhibition, La Biennale di Venezia, *Fare Mondi / Making Worlds* (2009); the 8th Biennial of Lyon (2005).

## Selected Artworks

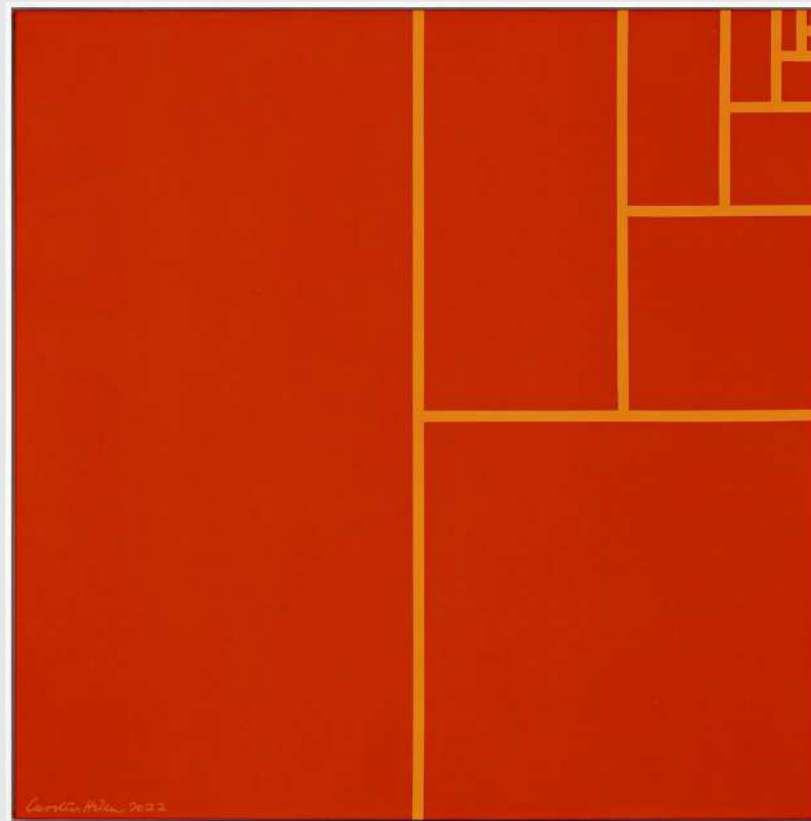


**CARSTEN HÖLLER**

*Divisions Square (Japanise Orange Lines on Vermillion Red Background), 2022*

Linen canvas, Flashe Vinyl paint

90 × 90 cm / 35 5/6 × 35 5/6 inches





**CARSTEN HÖLLER**

*Pangolin*, 2022, Ex. 1/5 + 2 AP

Skin colour-tinted soft polyurethane, cow horns, and blue glass  
eyes

22 × 48 × 52 cm / 8 1/2 × 18 1/4 × 20 1/2 inches



Carsten Höller, *Pangolin*, 2022 (detail)





**CARSTEN HÖLLER**

*Double Mushroom Vitrine (Threefold)*, 2021

Cast polyurethane mushroom replicas in various sizes, acrylic paint, glass discs, metalpins, vitrine glass, powder-coated metal framework

31 × 60 × 26 cm / 12 × 23 5/8 × 10 inches

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**CARSTEN HÖLLER**

*The Double Mushroom Vitrine (Tenfold)*, 2020

Cast polyurethane mushroom replicas in various sizes, acrylic paint, glass discs, metal pins, vitrine glass, powder-coated metal framework

146.5 × 25.9 × 98.4 cm / 57 2/3 × 10 1/6 × 38 2/3 inches





Carsten Höller, *The Double Mushroom Vitrine (Tenfold)*, 2020 (detail)



**CARSTEN HÖLLER**

*Giant Triple Mushroom, 2018*

Polyester mushroom replicas, polyester paint, synthetic resin,  
acrylic paint, wire, putty, polyurethane, rigid foam, stainless steel  
180 × 180 × 156.2 cm / 71 × 71 × 61 1/2 inches





Carsten Höller, *Giant Triple Mushroom*, 2018 (additional images)

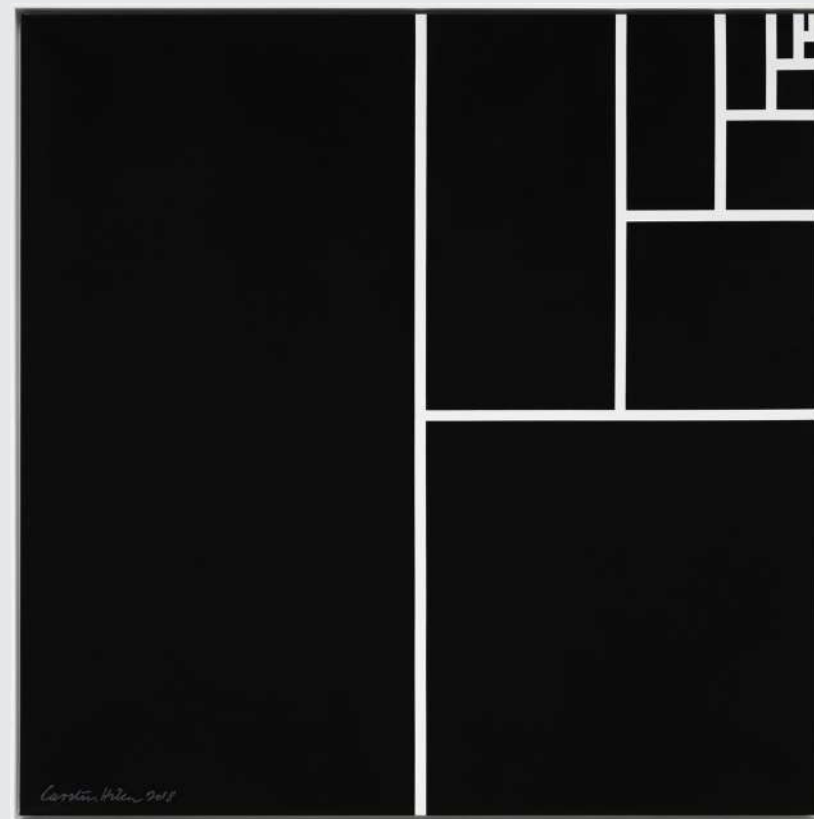


**CARSTEN HÖLLER**

*Divisions Square (Ivory-white Lines on Black Background)*, 2018

Caravaggio linen canvas, FlashVinyl paint

90 × 90 cm / 35 1/2 × 35 1/2 inches



**CARSTEN HÖLLER**

*Giant Triple Mushroom, 2018*

Polyester mushroom replicas, polyester paint, synthetic resin,  
acrylic paint, wire, putty, polyurethane, rigid foam, stainless steel  
120 × 72 × 74 cm / 47 1/4 × 28 1/3 × 29 1/6 inches



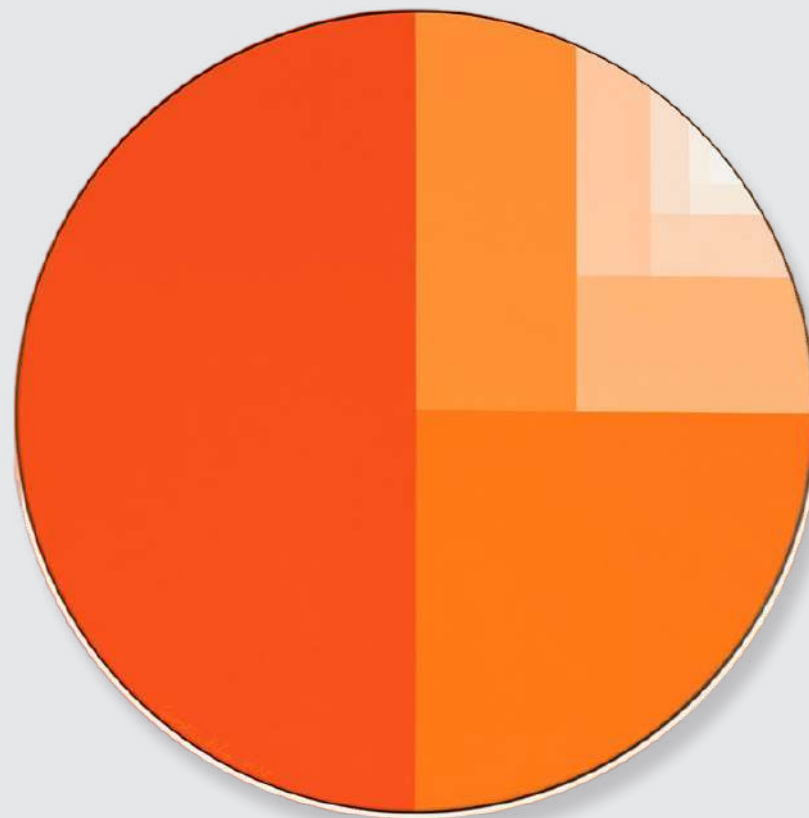


**CARSTEN HÖLLER**

*Divisions Circle (Orange Surface)*, 2018

Linen canvas, Flashe Vinyl paint

Ø 90 cm / Ø 35 1/2 inches





**CARSTEN HÖLLER**

*Giant Triple Mushroom, 2018*

Polyester mushroom replicas, polyester paint, synthetic resin,  
acrylic paint, wire, putty, polyurethane, rigid foam, stainless steel  
200 × 180 × 189 cm / 79 × 70 5/6 × 74 1/3 inches







**CARSTEN HÖLLER**

*Divisions (River Trout and Surface), 2017*

Acrylic glass, paint, stainless steel, screws, fish taxidermy

44.5 × 103.5 × 23.6 cm / 17 1/2 × 40 3/4 × 9 1/3

**CARSTEN HÖLLER**

*Four Birds*, 2015, Ex. 2/18 + 4 AP

Photogravure on Somerset 300 gr

60 × 72 × 3 cm / 23 5/8 × 28 × 1 inches framed







**CARSTEN HÖLLER**

*Red Walrus*, 2011, Ex. 4/5 + 2 AP

Red Bi-Resin, whiskers and brown glass eyes

35 × 110 × 50 cm / 13 3/4 × 43 1/3 × 19 3/4 inches

**CARSTEN HÖLLER**

*Lignano Extrema Ranger*, 2007, Ex. 3/3

C-print mounted on aluminium

117.5 × 149 cm / 46 1/4 × 58 2/3 inches







**CARSTEN HÖLLER**

*Orang-utan*, 2001, Ex. 3/4

Rubber, horn, glass eyes

40 × 110 × 63 cm / 15 3/4 × 43 × 24 4/5 inches







**CARSTEN HÖLLER**

*Aquarium*, 1996

PVC glass, polyethylene, filter system, pump, water, stones, sand,  
fish - *Leuciscus idus*

166 × 240 × 240 cm / 65 1/3 × 94 1/2 × 94 1/2 inches

## Selected Installation Views





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PIÈCE UNIQUE

2023 - Giant Triple Mushroom (Fly Agaric, Bay Bolete, Plums and Custard), MASSIMODECARLO Pièce Unique, Paris, F



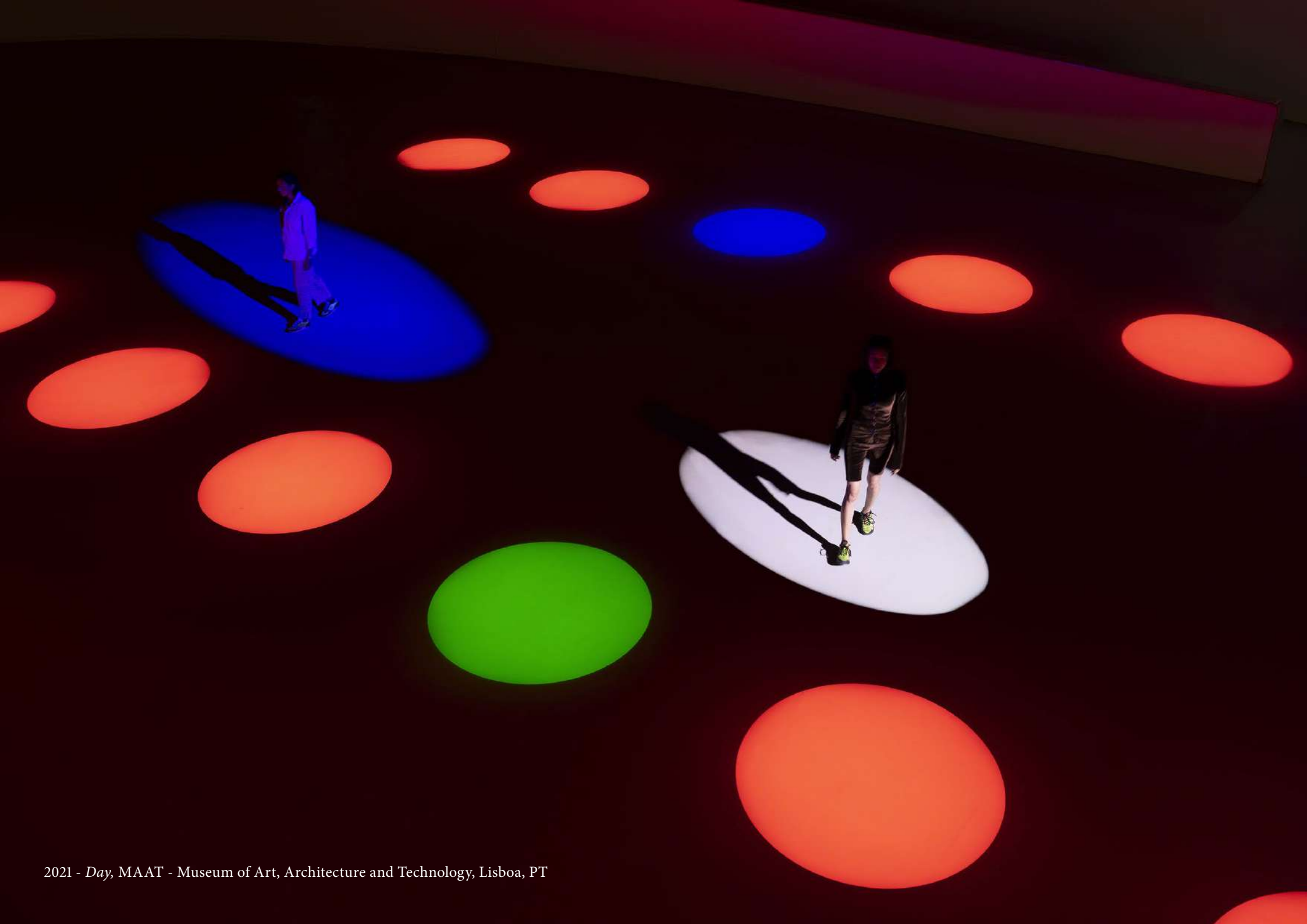


MASSIMODECARLO

PIÈCE UNIQUE

2023 - Giant Triple Mushroom (Fly Agaric, Bay Bolete, Plums and Custard), MASSIMODECARLO Pièce Unique, Paris, F







2021 - *Day*, MAAT - Museum of Art, Architecture and Technology, Lisboa, PT











2019 - *Reproduction*, Copenhagen Contemporary, Copenhagen, DK





2019 - *Reproduction*, Copenhagen Contemporary, Copenhagen, DK





2019 - *Sunday*, Museo Tamayo, Mexico City, MX











2019 - *Mushroom Mathematics*, MASSIMODECARLO, Milano, I















2017 - *Double*, MASSIMODECARLO, Hong Kong, HK





2017 - *Double*, MASSIMODECARLO, Hong Kong, HK



2011 - *Animal Works*, MASSIMODECARLO, Milano, I



2011 - *Animal Works*, MASSIMODECARLO, Milano, I





2011 - *Animal Works*, MASSIMODECARLO, Milano, I

## Selected Press Clippings

DAMN° 79

## CARSTEN HÖLLER: DAY

MAAT (MUSEUM OF ART, ARCHITECTURE AND TECHNOLOGY)



Carsten Höller. Light Wall (Outdoor Version), 2021. 1100 LED bulbs, digital control unit, sound, steel panels, structural elements, wiring, cables Unique. Photographer © Riyadh Art Courtesy the artist

From October 5, 2021 until February 28, 2022

When it is day then there is light. The exhibition Daybringstogether a large selectionof works producing light and darkness, from sculptures with lamps to projections and architecturedating from 1987, when Carsten Höller was still working as a scientist, until today: Light Wall (Outdoor Version), (2021), erected outside, close to maat's entrance, will greet both museum-goers and passers by with an array of light bulbs flickering at a mesmerizing frequency of 7,8 hz, which is the global electromagnetic resonance of the Earth produced by energy discharges such as lightning activity or thunderstorms within the earth's surface and the ionosphere. In the large oval spaceat the centre of the museum,the newly createdLisbon Dots (2021) consists of 20 spotlight projectors which follow people movements and allow them to play a "social distancing and proximity" game with each other. Dayis arranged as a parcoursincluding rooms devoid of objects containing only light, corridors full of light or darkness, sections with (day!)-time measuring neon devices, and a "hotel room" containing Two Roaming Beds (Grey). (2015). The latter can be rented for a night to be spent inside the museum, where everything

sections with (day!)-time measuring neon devices, and a "hotel room" containing Two Roaming Beds (Grey), (2015). The latter can be rented for a night to be spent inside the museum, where everything on display can be experienced in privacy. The randomly roaming bedswill leave a trace of the sleepers' nightly travel in the form of a brightly coloured line on the floor, which will add up over time to a gigantesque drawing.

For this never-seen-before survey show, no walls or temporary partitions are built nor existing lights inthe museum will be usedfor illumination – all is lit by the artworks themselves.

A relevant public program will include 7,83Hz Meditationstaking place between November 2021 and February 2022 and curated by Mariana Pestana.7,83Hz Meditationis a set of performances and a vinyl publication that gather contributions of contemporary thinkers and composers in the form of meditations.7.83 Hzembodies a resonance between Earth and man, as it isalso the human brainwave frequency in relaxed, daydreaming activity.

Launched in a time marked by a global climate crisis and a state of social isolation with deep psychological consequences, this performance-publication offers the public a sequence of textual and sound therapeutic compositions to remind them of their radical, totalizing ecological interdependency.

maat.pt



Carsten Höller. Light Wall (Outdoor Version), 2021. 1100 LED bulbs, digital control unit, sound, steel panels, structural elements, wiring, cables Unique. Photographer © Riyadh Art Courtesy the artist



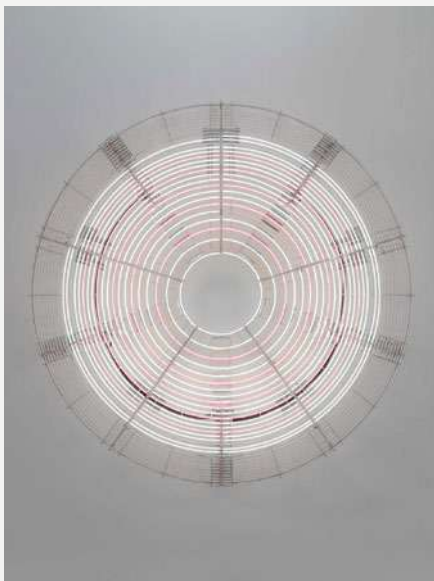
Installation view from, Insomnia, Bonniers, Stockholm, 2016 Photographer: Per Kristiansen



Installation view from, Insomnia, Bonniers, Stockholm, 2016 Photographer: Per Kristiansen







Installation view from Method, Galleria Continua, Beijing, 2018 (solo exhibition). Photo Credit: Galleria Continua

## Carsten Höller on His New Participatory Work: 'It Makes the Phone Freak Out'

BY SHANTI ESCALANTE-DE MATTEI  October 28, 2021 2:43pm



Installation view of *Ecstasy*, 2019; at Kunstmuseum Stuttgart, Germany.  
COURTESY CARSTEN HÖLLER

Before Carsten Höller was an artist, he was a scientist. He has a doctorate in agricultural studies for which he concentrated on the communication strategies of insects. Though he would come to shed his academic ambitions, his fascination with communication—both its manipulation and its potential for breakdown—has been a continued source of interest. At **Dreamverse**, a tech, art and music festival that opens November 4, Höller is debuting a new participatory art piece. *7.8 (Reduced Reality App)*, 2021, is an **augmented reality** (AR) work that can be experienced through the **Acute Art** app. The piece hijacks the phone, making it vibrate and flash at the tempo of 7.8 beats per second. Höller has long been fascinated by this frequency, which has been postulated to disrupt brain waves and cause slight hallucinations, and has shown up consistently in his work since the 1990s.

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This isn't the first time Höller has played with the psychedelic. Fly agaric mushrooms have featured in many of his works. The storybook red- and white-spotted fungus, while poisonous, has also been used in shamanistic settings to induce visions. For his exhibition "Soma" (2010–11) at Berlin's Hamburger Bahnhof he fed a herd of deer this mushroom, which is found in their natural diet, and distilled their urine to create a kind of healing potion.

For his next experiment, Höller has looked to the technological to create what he calls a "social relational" event. Though the work can be viewed individually, anytime, anywhere, the piece is first going to be launched at the festival preceding a DJ set from Alesso. There's no knowing how these frenetic sonic waves will affect the crowd. *ARTnews* spoke with Höller to learn about how he developed his most participatory work to date.

### How did you decide to work with AR technology?

Acute Art, a London based company that works with contemporary artists to help produce augmented reality pieces, reached out to me. I wasn't interested in working with AR just because it was a new medium—I prefer that the conditions arise naturally. But I did an exhibition [titled "Day"] at the MAAT Museum of Lisbon, where I was working with the 7.8 hertz frequency. It occurred to me that it would be interesting to use the phone as part of an exhibition. So, with Acute Art, we developed what I call 'a reduced reality app,' not augmented. Dreamverse became interested and now we are planning to launch it in November during the festival.

### What did you end up developing?

Basically, what it does is very simple. It makes the phone freak out. The screen starts to flicker at a frequency of 7.8 hertz, that's very fast—7.8 times per second. But not just the screen of your phone, the torch flickers and the phone haptics, meaning the vibration, also starts to pulse at this rate. Something that was once very stable becomes disrupted, it's very annoying. But it's also very interesting.

### How so?

The 7.8 hertz frequency does something to you. It somehow interacts with you and interacts with probably your brainwaves, which are typically between 4 and 12 Hertz. This was postulated by a German scientist, Hunberger, in 1924. He was the one who discovered brainwaves and postulated that these waves could be influenced from the outside. If you hold the flashlight close to your eyes you start to see color fields and it's possible to have visions. It's like a cheap version of LSD. It will be a social experiment to see what happens when people do that together.

### Right, because there's going to be a moment where those attending the festival will be using the app simultaneously. Can you describe what the plan is for the unveiling of this artwork?

There is a whole evening of events planned. One is that the DJ Alesso, who is related to the Swedish House Mafia (not really my kind of music but I think it works in this context) will perform. But before the music starts we will have a screen at the concert venue with a QR code so that those who have not downloaded the [Acute Art] app can get it quickly. We will then switch off the lights and sound at the venue and just have people with their phones playing the 7.8 app. Then, the stage lights will sync to the 7.8 frequency. This will last for a few minutes, and then the concert will start. It'll be a live experiment.



Installation view of Carsten Höller's *Lightwall (Outdoor Version)*, 2021; MAAP Lisbon.  
MASSIMO DE CARLO



**Will you be collecting data?**

It's probably a good idea, but not for me. I want this to be a very subjective experience and, as you know, science and subjectivity are not very good friends. So I'm not collecting any data but if somebody else wants to do it, I think it would be interesting.



Installation view of Carsten Höller's *Du You*, 1994; at Schipper & Krome, Cologne.  
COURTESY CARSTEN HÖLLER

**It sounds like the phone, for the art piece, goes into this state of extreme glitch. Is that a sort of commentary on your stance towards technology?**

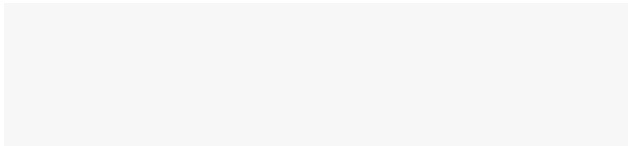
Of course it is. First of all, it's a way for you to see things in another way. What is this thing, this technical device you hold in your hands, was to collapse, to come alive? As I described, the phone is freaking out, it's becoming alive, in a sense, it's producing an effect. And we don't know what happens if you [continuously perform the art piece]. These phones may not be suited to it, and they will all fail collectively, and you can imagine some kind of science fiction scenario.

**Is this work a way of playing with the fantasy of this kind of collective failure?**

Yeah, it is playing with this fantasy. But, at the same time, it is also producing some very beautiful effects. So it has these two sides. It is *quite* hallucinatory, as I said before, and I think it makes you high in some way. But it also makes you think, 'what the fuck is it that I'm holding in my hand here?' It's crazy! It's like it's alive. It's moving. It's blinking. It's vibrating. It's making sounds.

**Your work has consistently been engaged with defamiliarization and hallucination. But typically, the catalyst for your works that deal with the psychedelic are mushrooms or using lights to mimic the 7.8 herz frequency. This project, however, is advanced technically in its use of AR technology. How do you feel about moving to the technological side of this psychedelic prompt?**

I'm very open to exploring different things, I'm very interested in messing things up.



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## Un giorno (e una notte) con Carsten Höller

Al MAAT di Lisbona una mostra straniante racconta il lato luminoso e quello più dark dell'artista-scienziato tedesco. Con tanto di letti hi-tech per dormire al museo

Di Francesca Tagliabue



SFOGLIA LA GALLERY

Dall'alba al tramonto: la personale di **Carsten Höller** *Day* al museo **MAAT** di Lisbona è un **viaggio nella luce e nell'ombra**. Tutti gli spazi dell'istituzione, la vecchia centrale elettrica riconvertita e il nuovo edificio a essa collegato firmato da **Amanda Levete Architects**, sono oggetto di un **allestimento immersivo e coinvolgente** che tradisce il passato da scienziato dell'artista, trasformando i visitatori in (consapevoli) protagonisti di un simil-esperimento scientifico.

Spiega **Vicente Todolí**, il curatore della mostra e direttore artistico dell'**Hangar Bicocca** di Milano: «Il percorso serpeggia tra luce e buio attraverso il ventre nudo dell'edificio, creando un flusso di energia che guida il pubblico in una molteplicità di esperienze sensoriali».

In mostra, lavori prodotti a partire dal **1988** e che giocano sulla **dicotomia luce e buio**. Il percorso alterna corridoi pieni di oscurità e stanze che si accendono grazie ai neon e alle lampade che compongono le opere. Due le installazioni esposte per la prima volta al pubblico. Nel cortile, il *Light Wall* composto da 1.100 lampadine intermittenti alla frequenza di 7,8 Hz, la stessa delle onde cerebrali quando si sogna e della risonanza elettromagnetica della terra, invita al relax. All'interno *Lisbon Dots* "segue" i visitatori con 20 proiettori tipo occhio di bue policromi stimolando il gioco e l'interazione tra le persone.

*Day* ripropone al pubblico *Two Roaming Beds*, i letti da laboratorio su ruote che si muovono nella stanza lasciando tracce colorate sul pavimento. Già presentati all'Hangar Bicocca nel 2016, possono essere **prenotati da due persone alla volta per pernottare nel museo** vuoto e silenzioso al costo di 200-300 euro a notte.

Day. Carsten Höller

**dove:** MAAT Lisbona, Av. Brasília, 1300-598**quando:** Fino al 28 Febbraio 2022

GUARDA ANCHE:

[Autunno al museo, le mostre da non perdere](#)[Francesco Vezzoli a Firenze tra archeologia e metafisica](#)[Le sculture di Jeff Koons splendono a Palazzo Strozzi](#)

Living © RIPRODUZIONE RISERVATA

11 ottobre 2021



## LA NUOVA MOSTRA DI CARSTEN HÖLLER TRASFORMA IL MAAT MUSEUM DI LISBONA IN UNA MACCHINA DEL TEMPO

*Così la speciale architettura-conchiglia diventa una culla in cui i visitatori possono dormire per davvero, fra sogni illuminanti e orologi bizzarri*

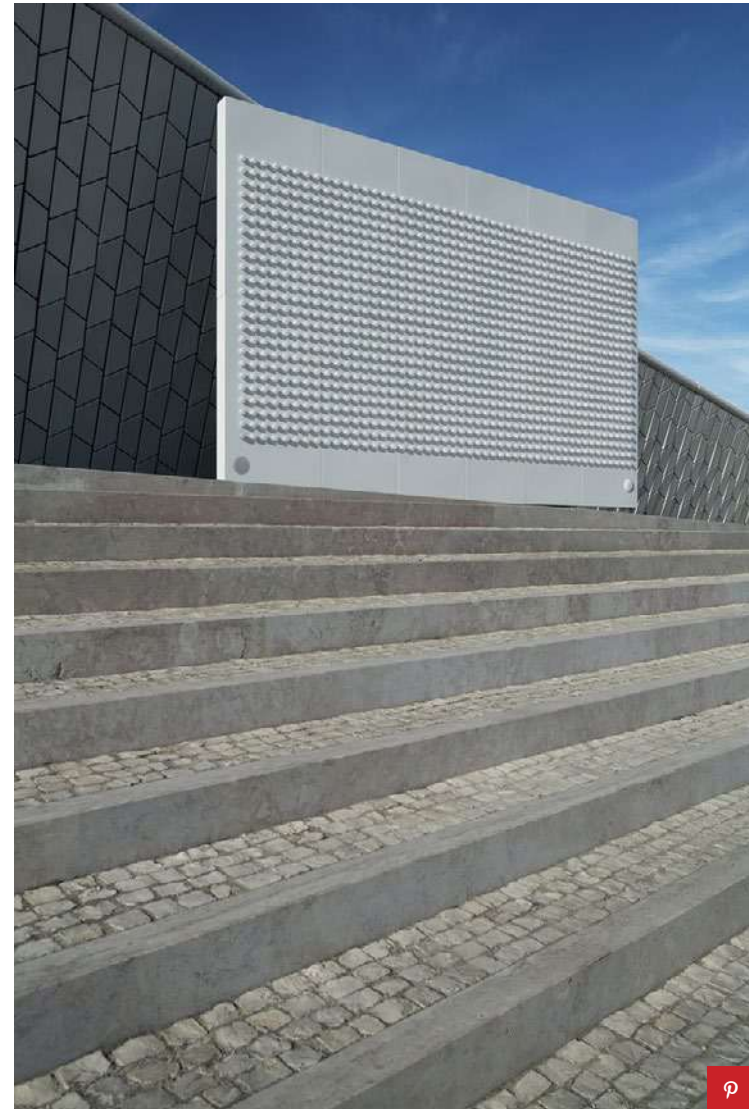


Di ALESSIA MUSILLO 03/10/2021



Attilio Maranzano

È tutto buio. La mano scivola incerta lungo la parete - si fa strada nell'ombra. I piedi si inseguono. Sarà ancora molto lungo? Il percorso è inodore, ma le sue angolature labirintiche sembrano non finire mai. Solitudine. Il corridoio che lega la prima parte alla seconda parte della **nuova mostra DAY di Carsten Höller** al **MAAT Museum di Lisbona**, in programma dal 5 ottobre 2021 al 28 febbraio 2022, ricorda quello che, in cima alla torre della **Fondazione Prada a Milano**, finisce con l'aprirsi su una stanza delle meraviglie dove una serie di **funghi** velenosi col cappuccio all'ingiù girano su se stessi. Eppure, ci sono delle differenze. Certamente non visibile a occhio nudo - per forza, è tutto buio - il passaggio del MAAT è più lungo rispetto a quello della Fondazione Prada e contiene persino una stanza impercettibile che tenta di isolare i visitatori - anche quelli che, al buio, non ci sanno proprio stare. Mentre le voci dei primi si fanno più lontane alle orecchie dei secondi, **il tempo** ha la capacità di fermarsi e di prepararsi a diventare il *deus ex machina* di tutta la mostra. Così, "l'architettura vista Tago si trasforma in una dichiarata *time machine*", ha raccontato **Beatrice Leanza, Executive Director** del museo. "Volevo realizzare gli orologi più assurdi del mondo", ha esordito invece Carsten Höller alla speciale apertura di **DAY** dedicata alla stampa. L'artista tedesco di origini belghe, corona d'alloro in Agronomia all'Università di Kiel, ha fatto dei suoi studi scientifici un'arte che inizia la sua riflessione dal *dubbio*.



DAY, Carsten Höller, MAAT Museum di Lisbona

Attilio Maranzano



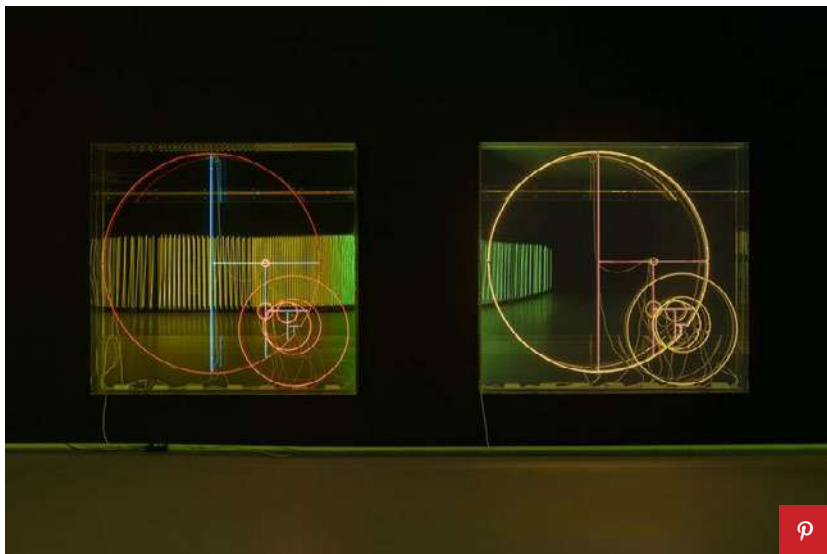
DAY, Carsten Höller, MAAT Museum di Lisbona

Galleria Continua

**In che modo percepiamo il mondo?** L'intero percorso di *DAY* offre un tentativo di risposta, lasciando al curatore **Vicente Todolí** l'opportunità di giocare di nuovo con la creatività dell'artista tedesco. Di nuovo, sì. Perché la coppia Todolí - Höller non è una novità per il mondo dell'arte. E se per caso non lo sapessimo, che il direttore artistico valenciano abbia curato anche la passata mostra **Doubt** di Höller, presentata nel 2016 al Pirelli HangarBicocca di Milano (istituzione culturale che tuttora dirige), lo potremmo comunque

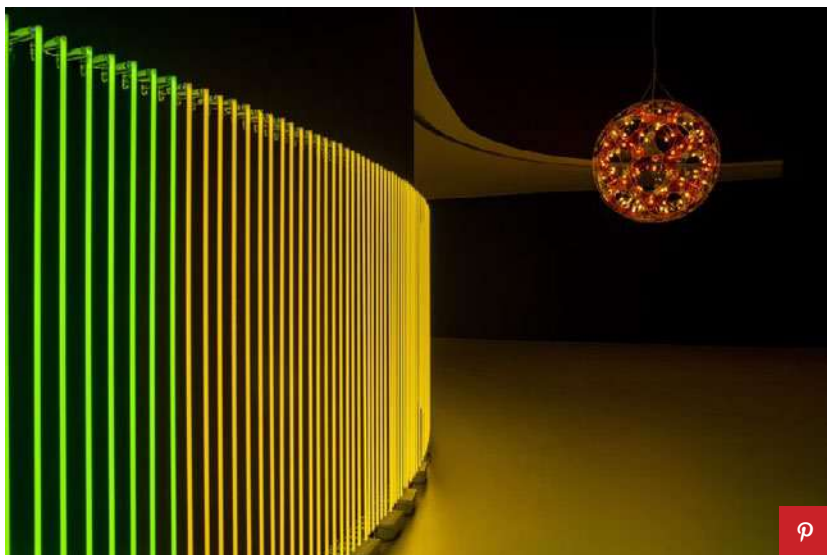
di Milano (istituzione culturale che tuttora dirige), lo potremmo comunque intuire dalla familiarità fra i due. *DAY* inizia fuori dal museo, con un battito cardiaco accelerato alla frequenza di 7.8 Hz che si accende e si spegne impreziosendo l'esterno dell'edificio di un quadrato bianco fatto di 1100 bulbi luminosi. L'opera si intitola **Light Wall**, è del 2021, influenza le onde cerebrali inaugurando lo spaesamento emotivo che caratterizza l'intera mostra. Superata la porta specchiata della massiccia architettura-conchiglia firmata **Amanda Levet**, **Moving Image** è il lavoro che proietta l'immagine di Muhammad Ali sul punto di chiudere il match contro George Foreman. Questa immagine del 1974 piacerà sicuramente agli adulti di lunga memoria, mentre l'opera site-specific **Lisbon Dots** sarà il playground preferito dai più piccoli: 20 spotlight in 4 colori seguono i movimenti dei visitatori, premiandoli e punendoli in una corsa cromatica fatta di sovrapposizioni e vittorie.

PUBBLICITÀ - CONTINUA A LEGGERE DI SEGUITO



DAY, Carsten Höller, MAAT Museum di Lisbona

Attilio Maranzano



DAY, Carsten Höller, MAAT Museum di Lisbona

Attilio Maranzano

Ma dove stiamo correndo? La domanda è lecita, specie quando, superato il corridoio total black, si raggiunge **la stanza del tempo**. La seconda parte della mostra è un lavoro che conta i secondi: "Una metà, un'altra metà. E con un'altra metà ancora più piccola" - ha raccontato l'artista - "si arriva a scandire l'infinito". L'opera *Divisions Wall* del 2016 sillaba il tempo attraverso l'utilizzo di tubi luminosi - è un orologio senza lancette che si serve della luce, dei colori e della distanza per dare vita a un ritmo. Avvia una passeggiata da fare con il naso all'insù, fra i lavori *Decimal Clock (white and pink)*, una specie di orologio progettato nel 2018, che prova a suddividere il tempo in unità decimali proprio come la Rivoluzione Francese suggeriva, e *Yellow / Orange Double Sphere*, una giga-sfera lampeggiante del 2016 che, anche se al MAAT pende solo dal soffitto, è stata realizzata per essere abitata e per generare energia grazie allo sfregamento di una dynamo contro il pavimento. Fra le altre opere esposte, la più attrattiva è *Two Roaming Beds and Insensatus* - un lavoro del 2015. Due letti gemelli si trovano in una stanza al livello -1 del museo, ai piedi della vetrata dalla linea morbida che affaccia sul cielo. Nel loro continuo e leggero roteare, segnano un percorso definendo un tempo che si legge sulle tracce rosse e blu che lasciano sul pavimento. E sono destinati a cullare il sonno dei visitatori. Per 200 euro a notte in settimana e 300 euro a notte nel week-end, **si può dormire al MAAT** - superando la superficiale impressione che questa opera sia destinata a un utilizzo da laboratorio, vista l'estetica. **A completare l'esperienza, ci sono i sogni.** Carsten Höller fitopatologo, che rivela tutto il suo sapere scientifico attraverso l'arte, ha realizzato 4 pacchetti differenti di spazzolini e dentifrici. Tocco di magia: il *toothpaste* è un intruglio di erbe, alcune con speciali proprietà visionarie, che promette di modificare le immagini nel sonno a seconda che si voglia sognare come un uomo, una donna o un bambino, e di ricordarle il mattino successivo. Stregoneria? Natura.





DAY, Carsten Höller, MAAT Museum di Lisbona  
Bonniers

Il 5 ottobre, con l'opening ufficiale della mostra *DAY*, il **MAAT - Museu de Arte, Arquitetura e Tecnologia di Lisbona** spegnerà le sue prime cinque candeline. **Beatrice Leanza**, tuttora fedele e intuitiva timoniera dell'istituzione culturale, lo ha diretto per gli ultimi due anni e mezzo superando le difficoltà dovute alla pandemia e apportando delle modifiche sostanziali allo spazio: "Ho voluto dare vita a un'organicità che ho trovato molto più produttiva e d'ispirazione". Fra *public program*, framework di lavoro concomitanti alle mostre e un sito web - [MAAT Extended](#) - che arricchisce la programmazione in presenza con contenuti da vivere sul digitale, il MAAT accoglie sia *show* dal tono internazionale sia lavori con un maggiore focus sull'arte locale: "Il museo ha bisogno di molteplicità e plurivocalità. Trovo che un'istituzione culturale debba saper supportare l'arte sia localmente sia globalmente. Portare Carsten Höller al MAAT significa esporre una figura importante dell'arte contemporanea, che dà vita a una pratica artistica in cui gli elementi della ricerca scientifica e tecnologica, che appartengono alla nostra quotidianità, si fanno interessante commentario intellettuale ed esperienziale. Ci sono opere di luce che creano una

superando le difficoltà dovute alla pandemia e apportando delle modifiche sostanziali allo spazio: "Ho voluto dare vita a un'organicità che ho trovato molto più produttiva e d'ispirazione". Fra *public program*, framework di lavoro concomitanti alle mostre e un sito web - [MAAT Extended](#) - che arricchisce la programmazione in presenza con contenuti da vivere sul digitale, il MAAT accoglie sia *show* dal tono internazionale sia lavori con un maggiore focus sull'arte locale: "Il museo ha bisogno di molteplicità e plurivocalità. Trovo che un'istituzione culturale debba saper supportare l'arte sia localmente sia globalmente. Portare Carsten Höller al MAAT significa esporre una figura importante dell'arte contemporanea, che dà vita a una pratica artistica in cui gli elementi della ricerca scientifica e tecnologica, che appartengono alla nostra quotidianità, si fanno interessante commentario intellettuale ed esperienziale. Ci sono opere di luce che creano una narrazione virulenta sulla natura del tempo, che è il materiale del nostro vivere", ha raccontato Beatrice Leanza. E proprio riflettendo sulla natura del tempo, la direttrice ha aggiunto che "il futuro del MAAT è già oggi".

[www.maat.pt](http://www.maat.pt)

LEGGI ANCHE

ART Carsten Höller advocates the virtues of confusion in two major Denmark exhibitions

ART | 26 NOV 2019 | BY JESSICA KLINGELFUSS

## Carsten Höller advocates the virtues of confusion in two major Denmark exhibitions

The German artist (and erstwhile scientist) is staging complementary surveys at Copenhagen Contemporary and the Kunsten Museum of Modern Art Aalborg



*Double Mushroom Circle*, 2010; and *Revolving Doors*, 2004/2019, by Carsten Höller, installation view at Kunsten Museum of Modern Art Aalborg. Photography: Attilio Maranzano. Courtesy of the artist and Gagosian

Naturalist and geographer Stepan Krashennikov first observed a bewildering phenomenon in 1755: Russian soldiers in Siberia ingesting *Amanita muscaria* mushrooms (also known as the fly agaric) were gripped by hallucinations, heightened senses, and other strange and violent impulses. According to Siberian folklore, the red-and-white mushrooms were used for recreational as well as shamanic purposes.

Some two centuries later in 1977, Danish chemist Povl Krogsard-Larsen began

synthesising dozens of muscimol derivatives, eventually identifying a potent psychoactive molecule in the fly agarics. The resulting compound, gaboxadol, has been produced in permanently mind-altering quantity by artist and mushroom maestro Carsten Höller for his solo exhibition at Kunsten Museum of Modern Art Aalborg – one of two major surveys currently open in Denmark.

The Kunsten exhibition, titled 'Behaviour', is a joint endeavour with Copenhagen Contemporary, where the art centre in the Danish capital's industrial neighbourhood Refshaleøen is staging its own Höller exhibition: 'Reproduction'. The shows span Höller's entire career, ranging from his earliest works (including his infamous *Killing Children* series from the 1990s) to new, site-specific installations. It's the Belgian-born artist's first foray onto Danish soil – and it's as perception-bending, befuddling, and ultimately amusing as we've come to expect from the former scientist.





Above, *Revolving Hotel Room*, 2008; *Revolving Doors*, 2004/2019; *Double Mushroom Circle*, 2010; *Decimal Clock (White and Pink)*, 2018; *Pill Clock (red and white pills)*, 2015; *Divisions Square (Black Lines on White Background)*, 2018; and *Smell of My Mother*, 2017, by Carsten Höller. Below, installation view of 'Behaviour' at Kunsten Museum of Modern Art Aalborg. Photography: Attilio Maranzano. Courtesy of the artist; *Cagosian*; Galleria Continua; Air de Paris; and Château La Coste

The serene architecture of the Kunsten – the only art museum ever designed by Finnish icon Alvar Aalto – provides the perfect folly for Höller's artistic experiments. Here, Höller has drawn more than 110 artworks from the museum's collection, all dated between 1935-1956 and by artists hailing from the abstract expressionism and CoBrA movements, two benches, each emitting the scent of his mother and father respectively that have been reconstructed using samples of their clothing. It's a testament to the triggering power of smell – his mother's heady perfume could easily feel like it belong to yours.

Mushrooms are a mainstay of Höller's practice, and here his sculptures are dotted around amongst other signature works, such as *Upside-Down Goggles* (1994-ongoing) and *Expedition Rucksack* (1995/2019). In one corner of the museum, red and white pills are dutifully spat out every three seconds, from an unseen mechanism attached to the ceiling. Höller has provided a water cooler and paper cups nearby for daring visitors, though quite provocatively won't reveal the contents of the pills. And for a truly immersive experience, visitors can book an overnight stay in Höller's *Revolving Hotel Room* (2008) on Airbnb.

The Copenhagen Contemporary exhibition injects slightly more fun into the proceedings than its Aalborg counterpart, albeit with a dystopian slant. Wooden hoardings initially make the show seem entirely inaccessible; after being funnelled down the sides, we eventually end up in a sort of fairground for the end of the world. A pair of carousels revolve with an impossible sluggishness next to a mushroom sculpture perched on a rounded bottom – an invitation for visitors to try, unsuccessfully, to topple it over. (Höller's scented benches, too, are on view in Copenhagen).



*Killing Children*, 1990-2019, by Carsten Höller, installation view at Copenhagen Contemporary. Photography: Attilio Maranzano. Courtesy of the artist and Copenhagen Contemporary

Still, one can't help feeling like the oblivious subject of an experiment. And it was a challenge to reconcile the shows as two halves of one whole. But, as Kunsten chief curator noted, 'A common thread in both exhibitions is a universe located somewhere between cool analysis and engaging, immediate sensory experience.' Not that Höller offers any answers, instead proposing possibilities.

'My objects are tools or devices with a specified use, which is to create moment



'My objects are tools or devices with a specified use, which is to create moment of slight confusion or to induce hallucinations in the widest sense. That is why I call them "confusion machines"; the artist told Hans Ulrich Obrist in a 2001 interview. Confused we are, but according to recent findings by researchers, the uncanny feeling of being confronted by something that doesn't make sense can be a good thing. We'll defer to the scientific experts. ★



*Double Mushroom Circle, 2010; Smell of My Father, 2017, by Carsten Höller, installation view at Kunsten Museum of Modern Art Aalborg. Photography: Attilio Maranzano*



*Gartenkinder, 2014/2019, by Carsten Höller, installation view at Copenhagen Contemporary. Photography: Attilio Maranzano. Courtesy the artist and Gagosian*



*What Is Love, Art, Money?, 2011, by Carsten Höller, installation view at Copenhagen Contemporary. Photography: Attilio Maranzano. Courtesy the artist and Gagosian*



*Gartenkinder, 2014/2019, by Carsten Höller, installation view at Copenhagen Contemporary. Photography: Attilio Maranzano. Courtesy the artist and Gagosian*





object is a kind of plastic drawing. Möller emphasized individual folds by stretching long rubber bands between them, thus combining an "expensive" with a "cheap" materiality, conveying a sense of weightlessness and free association—a page of unwritten poetry that is both fragile and indestructible.

—Jens Asthoff

Translated from German by Nathaniel McBride.

OSTEND, BELGIUM

### Carsten Höller MU.ZEE

The Belgian-German artist Carsten Höller is best known for large-scale installations that invite the viewer to participate in or activate them. But his recent exhibition "Videoretrospective with Two Lightmachines" showed another side of his work. The complex and layered show started with *Light Wall IV*, 2007. LED lamps went rapidly on and off, accompanied by hard stereophonic sounds of clicking, thus evoking a disorienting stroboscopic effect. According to the artist, this disconcerting welcome was intended to put the visitor in a dreamy mood that would allow her to comprehend reality in a different way—but it achieved more of a sense of irritation.

After this false start, the rest of the exhibition seemed to possess a reassuring stillness—although appearances can be deceptive. *Fara Fara*, 2014, which Höller created with Swedish filmmaker Måns Månsson, was the first immersive installation and screening in an exhibition consisting of nearly thirty videos, which were sometimes poetic, often provocative or funny, but always captivating. In Lingala, "*fara fara*" means "face-to-face" and refers to a musical event extremely popular in the Democratic Republic of the Congo, best described as a battle between two bands playing together on two different stages in a musical marathon that can go on for hours. The band that performs the longest is the winner. Höller filmed a *fara fara* between bands led by megastar leaders Koffi Olomide and Werrason. The famous yet controversial singer Papa Wemba—he was convicted of human trafficking—acts as a narrator and introduces and comments (in song) on both bands. Through the simple but effective trick of placing the same kind of plastic chairs in front of the screen that we see in the scenes on video, Höller succeeds in making the viewer a participant of this fascinating spectacle. But in an accompanying exhibition guide we read that the subtitles that purport to translate Papa Wemba's words say something

different from what he is actually singing. Thus *Fara Fara* becomes a metaphor for miscommunication between Africa and the West as well as an exciting visual and musical experience.

Quite different was the most recent installation, *Double Neon Elevator*, 2016. Here we see some kind of cage with green neon lights like horizontal bars flashing rhythmically on and off to create the illusion of movement. Standing in this box of light, one experienced a fascinating feeling of going up or down—a sort of full-body trompe l'oeil.

A room containing three works from the 1990s best showed how cleverly subversive and humorous Höller can be. *Jenny Happy*, 1993, is a performative video installation in which a young woman in a white dress on a swing looks at a weird black-and-white video of a naked man and woman making love in a clumsy way, sometimes with almost mechanical movements. The couple are drinking vermouth; after a while they begin to loosen up and slowly start to dance. The film gradually goes into color, and the couple seem to have red eyes. According to an accompanying text, the woman on the swing in front of the screen had red eyes, too (thanks to tinted contact lenses), though I could not see this. But the combination of the surreal screened scene, watched by a live performer who was watched by us, created an uncanny sense of dislocation.

Projected just beside *Jenny Happy* was *Punktefilm* (Dot Film), 1998, an animation in which twenty-four white moving dots in a black void gradually come together to suggest an outline of a dancing couple. One dot after the other vanishes in the void until there is only dark nothingness. But it was *One Minute of Doubt*, 1999, that best showed Höller's brilliantly obtuse attitude toward things. In a car labeled the LABORATORY OF DOUBT, the artist drives in circles around an intersection as other cars pass in all directions, while a big loudspeaker on the roof of the car issues instructions to "spread the doubt." Less spectacular than Höller's installations, his video work has the same power to confuse and enchant.

—Jos Van den Bergh

AMSTERDAM

### Dustin Yellin GRIMM

Opening during Amsterdam's busy annual Art Weekend in November, Dustin Yellin's marvelous exhibition "*10 Parts*" seemed to draw the biggest crowd. Swarms of happy viewers spent hours pressing their noses to the glass surfaces of Yellin's aquarium-like sculptures, reminding me of kids staring dreamily into an Apple-store window. Buried within each massive, light-filled, transparent block—a fat sandwich of thirty-one sheets of half-inch-thick glass—were thousands of tiny pictures extracted from encyclopedias, science manuals, magazines. These cutout images are typically one-half to two inches tall, and most depict living or moving things: jellyfish, hot-air balloons, birds (geese, blue jays, cranes, hawks), skiers, pool toys, foot soldiers, tigers, blizzards, computer screens. There are Lilliputian surfers, bears (grizzly and polar), Greek gods and goddesses, Canadian Mounties, monks, mushrooms, mollusks. The title work, *10 Parts*, 2015–16, was a twenty-foot-long sequence of ten of these multilayered glass blocks arranged in a row, on metal supports. Together they form a long, flowing, foaming wave that finally cascades into a tumultuous, splashing waterfall, the whole shrouded in a sparkling mist skillfully painted across the layers of glass. The rushing "water" is filled with countless fantastic, miniature vignettes: sea monsters attacked by kamikaze planes; pirate ships sailing through clouds of acrobatic dollar bills; minuscule bathing beauties tumbling in a whirlpool of iridescent fish and military personnel.

Carsten Höller with  
Måns Månsson.  
*Fara Fara*, 2014.  
two-channel video  
installation, color,  
sound, 13 minutes.





# Tate Modern Nought to Sixteen a history

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ArtReview in association with PHILLIPS

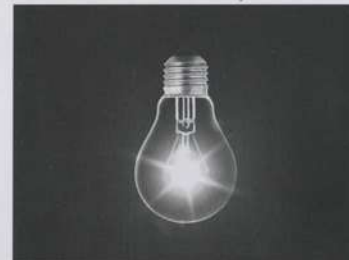
7

## Carsten Höller Test Site

10 OCTOBER 2006 – 15 APRIL 2007 Carsten Höller's first slide work offered visitors a quick getaway as a gallery exit at the first Berlin Biennial in 1998. The slides have proliferated since then, functioning as a private exit from the office of Miuccia Prada, and later entwined with Anish Kapoor's *ArclorMittal Orbit* tower in London's Olympic Park (in order to boost visitor numbers). In 2006, Höller sets up five slides in the Turbine Hall under the title *Test Site*: two shorter ones from the Level 2 bridge, and then one each from the third, fourth, and fifth floors. Each

offers a different speed of descent, depending on your daring. The hall becomes a busy playground; once a ticket is obtained for a 15-minute window allocation, visitors step into a cloth sack that helps them whizz down an up-to-27-metre descent in seconds. Is it art? Doesn't matter. It is popular, free and, well, fun. Come in, have a go and, sure, if you take in any of the other so-called art installed around the building, then great. The slides are as much interactive sculpture as they are a lure to a wider set of audiences apparently hungry for new experiences, or at least

a few seconds on an elongated helter-skelter. It is also the slippery slope of the Turbine Hall turning less into a place for looking and more a place for jostling, activity and interaction, later becoming a sci-fi cinema set in Dominique Gonzalez-Foerster's *TH.2058* (2008–9) and a plywood jungle gym for four days as Robert Morris's *Body spacemotionthings* (2009). Originally installed in the Tate Gallery in 1971 before being closed four days later due to an overenthusiastic audience response, the reinstallation of Morris's playground at Tate Modern speaks to the changing times.



5 JUNE 2007 European lightbulb makers announce a plan to phase out the standard lightbulb in eight years, similar to plans considered in Australia, Canada and the US. The theme of technological obsolescence will be a recurring one in the Turbine Hall commissions, notably with Tacita Dean's use of 35mm film in her 2011 *Film*

ArtReview





**TATE MODERN** Robert Morris, *BodySpaceMotionthings*, Turbine Hall

**TATE MODERN** The Unilever Series: Dominique Gonzalez-Foerster, *TH.2058*

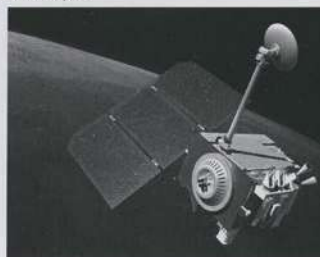


**17 JULY 2007** New York global investment bank Bear Stearns tells investors that its hedge funds have become worthless



**SEPTEMBER 2007** In Burma, nonviolent demonstrations led by thousands of Buddhist monks, coined by the media as the Saffron Revolution, protest against the military regime, leading to a crackdown in late September

**24 OCTOBER 2007** China's space programme launches its first moon probe



**NOVEMBER 2007**  
Supercollector and founder of the Pinault Collection, François Pinault is number one on *ArtReview*'s Power 100 for the second consecutive year. A first

# Interview

## Carsten Höller's Reasonable Doubt

By Cedar Pasori

April 11, 2016



Upon entering Carsten Höller's latest exhibition, "Doubt," in the dim, cavernous Pirelli HangarBicocca art space in Milan, visitors are confronted with two brightly lit pieces, *Y* and *Division Walls*, and a choice: to go through an opening on the right or the left. One then emerges within an immersive installation titled *Decision Corridors*—a dark, metal tunnel that leads to two separate sides of the former industrial factory. The viewer's initial choice signals the forthcoming interactivity and disorientation, which could include a slow, dizzying carousel (*Double Carousel*), goggles that turn views of the surrounding environment upside-down (*Upside-Down Goggles*), an anti-climactic flying simulation (*Two Flying Machines*), and two slow-moving beds that are available to sleep in each night (*Two Roaming Beds (Grey)*). Despite the appearance of these pieces in his previous exhibitions (including a significant solo show at the New Museum in New York from 2011-2012), Höller has uniquely organized the space at Pirelli HangarBicocca. Visitors must rely on memory to piece together the two sections of the exhibition, which begins with the division of *Decision Corridors* and then transitions into the multiplication of reflective pieces like *Aquarium* and *Revolving Doors*. Viewers are meant to question the way they perceive reality, and thus, experience the uncertainty and doubt for which the exhibition was named.

Beginning his career as a scientist in the field of phytopathology (the study of plant diseases), Höller started creating art in the late '80s and often applies scientific principles and language to his works. We sat down with the Brussels-born, Stockholm-based artist before the opening of "Doubt" to discuss how he structured the exhibition and the effects of the duality he proposes in the experience.

CEDAR PASORI: On first impression, "Doubt," like your previous exhibitions, seems to emphasize one's individual experience—witnessing your own and others' reactions to the work—sometimes through literally mirrored surfaces. Yet in pieces like *Twins* and *Fara Fara*, you introduce the faces of twins and Congolese musicians. How do these fit into the exhibition as a whole?

CARSTEN HÖLLER: The twins are really about faces. It's a bit hard to figure out in the space, because the works are very far away from each other. Whenever I show this work, I do a new version, so if you count how many twins there are—that's the number of versions we've done. The first ones were Japanese. There's one twin saying, "I always say the same of what you say," and then the other one says, "I always say the opposite of what you say," so they're caught in a loop of repetition and contradiction.

Many of the works in the show, you only really see from one side. You're supposed to be on the side that you chose in the beginning, when you had to decide which entrance to take. I wanted to split the works up, so that you have to see one side of the work, and then you go around and see the other side, and put them both together in your head.

The *Twins* are tricky, because when you go to the other side, they have been saying what they say a number of times. If you speak more than one of the languages they're speaking, for instance, if you understand English and French, it's like a conversation between them. It's quite cacophonous. You don't necessarily have to connect them.

PASORI: Many watched *Fara Fara* for the first time at last year's Venice Biennale. How did you become familiar with Congolese rumba music, and why did you position the two parts of the film across from each other? In a way, it also represents the soundclash.

HÖLLER: All the works had to somehow "bend" over this rigid logic, which is the division between two sides. In Venice, you could probably see *Fara Fara* more easily, because there were two screens next to each other. Here, it's difficult to see the other screen, but that's intentional, of course. "Fara fara" means vis-à-vis, face-to-face. If you stand at a certain point, you can see both films simultaneously.

Congolese rumba started in the '30s based on traditional rhythms that transformed under the influence of Cuban music. There's been a lot of back and forth between Congolese music, so it sounds quite Cuban, in a way, but then Cuban music also sounds quite Congolese. I heard this music for the first time in a discotheque in Benin. It was actually the music of Koffi Olomide, who is one of the two protagonists in the

discotheque in Benin. It was actually the music of Koffi Olomide, who is one of the two protagonists in the film. I love the structure of it, the way they compose a song. Very often they start with a long introduction –it can be really awkward in the beginning–but then it turns and turns again, until the end, which is what they call “sebene” in the film, the improvisation part. The musicians play together, and it very much becomes dance music.

PASORI: In many ways, the music is happy and uplifting, but then Paba Wemba describes the competitive aspect and calls music “the most powerful weapon.” How does *Fara Fara* fit into the rest of the works in “Doubt” that have more of an amusement park allure and aesthetic?

HÖLLER: I think *Fara Fara* has more of an amusement quality than the other works. They may look like they have amusement park qualities, but as you’ve seen, they very often don’t have them. The carousels look like fun from afar, but when you come close, you see that they’re really slow and don’t move very much. Often when children come to my shows with their parents, they’re very excited at first, but then they become disappointed. The bodily part of the entertainment side is gone.

The music comes through massively at parts. I still want to make a bigger, feature-length *Fara Fara* film about this incredible Congolese music that I’m totally in love with. It’s the only music I listen to at home. I’ve become a real aficionado. It’s music we never hear anywhere in the West; it doesn’t make it into our ears. You don’t hear it on the radio, it’s not something people talk about. It feels segregated from our world, but it’s very interesting and very contemporary. It’s not traditionally African. It’s developed into being more sophisticated and danceable. There are twists in the music that are absolutely not based on repetition. It’s very often based on the evolution of one song that lasts 15 or 20 minutes. There are sometimes 25-50 people on stage playing at the same time.

PASORI: You’ve previously divided your works and exhibitions, for instance, “Divided Divided” in Rotterdam in 2010, but what was the concept behind doing so here at HangarBicocca with what you have called a “control group”?

HÖLLER: It just occurred to me that it is like a scientific experiment, but there’s really no different variable to test here between the right and left sides. It’s more about comparing your memory and experiences from one side to the other. It’s very subjective. It’s not really scientific, but it is a scientific setup.

PASORI: Why is this exhibition called “Doubt”? You’ve done other retrospective-style exhibitions before, but how does this arrangement of division and multiplication and memory versus reality play into the idea of doubt, in particular?

HÖLLER: I always like to choose topics so that it seems like the exhibition is about one thing. Another exhibition was called “Glück,” which means “happiness, fortune, and luck” in German. I also did “Wrong” in Berlin and “Decision” in London, so many of the exhibitions have one-word titles. They make you think that the exhibition is about something very specific, but then you realize that it’s actually more open or dissolves into something else. Even the title itself has poignancy, because it asks itself if it is really the title of the show. I get this question often, but I like it, because it means that the title works—you’re doubting why it’s called “Doubt.”

PASORI: Similar to the two parts of the show, you’ve referred to yourself as having a separate “alien body” inside you that leads the creation of your work, as if you are the “host of a parasite.” When did you recognize this, or decide to see it this way, and how does this idea help you continue to be an artist?

HÖLLER: It’s really just an empiric effect. Whenever I would do an exhibition like this one, I used to find the end of it quite disturbing. Once it’s done, I would just wake up and say, “What is this? What have we done? Why did you do this?” Suddenly it, was me again. Before, there was some internal logic, a force that

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I don’t believe in the idea of a retrospective with a work, another work, and another work. I don’t want these works to be closed entities. I want them to belong to a larger common denominator, which is the exhibition. This makes the exhibition about more than just looking at objects, but also seeing it as a whole, like a park or a public space. It’s a social environment. People go to see it together, apart from the people who may rent *Two Roaming Beds (Grey)* at night, which is the opposite, because then it’s just for your partner, or for you if you stay alone.

PASORI: Though you aren’t following a typical retrospective format, you’ve repeatedly had this experience of arranging decades of your past work together. Do you find that this process helps you update existing works and create new works—looking back to move forward? Is it a pleasant process?

HÖLLER: In some ways, when all artists look back at their work, you realize that you started somewhere, you got recognized for something, then mostly likely, you developed that aesthetic. It’s like economics, between demand and supply. It controls your artistic output, yet you’re also not doing it alone.

There is an old idea of how this works, one that I think we should get rid of—the artist sitting in the studio, painting, and then deciding to show his or her art to the outside world. We don’t work like this anymore, it doesn’t make sense. It’s a succession, like a natural, biological system. Some works are predatory, some are just friendly herbivores, some are bacterial in nature, some are big, some are small.

PASORI: You often describe your work in these scientific and also mathematical terms. Are there parallels between being an artist and a scientist?

HÖLLER: Well, I speak about it in this way, because it’s the only way I can speak about it. It doesn’t mean that I think about it in these terms or work in these terms. This is just the way I communicate. Right now you understand what I’m saying to you, but in the show, I’m not really saying anything to you, I’m proposing something. I have to insist that it’s beyond language. It’s all about experience.

“DOUBT” WILL BE ON VIEW AT THE [PIRELLI HANGERBICOCCA](#) UNTIL JULY 31, 2016.





DAY, Carsten Höller, MAAT Museum di Lisbona

Bonniers

Il 5 ottobre, con l'opening ufficiale della mostra *DAY*, il **MAAT - Museu de Arte, Arquitetura e Tecnologia di Lisbona** spegnerà le sue prime cinque candeline. **Beatrice Leanza**, tuttora fedele e intuitiva timoniera dell'istituzione culturale, lo ha diretto per gli ultimi due anni e mezzo superando le difficoltà dovute alla pandemia e apportando delle modifiche sostanziali allo spazio: "Ho voluto dare vita a un'organicità che ho trovato molto più produttiva e d'ispirazione". Fra *public program*, framework di lavoro concomitanti alle mostre e un sito web - [MAAT Extended](#) - che arricchisce la programmazione in presenza con contenuti da vivere sul digitale, il MAAT accoglie sia *show* dal tono internazionale sia lavori con un maggiore focus sull'arte locale: "Il museo ha bisogno di molteplicità e plurivocalità. Trovo che un'istituzione culturale debba saper supportare l'arte sia localmente sia globalmente. Portare Carsten Höller al MAAT significa esporre una figura importante dell'arte contemporanea, che dà vita a una pratica artistica in cui gli elementi della ricerca scientifica e tecnologica, che appartengono alla nostra quotidianità, si fanno interessante commentario intellettuale ed esperienziale. Ci sono opere di luce che creano una

narrazione virulenta sulla natura del tempo, che è il materiale del nostro vivere", ha raccontato Beatrice Leanza. E proprio riflettendo sulla natura del tempo, la direttrice ha aggiunto che "il futuro del MAAT è già oggi".

[www.maat.pt](http://www.maat.pt)

LEGGI ANCHE

# ArtReview



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Carsten Höller *Leben*

TBA21–Augarten, Vienna 10 July–23 November

Carsten Höller belongs to the 1990s generation of relational aesthetics artists, who now have to deal with the problem of the musification of their often emphatically useable works. The exhibition *Leben* attempts to solve this problem, and succeeds in doing so, by combining an exhibition based on works collected by the Institution with a conceptually themed one. The visitor is greeted by the video installation *Vienna Twins* (2014): two female identical twins are each visible on a monitor and look each other stoically in the eyes, as the monitors are situated opposite each other. Each one says to the other, "I always say the same thing that you say." Identity and its duplication is the exhibition's guiding theme. The next room also deals with doubling, namely in the form of two Congolese singers who are preparing for a song battle in Kinshasa. The video installation *Fam Fam* (2014), which Höller conceived in collaboration with Måns Månsson, presents the visitor – via two video projections – with a double offer of music from which he can choose, reflecting his own identity as he does, while also deciding which of the two simultaneously playing projections he wants to watch.

Then there is the well-known *Elevator Bed* (2010/14) – which was originally built in 2010 for the artist's exhibition *Soma* in the Hamburger Bahnhof in Berlin – mounted on a 3.5m-high hydraulic platform. It can be booked for one night by up to two visitors for €120–€490 depending on the night of the week and availability; in the Hamburger Bahnhof it cost €1,000. Here the bed commissioned by the TBA21 collection can be positioned at various heights by the user for the first time, so *Elevator Bed* is something like a restaging. Two differently sized birdcages hang in the next room, in each of which a pair of bullfinches live, and who have learned to whistle the song *Longing for Lullabies* (2008) by Kleerup and Titiyo. The pairs of birds come from different habitats; the question is then, is this difference audible in the birds' trilling? *Bullfinch Scale* (2014), is again about the theme of duplication, but now the focus is on differences.

In the last room waits the *High Psycho Tank* (2014), a small useable tank that is filled with 35.5°C warm water saturated with Epsom salts. Up to two people can float here on the

brine without touching the bottom of the basin. This creates a unique body experience that can assume ecstatic properties. The theme of ecstasy, which Höller has explored since the beginning of his career, is also symbolised in the *Giant Multiple Mushrooms (Small and Large)* (2014) in the park in front of the exhibition space. These two sculptures are composed of different sized fragments of resin replicas of various mushroom species whose consumption can have hallucinatory effects. The herein briefly described collection succeeds in – and this constitutes its quality – solving the aforementioned problem of museification particularly through two strategies: firstly, the presented works are useable despite their surely high insurance value. (This was, for example, no longer the case in Tobias Rehberger's recent retrospective at the Schirn Kunsthalle in Frankfurt.) And secondly, new productions and reworkings of established works are shown as well. Exactly this keeps this oeuvre extremely alive.

Raimar Stange

Translated from the German by Emily Terényi



*Elevator Bed*, 2010 (installation view, TBA21–Augarten, Vienna).  
Photo: Artillio Maranzano. © the artist / Bildrecht Wien 2014. Courtesy the artist

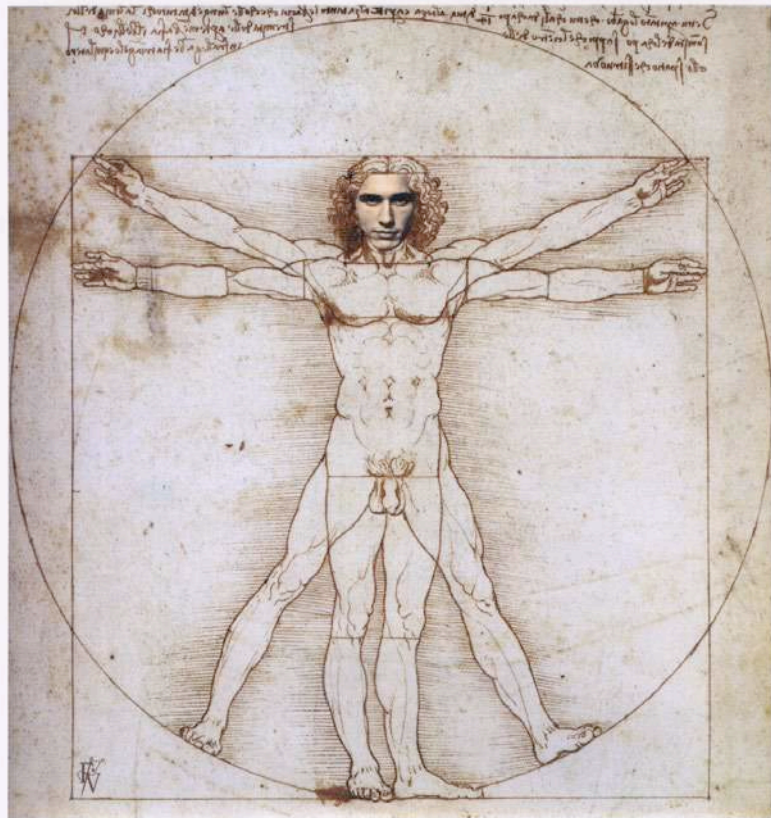
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# Flash Art

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JAMES FRANCO AND FRANCESCO VEZZOLI

## NEWS

GRENOBLE, FRANCE

### CARSTEN HÖLLER'S JAPANCONGO

Alessandra Olivari

Following collector Jean Pigozzi's invitation to curate an exhibition of his two collections of African and Japanese art, Belgian artist Carsten Höller created *JapanCongo*, an installation in which 16 works by Congolese artists dialogue with as many works by Japanese artists, respectively hung on curved and straight walls that constitute a corridor that becomes most narrow at its center where the works with more similarities are installed. *JapanCongo* will tour from Le Magasin (Grenoble, until April 24, 2011) to the Garage (Moscow, from June 2011) to Palazzo Reale (Milan, from September 2011).

**ALESSANDRA OLIVARI:** You stated that *JapanCongo* is "a new Double Club of sorts." While *The Double Club* was created in an abandoned Victorian warehouse in London, with *JapanCongo* you go back to the institutional context of the museum. How would you differentiate the experience of your work by the general public in and outside of the institutional museum setting?

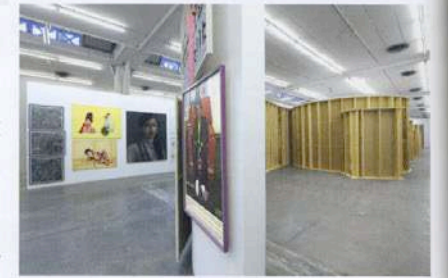
**Carsten Höller:** *JapanCongo* is similar to *The Double Club* in the sense that it is about a confrontation, a juxtaposition between two cultures. You have the Congolese wall, which is curved, opposite the Japanese wall, which is straight. These two walls together form a corridor that gets narrow in the middle because the curve of the Congolese wall is approaching the Japanese one, with the works facing each other. What happens to the visitor is that when going through the corridor there is an almost physical contact with the works because there is only about 1.6 meters distance between the two walls at the narrowest part. If you spread out your arms you can really, literally, make a link between the two. It's a physical interaction in the sense that you are producing the link between the two sides; but, as compared to *The Double Club*, it is still an exhibition in a classical sense: it is about looking at different artworks that you cannot mix. But

you can get the essence of it — that there is something that they also have in common. If you put it together you have a thematic situation; you have something defined in its aesthetics by its origin compared to another thing, also defined aesthetically by its origin. What remains is hopefully something that is a more pure form of the language of art.

**AO:** In a conversation with Germano Celant, he observes that "there are two extremes in your work: one is the physicality and the other has more to do with the eyes." Then he asks: "Do the eyes change your physicality?" *JapanCongo* seems to investigate that direction. Did you think about the interaction of these two components?

**CH:** I am the curator of this exhibition but I also wanted to make an artwork out of it. It is good that you speak about eyes because I have always been interested in the idea of seeing different things with each of the two eyes. The work *The Forest* (2002) is made with glasses that you have in front of your eyes. You see two different films, one with each eye. The beginning of the film is the same, with the cameras going between the trees in a forest, back and forth; but then the two cameras come to one tree and one camera goes left and the other goes right. It is a very shocking moment, and people fall out of their chair when they see this. Coming back to *JapanCongo*, I think the best way to see the show would be to go along the corridor, to take your hand and put it in front of your nose as if it were a kind of dividing wall so that you see Japanese art with one eye and Congolese art with the other.

**AO:** Among the artists included in Jean Pigozzi's collection of African art, you have selected only those from the Democratic Republic of Congo. This brings up *The Double Club's* dialogue between Western and Congolese cultures, in which the West was represented with a narrow selection of works. Did you



CARSTEN HÖLLER, *JapanCongo*, Carsten Höller's double take on Jean Pigozzi's collection, 2011. Installation view at Le Magasin, Centre National d'Art Contemporain de Grenoble. Photo: Blaise Anlon.

have reservations about representing African art in the same way for *JapanCongo*?

**CH:** For Pigozzi's collection I wanted to have this juxtaposition between African and Japanese art, but I did not think it was a good idea to put a selection from the whole African collection against the Japanese collection because it was so unbalanced. There is a huge body of works from Africa, and there are only about 500 works from Japan. That does not create a balance between the two. There was another possible country from Africa, but I chose the Democratic Republic of Congo because it is the country where Pigozzi has collected the most. I thought it would be good to put those countries together because they are two countries without similarity, but have roughly similar populations and, in the collection, they are represented in a roughly similar way. For *The Double Club* it was another situation because it actually happened where we are

— it was about showing our own world in relation to a situation of social encounters (a restaurant, a bar, a discotheque) against something that is not our own world. It happened to be the Congo but it could have also been something completely different. Here we have two different forms of human cultural expression that this exhibition embraces and puts together in a way that is not a fusion. The only fusion is the one happening in the people visiting *The Double Club* or *JapanCongo*.

In this sense, yes, they are very similar.

**AO:** Visitors are also able to decide to take the route behind the walls. What kind of experience would that choice make?

**CH:** For the route behind the walls I just want to show a Potemkin village. You don't see any artworks, you just see the construction side of the project, in order to make it even more evident that you are really constructing a situation here. I wanted to give it a bit more spice.

**AO:** You just mentioned people falling off the chairs. Have you ever been surprised by any reaction of the public to your work?

**CH:** It may look like I am watching the visitors because it is always some kind of experimental situation. You might feel like a guinea pig but there is really nobody looking at you. That's important to emphasize. The case of the people who fall off the chairs is just to say that the work has created a very strong reaction. [My work] is really there to be experienced, and the "Soma" exhibition [Hamburger Bahnhof, Berlin, 2010] is a good example because it is a unique situation; it is something that can only be seen once. Now, in this show, the set up is very unique. You just cannot do this again. That creates a very specific result that is dependent on who you are. But why should I look at the way people react or respond? No, I don't do this.





Bria, G. (2016). Carsten Höller, *Dubbio senz'ombra*, Flash Art, Luglio-Settembre 2016

IN PRIMO PIANO

# Carsten Höller

*Dubbio senz'ombra*

GINEVRA BRIA

Fino alla fine di luglio, le navate dell'Hangar Bicocca delimitano un lungo meccanismo di discernimento. La predisposizione del corpo a separare la caduta dal tuffo, la luce dall'ombra e il dubbio dalla risolutezza, si confrontano con i prismi di vetro acrilico di *Upside Down Goggles* (1994 – 2011) o con il cloruro polivinilico di *Acquarium* (1996). Tra corridoi della decisione, macchine dei ricordi e muri divisorii, non esiste un solo principio della materia o del tempo, ma solo un momento verso il quale tutto risale.

"Doveva essere il 1988 o il 1989", ricorda Carsten Höller (Bruxelles, 1961; vive a Stoccolma e Biriwa, Ghana). "Comprai un numero di *Flash Art* alla stazione ferroviaria di Kiel, città nella quale stavo lavorando all'università. La rivista aveva una nuova sezione, con molte informazioni scritte in piccolo. In quello spazio lessi di una mostra che avrebbe inaugurato alla Kunstverein di Amburgo, intitolata 'D&S', in riferimento e simulazione. (Si era ancora nei tempi di Baudrillard.) Con la macchina da scrivere composi una lettera che inviò ai curatori. Proposi di incontrarli per riferire loro un'idea che avevo avuto per il percorso della mostra. Credo che trovarono il mio messaggio sufficientemente singolare da permettermi d'essere invitato al museo per una visita. Infine accettarono la mia proposta. E quella divenne la mia prima mostra collettiva, la mostra che mi permise di esporre accanto a figure importanti come Michael Asher e Jenny Holzer e a coetanei come Andreas Slominski".

A trent'anni di distanza, attraverso la sua prima antologica italiana, dal titolo "Doubt", l'artista belga ripercorre origini, evoluzioni, registri di teoretiche diventate a lui proprie.

**Carsten Höller:** Questa mostra potrebbe sembrare simmetrica, speculare, ma non lo è. Effettivamente, è come se tra le due parti di "Doubt" fosse stato inserito uno specchio, laddove in realtà, è stato allestito, invece, uno spazio: un vuoto; che però non deve essere inteso come una sorta di respiro. Tutto deve obbedire a un sistema. Voglio costantemente evitare che entrino in gioco sensibilità imperscrutabili o velleità d'artista. "Doubt" è un'esecuzione di logica. Lo spazio tra le due parti può comunque portare a seguire un'asse centrale – e deve essere così. Esiste, infatti, una linea che divide in due il percorso, una sorta di muro che impedisce alle persone di attraversare la mostra, donandole allo stesso tempo, uniformità (*Zöllner Stripes*, 2001 – in corso). Inoltre, lo spazio nel mezzo permette di vedere la metà di alcuni dei lavori presenti, facendo capire al visitatore di trovarsi solamente da un lato. Come succede per i monitor di *Twins* (2005 – in corso), per i loro opposti, può accadere che, una volta completata la visita, il sincronismo tra le parti si perda, quasi fosse un concetto che non resiste al tempo, diventando in parte cacofonia. Senza vedere l'altro lato, si nasconde la metà di un'opera, presentandola maldestramente. Spetta al pubblico piegare il lavoro sotto il peso della logica e ricostruire l'integrità di ogni elemento.

**Ginevra Bria:** Quale accezione assume la parola "doubt" [dubbio] come titolo di questo percorso? È un dubbio scientifico o ascetico a pervadere questa selezione?

**CH:** Anche nel 1996 ho concepito una mostra con il titolo composto da una sola parola polisemica: "Glück", alla Kunstverein di Amburgo. Quella parola significa, ugualmente, "fortuna", "felicità" e "destino". In questo

*Nella pagina precedente:  
Flying Mushrooms (2015)  
Courtesy dell'Artista,  
Gagosian Gallery e Pirelli  
HangarBicocca, Milano  
Fotografia di Attilio  
Maranzano*

IN PRIMO PIANO

caso con la parola "dubbio" cerco di rompere qualsiasi schema, qualsiasi razionalità, pur implementandone le strutture logiche che la sorreggono. Il dubbio rappresenta una sorta di contraddizione di qualsiasi verità, che comunque resta compresa all'interno dei termini che la definiscono. Non esiste fede senza dubbio, né dubbio che non possa appigliarsi a un credo. Dunque il titolo è molto descrittivo, perché in mostra vengono forniti i dispositivi per poter compiere una scelta, fin dall'inizio. Con *Y* (2003) il visitatore deve decidere se andare a destra oppure a sinistra. Questo passaggio è un sistema creato per superare un dilemma, per spegnere un momento di sospensione; portandoci a muovere un passo. Questo gesto è una parte fondamentale della nostra esistenza che deve essere riportato alla coscienza, tramite ciò che viene esperito. Ogni lavoro della mostra rappresenta il dubbio: non appena ogni opera ne diventa feticcio, qualsiasi effetto di dubbio viene a cadere, perdendo effetto e diventando un elemento del passato. Comunque lo scopo non è mostrare il dubbio, ma è implementarne il significato e farlo accadere nelle sue più diverse declinazioni estetiche. Il dubbio deve essere recepito come bellezza.

**GB:** Quale è stata la tua prima sensazione sul vuoto, lavorando negli spazi dell'Hangar Bicocca?

**CH:** Amo lavorare in spazi grandi. "Doubt" è un'opera d'arte in sé, sul dubitare in sé. In questo caso, lo spazio a disposizione ha dato la possibilità ai lavori di non mostrare immediatamente un inizio e una fine, ma di continuare ad approssimarne, in un certo senso, la totalità. Nonostante possa apparire il contrario, installare in un vuoto simile mi ha dato la possibilità di creare il non-finito: ovvero di innescare un processo che possa contenere logicamente ed esteticamente l'indisposizione, l'incertezza, l'esitazione. Coloro che usufruiranno dei lavori rappresenteranno il vero sviluppo e il reale completamento dell'opera. Ci sarà tanto chi guarderà i lavori, quanto chi guarderà coloro che osaranno esperirli; e nessuno dovrà (o non dovrà) sottostare a determinate leggi. Basterà guardare le altre persone per capire come queste, definendo lo spazio pubblico, completeranno i lavori. La scelta iniziale di vedere la mostra a partire da destra o da sinistra, ad esempio, dà la possibilità di poter poi, nel tornare verso l'uscita, giudicare doppiamente quel che è esposto, anche attraverso la lente di due diversi emisferi cerebrali e dei sentimenti conflittuali che possono suscitare – lasciando ogni decisione, nuovamente, irrisolta come frutto di un'arte insatura, ancora passibile di qualsiasi reazione chimica.

**GB:** A proposito di reazioni chimiche, la tua laurea in scienze dell'agricoltura quale impronta ha lasciato nella mostra?

**CH:** Il primo principio è dato dal fatto che esista una logica scientifica. Quando si studiano materie scientifiche si è sempre portati a pensare che qualsiasi fenomeno sia immediatamente sottoponibile a determinate leggi. Come se il mondo dovesse obbedire



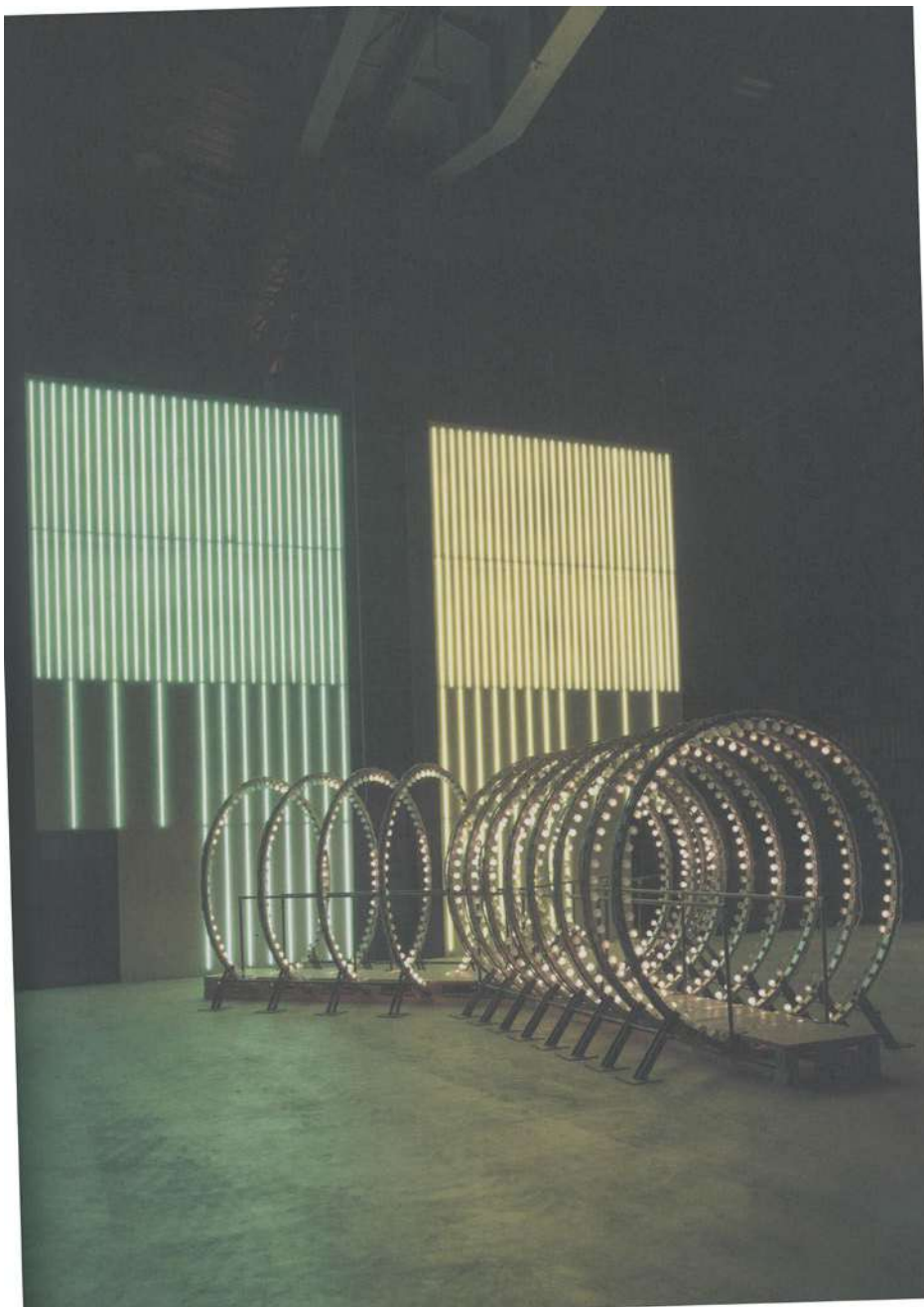
a modelli predefiniti. E se così non succede, allora, quel particolare dato rilevato diventa immediatamente inutile. L'arte, all'opposto si confronta direttamente con questa parte che alla scienza non compete: con l'imponderabile, con la soggettività umana. Le scienze naturali sono il più grande tentativo dell'uomo di eliminare qualsiasi influenza dell'uomo nell'acquisizione di informazioni. Nel mio lavoro, la scienza serve a fornire una possibilità concreta di apprezzare la rappresentazione. Non ho necessità di misurare il gradimento del pubblico o la loro capacità di interagire con l'opera. Devo solo poter fornire le capacità, le strutture per condurre un'esperienza. Non osservo mai i visitatori o le loro reazioni nelle mie mostre.

Nonostante questo, *Y* stesso assomiglia a uno strumento scientifico che ho usato molto spesso: l'olfattometro. Lo usavamo per osservare gli insetti e i loro comportamenti. In questo caso, però, il primo a essere esposto di fronte allo spazio, sono stato io. Ho dovuto aspettare che il piccolo artista in me venisse fuori e che anche l'architettura dell'Hangar Bicocca facesse parte della mostra, diventandone un meccanismo intrinseco.

*In questa pagina:  
Upside-Down Goggles  
(1994 – in corso)  
Courtesy dell'Artista  
Fotografia di Elzbieta  
Bialkowska*

*Nella pagina successiva:  
Veduta della mostra  
"Doubt", presso  
Pirelli HangarBicocca,  
Milano (2016)  
Courtesy dell'Artista e  
Pirelli HangarBicocca,  
Milano  
Fotografia di Attilio  
Maranzano*





Bria, G. (2016). *Carsten Höller, Dubbio senz'ombra*, Flash Art, Luglio-Settembre 2016





IN PRIMO PIANO



**GB:** Dunque non ti sarà mai dato sapere come la materia dei tuoi interventi – spesso da te definita l'esperienza del pubblico – reagisce?

**CH:** Mio padre era sempre molto interessato, più interessato di me, ai dipinti di Rubens, alle miriadi di personaggi che invadevano il paesaggio, rappresentando altrettanti momenti o attività umane. Io ritengo che, a mio modo, anch'io, con "Doubt", stia componendo una sorta di paesaggio – una composizione all'interno della quale il pubblico prenderà parte e avrà un'immagine.

**GB:** Da *Double Carousel* (2011), a *Two Flying Machines* (2015), a *Two Roaming Beds* (Grey) (2015) i tuoi lavori imbuono la libido infantile racchiusa nelle nostre più comuni fobie di adulti.

**CH:** Sicuramente dietro a ognuno di essi c'è il mio desiderio di superare quel che si ritiene *costringente*, quel che ognuno di noi accetta come dato immutabile. Quando si diventa adulti si vuole tornare in possesso del controllo di quando si era neonati, e spesso ci si auto-tranquillizza, costruendo attorno a noi situazioni con troppe regole, pronte a implodere. Utilitarismo e razionalità sono metodi molto produttivi, ma sono esclusivi e non prevedono eccessi di individualità. Mentre l'arte, al contrario, talvolta senza accesso al linguaggio, permette di far emergere il pensiero, di vedere finalmente faccia a faccia la realtà. Il linguaggio convenzionale è già l'imposizione di una razionalità che esclude ogni

altra espressione. Ci sono moltissime attività che non richiedono alcun tipo di codifica per farci sentire vivi.

Inoltre se si vuole oltrepassare la mera rappresentazione della realtà, attraverso l'arte, bisogna costruire strutture che siano abbastanza grandi da poter contenere le nostre proporzioni, che circondino le misure del corpo umano anche attraverso diverse altezze. È per questo motivo che in mostra ho inserito paesaggi dalle scale differenti come *What Is Love, Art, Money?* (2011).

**GB:** Non solo, hai anche incluso una *marquise* di Philippe Parreno...

**CH:** La mostra porta in sé una divisione strutturale, non solo analogica. Il percorso mostra quel che era prima e quel che sarà dopo – il mio lavoro, nel tempo. Prima di me, all'interno dell'Hangar c'è stato Philippe, che è un caro amico. Così ho chiesto che lui lasciasse una *marquise* per poter determinare una certa continuità. Come se anche lui facesse parte di un sistema evolutivo e non di una programmazione compartimentata.

La mostra "Doubt" è in corso presso l'HangarBicocca fino al 31 luglio.

Ginevra Bria è critico d'arte e curatore di *Isisuf* – Istituto Internazionale di Studi sul Futurismo, Milano.

Nella pagina precedente:  
Veduta della mostra  
"Doubt" presso Pirelli  
HangarBicocca,  
Milano (2016).  
Courtesy dell'Artista e  
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## CARSTEN HÖLLER

## the last avant-garde

Belgian artist Carsten Höller is part of a generation of artists, born in the 1960s, including Douglas Gordon, Maurizio Cattelan, Pierre Huyghe, and Dominique Gonzalez-Foerster, to name a few, who, in the mid-1990s, made art from a different and much broader perspective, being influenced by the cinema, utopian architecture, and literature, and moving out of the typical artist's studio.

Höller trained and practiced as a biologist, specializing in the olfactory communication of insects, before abandoning science in the late 1980s to take up art, producing works imbued with laboratory-like curiosity, but applied to something like curiosity itself. His engagement, as such, tends to be emotional, physical, aesthetic, and experiential. He's made works with live reindeers and candy-looking, life-size dolphins, boa constrictors, and a baby elephant with artificial human eyes.

More recently he constructed huge slides that people can corkscrew down from ceiling to floor, such as in the Turbine Hall at the Tate Modern in London. His works seem derived from the fantasy workshop of an imaginary creator, or maybe from a fiction writer who doesn't actually write. They show but never describe.

[PURPLE INTERVIEW]

Interview

by  
OLIVIER ZAHM

portrait

by

GIASCO BERTOLI

OLIVIER ZAHM — I've wanted to do this interview with you for a long time. You're an important artist of my generation.

CARSTEN HÖLLER — When were you born?

OLIVIER ZAHM — In '63.

CARSTEN HÖLLER — Ah, me, '61.

OLIVIER ZAHM — Your work has taken so many different forms. I'd like to start from the beginning in the '90s. But first, I have to say that I'm not crazy about the way people describe your art as being interactive or a reflection of relational aesthetics. To me there's something deeper, more intriguing, more mysterious about your work.

CARSTEN HÖLLER — I don't like to be called an artist who does participatory work or is from the relational aesthetics generation. Even though I studied agriculture and specialized in pest control and the ways insects communicate, I don't like to be defined as a scientist making art either. I'm more of a mad professor.

OLIVIER ZAHM — To me, your work is not about science, except as a form of experimentation. And unlike scientists, who are locked into the scientific method and its paradigms, you experiment with experience.

So how do you relate to science?

CARSTEN HÖLLER — I want to find a new way of experimenting, because that's our mission in life. We can't go on reproducing ideas that we found early in our artistic career and

simply repeat them through the rest of our life like you would decline a verb or a noun.

OLIVIER ZAHM — You don't have a repetitive artistic vocabulary.

CARSTEN HÖLLER — That's not my motivation. My motivation is to experiment with my life and see where I can go with my work. So in this sense, experimentation is very important, but there's a big difference between science and art. Science is very rigid.

OLIVIER ZAHM — Based on protocols?

CARSTEN HÖLLER — Parameters — protocols, if you like; the reasons are obvious, because the scientist easily cheats. I'm speaking about proper natural sciences and not, say, quantum physics. The scientist has to make every effort to achieve a result. He or she has to build things up, put money into machinery, and work in a very controlled environment. He or she has to produce a result that is repeatable, under the same conditions, which is a beautiful idea. As an artist, you aren't obliged to have a repetitive result. You don't have the same rigor. You want to have something that is important for life but not about the predictability of life, which is very different. Life is not predictable in an artistic sense. Natural science makes life predictable; artists have the luxury to say fuck off to predictability, because artists have so many other things to

control. We don't have to be afraid of the laws of nature. Artists have the luxury to go another way. Individual experience is unpredictable, which maybe offers the entrance to a completely different experience of the world.

OLIVIER ZAHM — Would you say that your work is universal because you touch an elementary aspect of human psychology?

CARSTEN HÖLLER — I don't know. What I try to do, at least in large public installations, is something that is intended to work at very different levels, whether for a child or an art connoisseur, or somebody who doesn't know anything about art. In that sense my work can function at different levels, which I find very interesting. Then, all these terms that we mentioned before — participatory art, relational aesthetics, and the mad scientist — don't count anymore, because the reaction depends on who is experiencing the work. Therefore, the work can generate different reactions. When I did the installation at the Tate Modern, with the slides, I better understood the potential for this idea about different experiences.

OLIVIER ZAHM — How do you make the curve of the ramp in a slide?

CARSTEN HÖLLER — You adjust the curve to get the friction just right for sliding inside it, which can also depend on the weight of the slider. To avoid too little friction, the slider shouldn't wear things like polyester training pants, because you go too fast and on top of that, they can catch fire if the material is polyester.

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OLIVIER ZAHM — Participatory or interactive art is personal, but I don't see such a limit in your work. Sliding is exciting, it's fun; we all want to try it. It's also a game, and a metaphor in a museum for something that happens outside in a different context. Maybe it could be a metaphor for an alternative transportation system, which people might develop.

CARSTEN HÖLLER — Doing something like this doesn't mean it should be read in one way or even follow an artistic reading. You read it according to who you are. In that way the slides work as something that's

not participatory. They also, at least for me, comment on the straight lines and heaviness of industrialization, such as there might be in the Turbine Hall of the Tate Modern. Playful, almost free-floating tubes in such a space could as easily be read as sculpture or even be related to a type of painted image, because of what the space is now, a museum. I also wanted a pure sculpture statement to be a possible reading.

OLIVIER ZAHM — Is it a critique of the architecture?

CARSTEN HÖLLER — Once you start to speak about it, you can say several things, which is the problem of language, but not the problem of art. Because it is art, it can become child-friendly or participatory. But I like the dirtiness of it.

OLIVIER ZAHM — What do you mean by "dirtiness"?

CARSTEN HÖLLER — That it's not simply an artwork, but also a tool for bringing people from one point to another. I've been really proposing this a lot. In the catalog we made for the show at the Turbine Hall, we published a feasibility study for Stratford, which is the part of London where the Olympics had been last year. We wanted to see how slides could be built into the existing architecture there, and how people's movement and life in general could be improved. We made a cost analysis; it's not even very expensive. But nobody took up the idea. It looks like a fun kind of game, but it's a serious proposition for me.

OLIVIER ZAHM — I see your art in a Situationist sense: you create a situation that changes the way people move, travel, exit, and interact. The interaction or movement or travel is also a critique or utopian possibility. Do you think in terms of such ideals?

CARSTEN HÖLLER — In a way...

OLIVIER ZAHM — Is this your way of proposing ideas?

CARSTEN HÖLLER — Proposing is a strong word. It implies that you know what you're doing. Artists can produce model situations that can be stupid but meaningful as model situations. Art doesn't have a connection to utilitarianism, not in the first place. Art can be used as a platform, in a museum or a model situation, to test out things and see how they work. But still, it's frustrating that it doesn't also exist in so-called real life. It remains art, and maybe it becomes important, but that can take a longer time than you think.

OLIVIER ZAHM — Because the fairground and the business office can't mix?

CARSTEN HÖLLER — Because in real life such slides are for children. But there have been propositions like this. Cedric Price, an English architect, has made them. He developed a Fun Palace for working and playing at the same time. A lot of propositions never get off the ground out of fear of unpredictability. But now, long after the '60s, we've covered enough ground so that we can lean a little bit further out the window.

OLIVIER ZAHM — [laughs]

CARSTEN HÖLLER — Since everything is secure and predictable — so tame and nice and all about money, why would a young artist want to be part of this circus?

**There has to be some kind of new underground movement. I can't understand why that shouldn't be happening.**

Last weekend we were in Woodstock, New York. It's a big gift shop. It's past completely destroyed — it's terrifying. They're selling peace t-shirts, with chain stores moving in. Maybe a new underground is not an option. Why? Because any sort of anti-statement immediately becomes metabolized, morphed into utilitarian culture, which takes any kind of anti-thing and plays with it to make it into an aesthetic decoration. You must deal with this all the time, Olivier. So the underground is not an option unless it's an invisible underground, which I think might still be a possibility worth exploring, sitting somewhere in the woods, and not showing off to anybody.

OLIVIER ZAHM — Invisibility is an option, but it's becoming less possible today. You must be detectable by surveillance cameras. Your face should be seen when you enter a shop or public space. You have to be identifiable.

CARSTEN HÖLLER — The positive side is that they caught the guys from the Boston bombing through such visibility; the negative side, which is just as prominent, is that you can't do anything anymore, even at home, without being visible.

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OLIVIER ZAHM — You want to stretch experience?

CARSTEN HÖLLER — Yeah, like to have the office and the fairground; to live your life in two totally different places. Because we all know that places affect you. You become part of a place, which is something interesting that nobody can really explain. When you're in New York and become part of the New York thing, you feel a bit different, as if you're contributing to a sort of organism. If you move between two organisms, it's like you're moving from one body into another, which might be an ideal situation, because all the big tragedies in this one body are constantly looking for ways out.

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OLIVIER ZAHM — How is your life in Ghana?

CARSTEN HÖLLER — It's hard to say in words, but I'm generally quite unproductive.

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CARSTEN HÖLLER — I don't know what it is, but the first time I went to West Africa — to Benin in 1995 — my doubt project started. My Laboratory of Doubt had to do with that.

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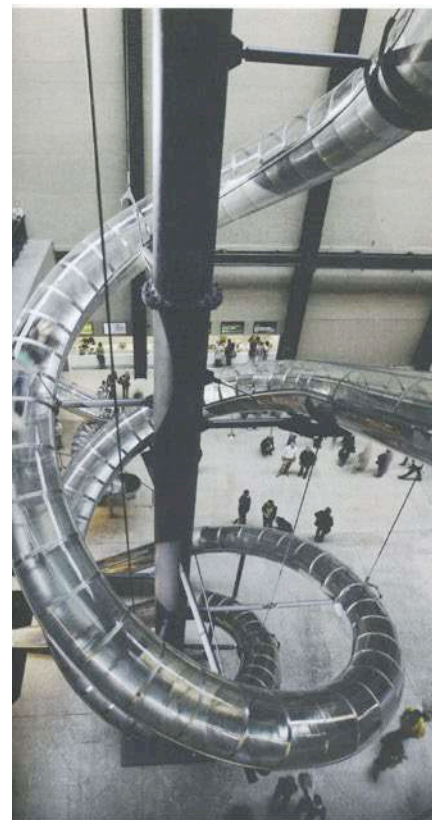
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Test Site, 2006, five slides, site-specific work, installation view, *Unilever Series: Carsten Höller*, Turbine Hall Tate Modern, London 2006, photo by Attilio Maranzano courtesy of the artist, Tate Modern, London, and VG Bild Kunst, Bonn, copyright Carsten Höller, 2013

that were somehow representational. Then, in Benin, I thought this cannot be it. It was really just a feeling. Maybe it was the distance, or the West African influence, I can't really say. But once there, I saw something pretentious about an artist who produces a finished artwork that's shown to the public and then maybe sold and has an afterlife. To say something is finished and worthwhile to exhibit is tricky. To work on a new idea for an artwork is like making the distinction between the saturated and the unsaturated.

**OLIVIER ZAHM** — Saturated and unsaturated?

**CARSTEN HÖLLER** — Yeah. A saturated artist is really one who decides when things are ready.

**OLIVIER ZAHM** — Like Jeff Koons? **CARSTEN HÖLLER** — For instance. Most art is like that. That idea has dominated the artistic production of the last hundred-plus years. That's one way to go. But there should be others. That just can't be "it."

**OLIVIER ZAHM** — Even within the deconstruction ethic?

**CARSTEN HÖLLER** — Yes, even in that. Yes. Even a Yoko Ono instruction piece in which she only states, "dream," or other works like that, are still saturated. It's a sculpture in a physical sense.

**OLIVIER ZAHM** — Saturated?

**CARSTEN HÖLLER** — Yes, because the artist decides it's finished. So there's a kind of rift between the artist, his or her work, and you as a user, onlooker, spectator, dreamer, or whatever you want to call it.

**OLIVIER ZAHM** — Can you give an example of unsaturated art?

**CARSTEN HÖLLER** — No. Art always involves some kind of experimental situation and openness, so that the artist, at some point, makes what you called a proposition, and the strongest ones, I think, are those where the proposition is only experienced in a specific place or in a specific installation, where it gets physical and where you have to give yourself in to it. It's more like a tool that contains the artist and possibly a symbolic message.

**OLIVIER ZAHM** — What do you mean by a symbolic message?

**CARSTEN HÖLLER** — It's a kind of openness, a message that is not really defined until the very end. The unsaturated artwork comes with a proposition that is not finite. The saturated artwork is finite in its possibilities; it is not defined at the very end — otherwise it wouldn't be an artwork as we know it. Let me say those terms were proposed by

Daniel Birnbaum, when we had a public talk together. He's the director of Moderna Museet, and a philosopher and a good friend. We had this talk about when an artwork is finished. He borrowed these terms from the German logician Gottlob Frege, who used "saturated" and "unsaturated" in relation to meaning.

**OLIVIER ZAHM** — Would you say that we are living in a saturated world? **CARSTEN HÖLLER** — Saturated, utilitarian, and money-oriented — especially in art. You know, art got stuck, like a car in the sand.

**OLIVIER ZAHM** — To you, what is the biggest challenge that the art world is facing?

**CARSTEN HÖLLER** — There are no big discoveries anymore. The big discovery times are over, in music, in fashion, in art.

**OLIVIER ZAHM** — You might say that since the '90s, art isn't about novelty, it's about remarking, reproducing, and reassembling. So I have a question. You emerged with a generation of artists like Maurizio Cattelan, Dominique Gonzalez-Foerster, Philippe Parreno, and Rirkrit Tiravanija. Is this generation the last of the avant-garde in the historical sense?

**CARSTEN HÖLLER** — In some ways...

**OLIVIER ZAHM** — You all refused that terminology.

**CARSTEN HÖLLER** — We're individuals who do different things. We're not concerned with a specific concept, but we have a lot in common, because we grew up together. We share ideas and ways of doing things, but we develop different directions. It was a question of timing. The '90s were the last time when new artists could come up. That's not really possible anymore. I mean, there is still an art scene, but I don't think it's possible to last long in it as a young artist. Everything moves so fast. There's much more cultural production. There are many more artists in this right now than before, and this influences the nature of art. The production side is completely saturated, which I don't think is so good.

**OLIVIER ZAHM** — Is desaturation possible?

**CARSTEN HÖLLER** — Art might deflate or desaturate simply because it can't go on like this without losing its credibility. I read an article by Dean Keith Simonton with the title "Scientific Genius is Extinct." Simonton says there is no Einstein today because there are many more scientists than there used to be. There is greater knowledge, and he



## [PURPLE INTERVIEW]

says that's what's killing science. It's totally impossible to imagine that somebody today, alone, could think everything out simply in the mind, which is what Einstein did. This approach to science has been exhausted. I mean, even the Internet doesn't help. It's like a mine whose big pieces of gold are gone. So you find maybe tiny ones and keep digging. That's a tragic situation — filling small gaps, doing tiny work.

OLIVIER ZAHM — What interests you today then?  
CARSTEN HÖLLER — Maybe the only new and significant thing, in the way you were just talking, is cooking in a so-called molecular way. That changed cooking. But that was also the last big change in convention, so maybe even cooking is finished now. No more avant-gardes... [laughs]

OLIVIER ZAHM — You've always been interested in food; you created a restaurant.  
CARSTEN HÖLLER — Yeah, The Double Club, a restaurant, bar, and discotheque in an old warehouse in London. That was another project that I call "dirty" in a positive sense. Like the slides at the Tate's Turbine Hall, it's obviously an artwork, but you don't think about it simply as art, even though you could experience it as an artwork and as a club.

OLIVIER ZAHM — How so?  
CARSTEN HÖLLER — It had three different spaces. You entered the bar space, which was quite big, with a glass ceiling, but divided into four vectors, almost like slices, like a cake composed out of pieces of different cakes. The Western bar, in copper, was nicely polished, with yellow light, and all the bottles aligned. It sits back-to-back with a Congolese bar, as if cut by a laser. A virtual line divides the two. A corner, including ceiling and floor, would look like it's in Kinshasa, while the next slice had the sickness of what we call the Western world.

OLIVIER ZAHM — Like a newly designed London bar?  
CARSTEN HÖLLER — Yes, but produced for this purpose. We bought wood, corrugated iron, furniture, beer, and a blinking plastic palm tree in Kinshasa to set this up like a collage, next to a clean, geometric tile garden with Portuguese *azulejos*. If I would talk to you there, I might see in the background something that could be Congolese. And while you talk to me, you see something Western. This produces a kind of social schizophrenia.

OLIVIER ZAHM — Which reflects the duality of your life between Sweden and Ghana?

CARSTEN HÖLLER — Yes, it's a double concept, but somehow in the social context of "going out" it makes you feel good.

OLIVIER ZAHM — Was there an artist or kitchen or restaurant that you were thinking about when you created The Double Club?

CARSTEN HÖLLER — Ole Beertling was a reference. We had one of his paintings hanging in the restaurant. The place was not organized in slices but in cubes, like a three-dimensional checkerboard — one square Congo, one square West, including floor, ceiling, and walls. The Western tables were the Breeding Tables of Kram/Weisshaar, while the Congolese tables were covered by a pink tablecloth. The menu was the same, but it had a Congolese and a Western side. Then we made an exhibition on the Western walls because a Western restaurant would have artworks, including some Congolese artworks of a type that would be collected in the West so that it still made sense.

OLIVIER ZAHM — You had food and drinks from Africa at the Double Club, but you also made sculptures of a rhinoceros, elephant, and crocodile.

CARSTEN HÖLLER — Yes, but the animals we made are not necessarily from Africa. It was more like I wanted a certain kind of animal, either a baby or a very old one. It started with an old dolphin. I wanted to have an animal that triggered emotions, which is completely meaningless with a rubber-cast sculpture. The idea was that it would be artistically meaningless, even stupid, but emotionally effective, like a trigger.

OLIVIER ZAHM — And popular?  
CARSTEN HÖLLER — They are very popular, especially with collectors. What surprised me was that collectors don't care that I think these animals are ridiculous and meaningless; they simply love these animals. Maybe some of them are relieved by their artistic emptiness.

OLIVIER ZAHM — You also combined it with the monochrome tradition in art, the use of one striking color.

CARSTEN HÖLLER — But it's monochrome with a twist, because all the animals have human eyes, prosthetic glass eyes. We choose the color of the eyes especially for the color of the animal. We are now making a big, long, fat snake in orange, which has brown human eyes. When my girlfriend was pregnant her engorged belly reminded me of a python that has swallowed its prey.

OLIVIER ZAHM — [laughs]

CARSTEN HÖLLER — The snake is similarly meaningless, but people like it because there's such a high level of symbolism. A symbol is always a trigger. A symbol can also confuse you, because it's not always an obvious sign.

**If I clap my hands in front of your eyes, your eyelids close for a split second. There's nothing you can do about that. Making this kind of artwork creates a bodily reaction. I wanted these works to be thought-free.**

OLIVIER ZAHM — That first snake is a kind of Catholic symbol mixed with the color of danger on the highway.  
CARSTEN HÖLLER — Yes, but there's nothing to read into it. That's it.

OLIVIER ZAHM — If you connected the danger of speed and a Catholic symbol for sin, wouldn't that evolve into a new symbol?

CARSTEN HÖLLER — Yes. But it's meaningless. It's empty. It's like a sign on the motorway. It gives you some kind of pictogram-like information, but in contrast to the sign on the motorway, there's nothing behind it, nothing to look for, no danger, no belief system, no proposal, no vision, nothing.

OLIVIER ZAHM — So what do your animals elicit with their flashy colors?  
CARSTEN HÖLLER — Attention. Like the clapping of hands, and you have to close the eyes. Same. I want to make some meaningless artworks, which is of course a challenge.

OLIVIER ZAHM — In a way it's like minimal art.

CARSTEN HÖLLER — That's a nice one. I don't think the minimalists would agree. [laughs]

OLIVIER ZAHM — To come back to the idea of the end of the avant-garde — this is something I'm writing about in terms of our generation — I have a feeling, which I'd like to share with you, that maybe you and the artists of our generation are the last avant-garde without accepting it, without even recognizing it.

CARSTEN HÖLLER — If we are the last avant-garde, it's because the ones who came later didn't have a chance to be one, because of their sheer numbers and the sheer number of things that have been done, as we said before. It all collapses into mainstream. It becomes mainstream because of sheer numbers and because the hunger for something new is so big, as a general attitude, that whatever comes along is immediately exploited and mainstreamed.

OLIVIER ZAHM — Why do you like to work with drugs in your installations? Is it a way to alter perception?  
CARSTEN HÖLLER — It seems like you need to do drugs in order to understand what certain possibilities are. Drugs give you a sense of how powerful things can be. The situation that we're stuck in at the moment is not how it has to be. It's a disease, like avian flu, a very contagious one. We are all very sick. I think the disease should be called utilitarian thinking, which is reproducing itself in a hyper-efficient way in our minds and in our behavior. It's like a parasite that manipulates our bodies and minds. We should find a medicine or a cure for it.

OLIVIER ZAHM — Inoculate ourselves?  
CARSTEN HÖLLER — Well, it's so contagious it spreads all over the world down to the last little Amazonian village. Terrible. It's destructive. I really believe it is. So what could be a way out?

OLIVIER ZAHM — So in a big installation like the one you did with the reindeer at the Hamburger Bahnhof in Berlin, they eat mushrooms and their urine is supposed to be hallucinogenic, right?  
CARSTEN HÖLLER — Yes.

OLIVIER ZAHM — Is that an ancient tradition?

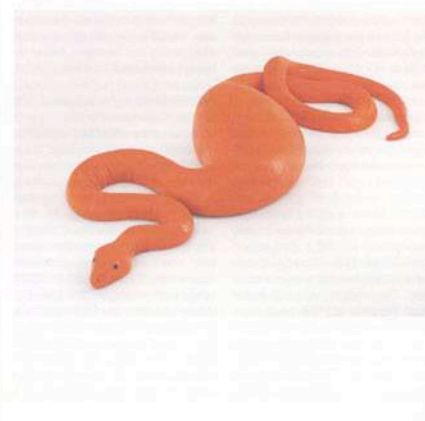
CARSTEN HÖLLER — It's still used by some people. This fall I'm planning to go to a place on the peninsula of Kamchatka, where shamans seem to still use the fly agaric mushroom and the reindeer — though most of them have switched to vodka. The fly agaric mushroom from there is



Top: Killing Children, 1991-1994  
Quaint Devices That Look Like Toys, All the Better for Trapping Babies and Toddlers  
courtesy of the artist, copyright Carsten Höller, 2013

Bottom, right: Snake, 2013, photo by Marc Domage  
courtesy of the artist and Air de Paris, Paris

Bottom, left: Rhinoceros, 2005, photo by Attilio Maranzano  
courtesy of the artist and Gagosian Gallery, London,  
copyright Carsten Höller, 2013





apparently more powerful than the ones you can find here, because it grows with certain trees, and they symbiotically exchange nutrients. Apparently it's not the same mushroom in Kamchatka that we have in Europe. I've been to Kamchatka once, and at the market in Petropavlovsk, which is the capital of the region, a woman was selling one very big fly agaric mushroom. That was all she had to sell. I tried to ask how to use it, but she wasn't able to tell me. She laughed and communicated something that seemed to mean it makes you crazy.

OLIVIER ZAHM — Did you try it?  
CARSTEN HÖLLER — Yes, several times, but German ones, German fly agaric mushrooms.

OLIVIER ZAHM — Did you drink urine from the animals in your show?  
CARSTEN HÖLLER — Yes. It was disgusting. This was mostly just a proposition.

OLIVIER ZAHM — Because visitors were not supposed to drink it?  
CARSTEN HÖLLER — We left that open. It was possible to book the bed in the center of the space and to sleep the night there. That's when we opened all the fridges with the mushrooms inside, which were locked during the day. Basically, you could feed the reindeer and there were buckets on a pole available to catch their pee.

OLIVIER ZAHM — So no one told them they couldn't do it?  
CARSTEN HÖLLER — No. But for the visitors, during the day, it was a double situation, because the space was divided in the middle, with six reindeer on one side and six on the other side. They got the same food and it all looked the same, but one group got the mushroom in the food and the others didn't. We collected pee from all the reindeer from both sides. Both kinds of pee were used to treat the food of canaries and also mice and flies, and you could watch them to see if there was a difference in behavior, because some got their food treated with the pee of the reindeer that had eaten the mushroom and the others were controls.

OLIVIER ZAHM — Eating the mushrooms affected the behavior of the animals?  
CARSTEN HÖLLER — Possibly. It was like a scientific test without scientists. The visitors wouldn't know which reindeer ate the mushroom and which didn't, and where which kind of pee was applied. Even the animal handlers didn't know which kind of pee they were using. It was like a double-blind experiment in

which nobody knew anything and in which everything was possible. It encouraged you to look carefully at the behavior of the animals: compare the reindeer on each side, maybe how the birds sing a little bit louder over there rather than over there, how the flies fly differently, or the mice do different things. There's always a difference, but it's about how you think about that difference.

OLIVIER ZAHM — How was it, sleeping there?  
CARSTEN HÖLLER — There was a bed in the middle of the room on a column three-and-a-half meters high, located at the point where all the lines of the space crossed, from one corner to another. On that bed you felt like the master of creation [laughs]. It was really strong.

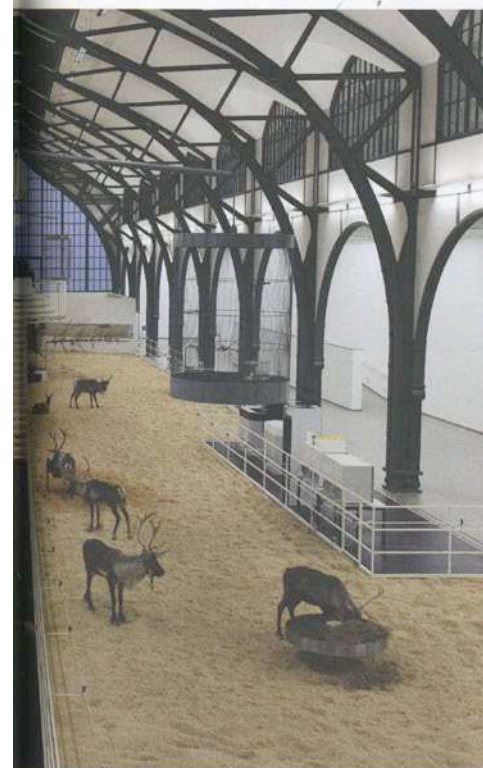
OLIVIER ZAHM — On top of the world.  
CARSTEN HÖLLER — Yeah, with all the animals around, the birds above you, the reindeer underneath. At night, the reindeer made sounds they didn't make during the day, roaring, fighting ... so at night you could do all you wanted and had it all just for you, the whole museum.

OLIVIER ZAHM — [laughs] Beautiful, this kind of possibility, this proposition: a common mushroom can become a drug, creating sensations, connecting to traditions, and offering new experiences. Is this a proposition against the world that's being destroyed?

CARSTEN HÖLLER — It's interesting to think about how things were before us. Things that occurred millennia ago and whatever's left from the cultures of that time. There are scholars that say the fly agaric mushroom is an ingredient the Vedic people used to become god-like. Priests could use it to access and present a different reality. We don't do this. We do the opposite. We think everything is fine and what is not can be made better by trying harder. I don't think so.

OLIVIER ZAHM — I'm surprised that you don't use sexuality more in your work, because sex offers access to a different state of mind, too.

CARSTEN HÖLLER — Did you see the show at the New Museum about 1993? There were a lot of strange sexual things, in works by Sue Williams, Paul McCarthy... I thought the same when I saw the show. Why don't we do this anymore? How would it look today? In 1993 I did a work where you could hang in the air and have sex after inhaling a specific kind of smell, which worked like a drug. It was called *PEA Love Room*. PEA stood for phenethylamine, which is quite effective when you smell it. It has to be very



Soma, 2010, photo by Attilio Maranzano courtesy of the artist and Hamburger Bahnhof Museum Für Gegenwart, Berlin, copyright Carsten Höller, 2012

pure, and you have to inhale a lot. The effect is that you like other people more, in every way. Everything becomes sexualized — like in your magazine, in a way. In the '90s you wouldn't be able to do this without risking some kind of reaction.

OLIVIER ZAHM — Actually, it's more difficult now.  
CARSTEN HÖLLER — Really?

OLIVIER ZAHM — You can't show a man's penis or an open vagina. I do, however, publish pictures in the magazine that I'm not legally authorized to publish anymore.  
CARSTEN HÖLLER — Are you speaking about the United States or France?

OLIVIER ZAHM — Each country has different laws. But basically, if a country like Japan or the US makes it illegal then you're fucked because it involves global distribution.

CARSTEN HÖLLER — At the same time, we all know that availability has increased to such a dramatic extent. Everything is available. So if you're looking for pictures, you can find them. Not like before. In the '80s it wasn't so easy. You'd have to travel somewhere and know people. Now you can buy or order everything. It's there. Which makes real sex or bodily contact with another person more problematic. It doesn't make it easier to have a synchronized level of excitement.

OLIVIER ZAHM — It's more mental. An ex-girlfriend of mine offers a yoga course called "O for Orgasm" — or, OM, Orgasm Meditation. It's only for women, with men masturbating women. Men bring girls and masturbate them in a certain way so they can orgasm and meditate at the same time.

CARSTEN HÖLLER — So that's available, too. The other day I thought something like this must exist.

OLIVIER ZAHM — I asked her, does it work in reverse? Can a man meditate while receiving a blowjob? She says it's only for women. [laughs]

CARSTEN HÖLLER — For men, it would be a good business, because it's not prostitution. It's yoga, which is kind of clean. Yoga with a happy ending.

OLIVIER ZAHM — I'd be curious if you could develop a work around this kind of sexual sensation.

CARSTEN HÖLLER — I'll think about it. Actually I have already. Duchamp was a master at this. He made highly sexual pieces without them being explicitly sexual.

OLIVIER ZAHM — Yes, with a lot of intellectual distance.

CARSTEN HÖLLER — But nevertheless, his pieces are straightforward, like the cast of the region between a woman's legs in *Female Fig Leaf*.

OLIVIER ZAHM — Another artist obsessed by urine — like you!  
CARSTEN HÖLLER — Maybe.

OLIVIER ZAHM — One work of yours that I find very poetic is the birds in a cage. How do you describe them? You also hung birds in cages like a Calder mobile. Do you call them sculptures?

CARSTEN HÖLLER — You mean *Canary Mobile*, which was last shown at the New Museum in New York City. It consists of seven birdcages with one canary in each. If a bird flies up, it makes the cage move up and the mobile changes. I also thought, maybe if one sings very powerfully, that would produce a downward movement in the cage.

OLIVIER ZAHM — Nice.  
CARSTEN HÖLLER — There's a work from the early '90s that I'm doing again now. It's a special kind of bird, called a bullfinch in English. This bird is able to learn to whistle a melody perfectly. The male is red, black, and gray with a little white on the wings. It was a tradition in some German villages to train these little birds, which take six to eight months, in isolation, to learn a melody. They would even imitate the errors whistled to them.

OLIVIER ZAHM — You're doing that?  
CARSTEN HÖLLER — I found a person who still does it. It was forbidden in the '50s or '60s to take the birds from their nest, because of natural protection laws. But now we're breeding the birds. I chose two love songs: *Longing for Lullabies*, written by Andreas Kleerup, and Bob Dylan's *It's All Over Now, Baby Blue*. A friend of mine, the musician Tüty, has whistled both melodies on CD. They'll be taken to this man who's going to train them for six to eight months.

OLIVIER ZAHM — Is this an illegal activity?  
CARSTEN HÖLLER — No, it's legal because they're bred in captivity. Both *It's All Over Now, Baby Blue* and *Longing for Lullabies* are sad but beautiful love songs. We're going to train these birds to sing one or both. I like the idea of little birds singing a song that doesn't mean anything to them. It's just very touching.

OLIVIER ZAHM — Do you use other animals?  
CARSTEN HÖLLER — Rosemarie Trockel and I made quite a few pieces with live animals, from pigs to



silverfishes. Animals are monuments to the incomprehensible. You can't understand how they feel, but you see that they feel. You see that they have some kind of consciousness. When you have a small child it's a bit the same. How do they define themselves? They clearly know what they want and communicate with you, but how can they know who they are or what they want? There's a reason we don't remember anything from our babyhood, which is so different from what we are now that we couldn't be functional human beings if we carried around the memory of our first three years. Being a baby is as crazy as being an animal.

OLIVIER ZAHM — So what's intriguing about animals is that they have no self-consciousness.

CARSTEN HÖLLER — Self-consciousness in animals is a hot topic. Animals like chimpanzees and the other great apes, dolphins, or even gray parrots seem to be conscious of their own existence to a certain extent. If you put a red dot on their forehead and show them a mirror, these animals look in the mirror, see the red dot and try to take it away. They understand it's them — but not a monkey with a tail, or pigeons; they don't respond in the same way. I tried it with my little son, Noah, the other day.

OLIVIER ZAHM — Your little boy!  
CARSTEN HÖLLER — Yes. He had a small sticker on his forehead. I showed him the mirror, nothing happened. It's clearly too early!

OLIVIER ZAHM — You like to experiment with children?  
CARSTEN HÖLLER — If I could I'd do experiments with them all day long. [laughs]

OLIVIER ZAHM — But you're not trying to kill children in your art installations anymore in this era of political correctness.  
CARSTEN HÖLLER — No, I gave that up. I thought I would get some really angry reactions to these works, but I didn't. Just very rarely.

OLIVIER ZAHM — You still show them?  
CARSTEN HÖLLER — We showed an installation of traps and toxic toys on a pink carpet at the Moderna Museet in Sweden a year or so ago.

OLIVIER ZAHM — Do you get a different reaction to them as opposed to the orange snake?

CARSTEN HÖLLER — It's different, because these *Killing Children* works are meant to be significant. Those were my first "real" works as an artist, from '91 to '93 or '94. I did them when I was a really young

artist, but not such a young person. They refer to evolutionary theory, which was a heritage from my science days and to our own childhood memories of that vulnerability and powerlessness and how everything is so...

OLIVIER ZAHM — Dangerous?  
CARSTEN HÖLLER — I mean, the moment you understand that there is a "yourself" in your body and that you have control of your life to some extent, it's a traumatizing experience that we all have to somehow deal with.

OLIVIER ZAHM — Were you trying to reconnect or get in touch with a feeling of being a vulnerable child in a dangerous world?

CARSTEN HÖLLER — If only we could unleash these early memories that are blocked. There's a reason why we can't access them.

OLIVIER ZAHM — So is Carsten Höller still a child?

CARSTEN HÖLLER — No, I've failed to become one again, but I would love to access that first time of my life, if there's something left of it. Maybe it's all been erased.

OLIVIER ZAHM — You're still trying to access it? [laughs]

CARSTEN HÖLLER — No, I gave up. But I think it has to do with this incapability of seeing yourself as others see you. I know more about who you are than you know about who you are, even though I've seen you maybe only 15 times in my life.

OLIVIER ZAHM — That's enough.  
CARSTEN HÖLLER — [laughs] It's enough. Because there's something very strange about you. [laughs]

OLIVIER ZAHM — I'm not very complicated!

CARSTEN HÖLLER — I think you're very complicated! You can't possibly understand how you are and how you behave in public and how other people see you. It's such a strange thing. Why? Because it's blocked, it's something you shouldn't know... And probably it would be very dangerous if you were able to access this. If I were able to see myself like you see me, maybe I couldn't stand it. Maybe that's what happens to people who commit suicide.

OLIVIER ZAHM — Maybe to block yourself is a form of protection.

CARSTEN HÖLLER — I don't know. Nobody seems to know.

OLIVIER ZAHM — Even though we're in a very different period from the '90s, there's a lot of art production, there's a cultural saturation, an artistic saturation, to take your



Opposite page: *Pea Love Room*, 1993, ready-mades: sex belts, mattress, cotton sheet, acrylic colour, vial containing PEA, syringe, glass bowl, needle holder with needle, dissecting knife blades, and plastic container, courtesy of the artist, copyright Carsten Höller, 2013

example. Are you still optimistic about the importance of art today?  
CARSTEN HÖLLER — I would say I'm optimistic because we have developed this experience we call art. We use it in a way that I find limited and restrictive, but the potential is there. It's a great thing.

## My proposition would be to do something that is not based on the lonely artist's talent but on a kind of collective expedition.

OLIVIER ZAHM — Collective expedition?

CARSTEN HÖLLER — To gather together people who want to find the emergency exit out of the situation we're in. I'm writing a book about this.

OLIVIER ZAHM — I'd be part of your expedition. What about the book?

CARSTEN HÖLLER — If I can just sleep again then I will continue writing.

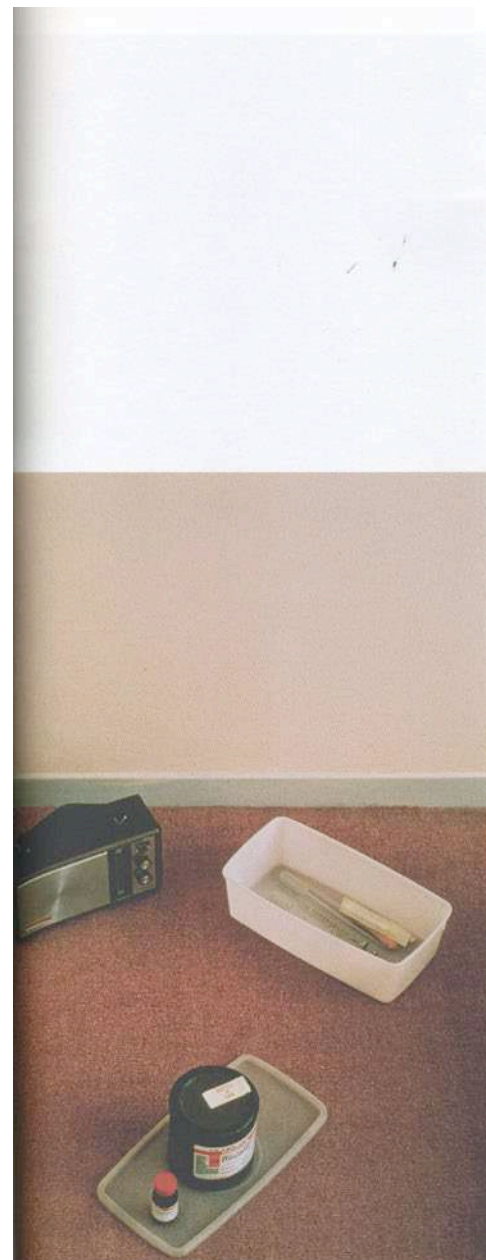
OLIVIER ZAHM — Because of the baby?

CARSTEN HÖLLER — Yeah. The book is a novel. There are specialists who meet to discuss the expedition. One is a specialist in hostage-taking and the Stockholm Syndrome as a manifestation of irrational behavior. The expedition wants to get beyond what they call "this logic." It's a collective departure, an expedition to some unknown place.

OLIVIER ZAHM — Do you have a title?  
CARSTEN HÖLLER — *The Prison*.

OLIVIER ZAHM — *The Prison*?  
CARSTEN HÖLLER — Yes. They want to get out of it.

END



# Biography

## Carsten Höller

### Solo Exhibitions

#### 2023

*Giant Triple Mushroom (Fly Agaric, Bay Bolete, Plums and Custard)*,  
MASSIMODECARLO Pièce Unique, Paris, F  
*Clocks*, Gagosian, Paris, F

#### 2021

*Day*, MAAT - Museum of Art, Architecture and Technology, Lisboa, PT

#### 2020

*DAC Slide*, Danish Architecture Center, Copenhagen, DK

#### 2019

*Sunday*, Museo Tamayo, Mexico City, MEX  
*Behaviour*, Kunsten Museum of Modern Art, Aalborg, DK  
*Reproduction*, Copenhagen Contemporary, Copenhagen, DK

#### 2018

*The Florence Experiment*, curated by Arturo Galasino, Palazzo Strozzi,  
Firenze, I. Catalogue  
*Method*, Galleria Continua, Beijing, PRC  
*Mushroom Mathematics*, MASSIMODECARLO, Milano, I

#### 2017

*Carsten Höller. Henie Ostand Sanatorium*, Henie Onstad Kunstsenter,  
Oslo, N. Catalogue  
*Carsten Höller: Y*, curated by Vicente Todolì, Udo Kittelmann, Centro  
Botin, Santander, E. Catalogue  
*Double*, MASSIMODECARLO, Hong Kong, HK  
*Reason*, Gagosian, New York, USA

#### 2016

*Doubt*, Pirelli Hangar Bicocca, Milano, I. Catalogue  
*Zoology*, Gagosian Gallery, Genève, CH  
*Video Retrospective with Two Light Machines*, Mu.ZEE, Ostend, B

#### 2015

*Decision*, Hayward Gallery, Southbank Center, London, UK. Catalogue  
*50%*, PKM Gallery, Seoul, ROK

#### 2014

*LEBEN*, Thyssen-Bornemisza Art Contemporary, Wien, A  
*Hormoon/Hormone*, Galerie Micheline Szwajcer, Bruxelles, B  
*Vitra Slide Tower*, Vitra Design Museum, Weil Am Rhein, D  
Botin Foundation, Santander, E  
*Carsten Höller: Golden Mirror Carousel*, National Gallery of Victoria,  
Melbourne, AUS  
*Gartenkinder*, Gagosian Gallery, Frieze 2014, London, UK

#### 2013

*Avec*, Air de Paris, Paris, F  
*Half Past And Half To*, Die Ecke, Santiago, RCH

#### 2012

*Carsten Höller & Attilio Maranzano: Memory*, Gun Gallery, Stockholm,  
S

#### 2011

*Animals Works*, MASSIMODECARLO, Milano, I  
*Problemspiel*, Herbert-Gerisch-Stiftung, Neumünster, D  
*Carsten Höller: Experience*, curated by Massimiliano Gioni, New  
Museum of Contemporary Art, New York, USA. Catalogue  
*Enel Contemporanea 2011*, MACRO, Roma, I  
*Cleijne + Gallagher, Curry, Höller, Huyghe, Kusama, Warhol, Wright*,  
Gagosian, Beverly Hills, USA

#### 2010

*Divided Divided*, Museum Boijmans Van Beuningen, Rotterdam, NL  
SOMA, Hamburger Bahnhof - Museum für Gegenwart, Berlin, D.  
Catalogue  
*The Fly Agaric Show*, Monaco Project for the Arts, Ecole Supérieure  
d'Arts Plastiques de la Ville de Monaco, München, D  
*Rentier im Zöllnerstreifenwald*, The Ernst Schering Foundation, Berlin,  
D



# Biography

## Carsten Höller

*Giant Triple Mushrooms*, Garage Center for Contemporary Culture, Moscow, RUS

### 2009

*Reindeers & Spheres*, Gagosian Gallery, Beverly Hills, USA  
*Double Slide*, Museum of Contemporary Art, Zagreb, CR  
*Vogel Pilz Mathematik*, Esther Schipper gallery, Berlin, D  
 Carsten Höller Carrousel, Kunsthaus Bregenz, Bregenz, A

### 2008

*Carsten Höller - Carrousel*, curated by Rudolf Sagmeister, Kunsthaus Bregenz, Bregenz, A. Catalogue  
*The Double Club*, Fondazione Prada, London, UK. Catalogue

### 2007

*One, Some, Many / Deux, Plus, Tout*, National Gallery of Canada, Shawinigan, CDN  
*Carsten Höller & Karsten Höller*, Gagosian Gallery, London, UK  
*Double Shadow*, Air de Paris, Paris, F  
*Neon Circle*, Henry Art Gallery, Seattle, USA

### 2006

*The Uniliver Series: Carsten Höller*, curated by Jessica Morgan, Tate Modern, London, UK. Catalogue  
*Carsten Höller: Amusement Park*, MASS MoCA, North Adams, USA  
*Toutes les Photographies d'une Autre Personne*, Centre de la Photographie, Genève, CH  
*Carsten Höller: Birds*, Niels Borch Jensen, Berlin, D  
*Druck. Künstler*, Karl Pfefferle Gallery, München, D  
*The Expanded Eye*, Sehen-entgrenzt und verflüssigt Kunsthaus, Zürich, CH  
*Into me/Out of me*, P. S. 1 Contemporary Art Center, New York, USA  
*Surprise, Surprise*, Institute of Contemporary Arts, London, UK  
*Wrong*, Klosterfelde, Berlin, D

### 2005

*Die Innere Konkurrenz*, Esther Schipper, Berlin, D  
*I Always Say The Opposite Of What You Say*, Shugoarts, Tokyo, J

*Sharing Space Dividing Time*, The Nordic Pavillion - Biennale di Venezia, Venezia, I

*LOGIC*, Gagosian Gallery, London, UK. Catalogue  
*Carsten Höller*, SFAN, IE

*Die innere konkurrenz*, Esther Schipper Gallery, Berlin, D

### 2004

*Carsten Höller*, Casey Kaplan, New York, USA  
*Une exposition à Marseille*, MAC Musée d'Art Contemporain, Marsiglia, F  
*Carsten Höller*, Galerie Micheline Szwajcer, Antwerp, NL  
*Carsten K. Höller, Georgi I. Krutikow, David N. Lee*, MASSIMODECARLO, Milano, I  
*Carsten Höller*, Gunnar Johansson, Galerie Micheline Szwajcer, Antwerpen, B  
*7,8 Hz*, Le Consortium, Dijon, F

### 2003

*Half Fiction*, ICA Institute of Contemporary Art, Boston, USA  
*One Day One Day*, Färgfabriken, Stockholm, S. Catalogue  
*Den Sista Bilden*, Moderna Museet, Stockholm, S  
*Carsten Höller*, Portikus, Frankfurt, D

### 2002

*Light Corner*, Museum Boijmans Van Beuningen, Rotterdam, NL  
*Deux Paris*, Air de Paris, Paris, F

### 2001

*INSTRUMENTE aus dem Kiruna Psycholabor*, Schipper & Krome, Berlin, D  
*Carsten Höller*, Casey Kaplan, New York, USA

### 2000

*Synchro System*, Fondazione Prada, Milano, I. Catalogue  
*Liukuratoja - Slides, Tuotanto - Production, Kiasma*, Studio K, Helsinki, FI. Catalogue  
*La vérité est ailleurs*, Centre pour l'image Contemporaine Saint-Gervais, Saint-Gervais, CH

# Biography

## Carsten Höller

### 1999

*Sanatorium*, Kunst-Werke, Berlin, D  
*Vehicles*, MASSIMODECARLO, Milano, I  
*Schnee*, Kunsthalle, Sankt-Gallen, CH  
*Ny Värld (New World)*, Moderna Museet, Stockholm, S. Catalogue  
*Drugs*, curated by Carsten Höller, Lux Gallery, London, UK  
*Drugs*, curated by Carsten Höller, Sala Giordano Bruno, Piacenza, I

### 1998

*Gift (Poison)*, Camden Arts Centre, London, UK  
*Neue Welt*, Museum für Gegenwartskunst Basel, Basel, CH. Catalogue  
*Vollkommen Gewöhnlich*, Kunsthalle zu Kiel, Kiel, D. Catalogue  
*1998 Carsten Höller - Produktion, in der Reihe „Reden über Kunst - Lectures“*, Hamburger Kunsthalle, Hamburg, D

### 1997

*Carsten Höller*, Raum Aktueller Kunst, Wien, A  
*Moi-Même Soi-Même*, Air de Paris, Paris, F  
*Pitsch Park*, Sprengel Museum, Hannover, D. Catalogue  
*Amanita Blue*, Goethe House, New York, USA. Catalogue  
*Gift*, Schipper & Krome, Berlin, D  
*Vertigo*, Galerie Nemo, Eckernförde, D

### 1996

*Glück*, Kunstverein in Hamburg, Hamburg, D  
*Carsten Höller*, Kölnischer Kunstverein, Köln, D. Catalogue  
*Geluk*, Centraal Museum, Utrecht, NL. Catalogue  
*Skop*, Wiener Secession, Wien, A. Catalogue  
*Le Saut Méduse*, Espace Jules Verne, Brétigny-sur-Orge, F. Catalogue  
*Carsten Höller*, MASSIMODECARLO, Milano, I

### 1995

*A.J.Florizoone*, Theoretical Events, Napoli, I  
*Love - Lectures*, Art Academy, Copenhagen, NL  
*Love - Lectures*, Art Academy, Umeå, S  
*Love - Lectures*, Goldsmith College, London, UK

### 1994

*Secondaire*, Air de Paris, Paris, F  
*Du You*, Schipper & Krome, Köln, D  
*Loverfinches*, Ars Futura, Zürich, CH  
*Killing Children III*, Ynglingagatan 1, Stockholm, S  
*Monaco Grand Prix*, Air de Paris, Paris, F  
*Summergarden*, Air de Paris, Paris, F

### 1993

*Killing Children I and II*, Lukas & Hoffmann, Berlin, D  
*Pest Control*, Mosel & Tschechow, München, D  
*Jenny Happy*, Buchholz & Buchholz, Köln, D  
*Der Sinn des Lebens (The Sense of Life) - Lectures*, Gasteig, München, D  
*Odeur et Obéissance (Odour and Obedience) - Lectures*, Air de Paris, Nice, F  
*Odeur et Obéissance (Odour and Obedience) - Lectures*, Air de Paris, Paris, F  
*Odeur et Obéissance (Odour and Obedience) - Lectures*, FRAC, Montpellier, F

### 1992

*Carsten Höller*, Galerie Porte Avion, Marseille, F  
*Dur Dur d'être un bébé*, Air de Paris, Monaco, MC

### 1991

*The Future of Mankind - Lectures*, Galeria Dziekanka, Varsavia, PL



# Biography

## Carsten Höller

### Group Exhibitions

#### 2022

*The First Beijing Biennial*, National Base for International Cultural Trade, Beijing, PRC

*What a Wonderful World*, MAXXI, Roma, I

#### 2021

*We Are Animals*, Kunsthal Rotterdam, Rotterdam, NL

*Noor Riyadh*, Noor Riyadh, Riyadh, KSA

*Villa Chiuminato*, Villa Chiuminato, Torino, I

#### 2020

*Animals in Art*, Arken Museum of Modern Art, Ishøj, DK

#### 2019

*Expanded*, Fondazione Giorgio Cini, Venezia, I

*One if by land*, Powerlong Museum, Shanghai, PRC

#### 2018

*Ten by Ten*, CFHILL, Stockholm, S

*The Beautiful Escape*, CFHILL, Stockholm, S

*Take Me (I'm Yours)*, curated by Christian Boltanski, Hans Ulrich

Obrist, Chiara Parisi, Villa Medici, Roma, I

*WELT OHNE AUßEN*, curated by Tino Sehgal, Thomas Oberender,

Berliner Festspiele, Berlin, D

*Atlas*, Fondazione Prada, Milano, I

*Ecstasy*, Kunstmuseum Stuttgart, Stuttgart, D

*Urban Forest*, Riso Museum, Palermo, I

#### 2017

*Poïpoï: Une Collection Privée à Monaco*, curated by Cristiano Raimondi, Nouveau Musée National de Monaco, Monaco, MC

*The Absent Museum*, WIELS, Bruxelles, B

*The Trick Brain*, curated by Massimiliano Gioni, Aishti Foundation, Beirut, LB

*Take Me (I'm Yours)*, curated by Christian Boltanski, Hans Ulrich Obrist, Chiara Parisi, Roberta Tenconi, Pirelli HangarBicocca, Milano, IT

*Like A Moth To A Flame*, curated by Tom Eccles, Mark Rappolt and Liam Gillick, Fondazione Sandretto Re Rebaudengo, Torino, IT  
*FIRE/WORKS FOR PARKETT* by Shirana Shahbazi, Parkett, Zurich, CH  
*Exquisite Trust (Blindly Collective Collaborations)*, STPI, Singapore, MY

#### 2016

*Insomnia*, Bonnierkonsthall, Stockholm, S. Catalogue

*Animality - A Fairy Story* by Jens Hoffmann, Marian Goodman Gallery, New York, USA

*Wirikuta (Mexican Time-Slip)*, curated by Nicolas Bourriaud, Museo Espacio, Aguascalientes, MEX

*Wirikuta (Mexican Time Slip)*, Museo Espacio, Aguascalientes, MX

*Take Me (I'm Yours)*, Jewish Museum, New York, USA

*The Slide at Anish Kapoor's ArcelorMittal Orbit*, Queen Elizabeth Olympic Park, London, E

*Im Rausch. Zwischen Höhenflug und Absturz/ Under the influence.*

*Between the High and the Crash*, Kunstmuseum Thurgau, Kartaue Ittingen, CH

*Presently*, Neugerriemschneider, Berlin, D

*Still (the) Barbarians*, EVA, Limerick City, IE

*LIFE ITSELF*, Moderna Museet, Stockholm, S

#### 2015

*All the World's Futures*, 56th International Art Exhibition, La Biennale di Venezia, Venezia, I

*The Rainbow Serpent*, Gagosian Gallery, Athens, GR

*Andy Warhol sul comò. Opere della collezione Rosetta Barabino*, Museo d'arte contemporanea Villa Croce, Genova, I. Catalogue

*Prototypology: An Index of Process and Mutation*, Gagosian Gallery, Rome, I

*Risk*, Turner Contemporary, Margate, E

*Take Me (I'm Yours)*, curated by Christian Boltanski, Hans Ulrich Obrist, and Chiara Parisi, Monnaie de Paris, Paris, F

#### 2014

*Melbourne Festival 2014*, Melbourne, AUS

*Outside. Index*, The Contemporary Swedish Art Foundation, Stockholm, S

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## Carsten Höller

*Lullaby*, McCabe Fine Art, Stockholm, S  
*Lucius Burckhardt and Cedric Price - A stroll through a fun palace*, 14th International Architecture Biennial, Venezia, I  
*Kunstpark 2014*, Ordrupgaard, Copenhagen, DK  
*8th Berlin Biennale*, Ethnological Museum Dahlem, Berlin, D  
*Arche Noah*, Museum Ostwall im Dortmunder U, Dortmund, D  
1984-1999. *La Décennie (1984-1999. The Decade)*, Centre George Pompidou-Metz, Metz, F  
*Burning Down the House*, 10th Gwangju Biennale, Gwangju, ROK

### 2013

*Beastly Hall - A Place Where Artists and Creatures Collide*, Hall Place & Gardens, Bexley, UK  
*Sous Influences: arts pastiques et psychotropes*, La Maison Rouge, Paris, F  
*Sharjah Biennial*, Sharjah, United Arab Emirates  
*L'image pensée*, Kamel Mennour, Paris, F  
*My Little Paradise*, Middleheimmuseum, Anvers, B  
*Beyond Sant'Elia: Urban Visions of the XX Century*, Como, I  
*Close, Closer*, Lisbon Architecture Triennale, Lisbon, P  
*Do It*, curated by Hans Ulrich Obrist, Manchester International Festival, Manchester, E  
*Flowers and Mushrooms*, Museum der Moderne Rupertinum, Salzburg, D  
*Station to Station*, New York, NY. Traveled to train stations in Pittsburgh, PA, Chicago, IL, Minneapolis / St. Paul, MN, Santa Fe, NM, Winslow, AZ, Barstow, CA, Los Angeles, CA and Oakland / San Francisco, CA,  
*Collection Platform 4: Emotion and Technology*, PinchukArtCentre, Kyiv, UA  
*NEW PRINT PROJECT - TACITA DEAN // CARSTEN HÖLLER // DANH VO*, Niels Borch Jensen Gallery and Editions, Berlin, D

### 2012

*The Supersurrealism*, Moderna Museet, Malmö, S  
*LiveInYourHead*, Musée de l'art extraterrestre, Institut curatorial de la Head, Genève, CH  
*Surf + Anarchie + Alchemie: Metaphorik und produktive*

*Mibverstandnisse*, Amtstrichterhaus, Schwarzenbek, D  
*Exhibition, Exhibition*, Castello di Rivoli, Museum of Contemporary Art, Turin, I  
*Echigo Tsumari Art Field*, Echigo Tsumari Art Triennale, Niigata, J  
*Memory*, GunGallery, Stockholm, S  
*Fantastic Attractions*, Gare Saint-Sauveur, Lille, F  
*Glissement de terrain*, Musée Lanchelevici, La Louvière, F  
*Air de Paris Summer Show*, Galerie Art & Rapy, Monaco, F  
*Invisible: Art about the Unseen, 1957-2012*, Hayward Gallery, London, E  
*Aesthetic Transactions*, Galerie Michel Journiac, Paris, F  
*L'Art à l'état vif, 20 ans après*, Institut ACTE, Paris, F  
*Systemic*, Carolina Nitsch Project Room, New York, USA

### 2011

*The Bell Show*, Lüttgenmeijer, Berlin, D  
*Japancongo*, curated by Carsten Höller, Magasin - CNAC, Grenoble, F  
*Japancongo*, curated by Carsten Höller, Garage Center for Contemporary Culture, Moscow, RUS  
*Surreal versus Surrealismo en el arte contemporáneo*, IVAM Centre Julio Gonzales, Valencia, E  
*AD LIB: Cleijne + Gallagher, Curry, Höller, Huyghe, Kusama, Warhol, Wright*, Gagosian Gallery, Beverly Hills, USA  
*Small Medium Large*, Donjon de Vez, Vez, F  
*Safari*, Le Lieu Unique, Nantes, F  
*Experimentelle Ästhetik*, Kongress der Deutschen Gesellschaft für Ästhetik, Kunstakademie Düsseldorf, D  
*Nouvelle presentation des collections contemporaines*, Centre Georges Pompidou, Paris, F  
*Bob and Breakfast: Robert Filliou et ses invités*, Galerie Nelson-Freeman, Paris, F  
*Plus Ultra: Works from The Sandretto Re Rebaudengo Collection*, Museum of Contemporary Art of Rome, Rome, I  
*Animal Kingdom - There Was an Old Lady Who...*, Schinkel Pavillon, Berlin, D

### 2010

*Ibrido. Genetica delle forme d'arte*, curated by Giacinto Di Pietrantonio e Francesco Garutti, PAC Padiglione d'Arte Contemporanea, Milano, I.



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## Carsten Höller

### Catalogue

*Exhibition, Exhibition*, curated by Adam Carr, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino, I

*Projections contemporaines*, Le Fort du Bruissin, Francheville, F

*Königstraum und Massenware*, Museum Ludwig, Köln, D

*10,000 Lives*, 8th Gwangju Biennale, Gwangju, ROK

*Dreamlandz*, Air de Paris, Paris, F

*The Promises of the Past / Les Promesses du Passé*, Centre Georges Pompidou, Paris, F

*Crash*, Gagosian Gallery, London, UK

*Plus Ultra: Works from Collezione Sandretto Re Rebaudengo*, curated by Francesco Bonami, MACRO, Roma, I

*Eat Art*, Kunstmuseum Stuttgart, Stuttgart, D

*Eating the Universe*, Galerie im Taxispalais Innsbruck, Innsbruck, A

*On/Off*, Cité du Design/ESADSE, Saint-Etienne, F

*21st Century: Art in the First Decade*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, AU

*Passages. Travels in Hyperspace*, LABoral Centro de Arte y Creación Industrial, Gijón, E

Esther Schipper Gallery, Berlin, D

Garage Center for Contemporary Culture, Moscow, RU

*032x Workshop Report #1*, Baibakov art projects, Moscow, RU

*Animal politique*, Frac Poitou-Charentes, Angoulême, Linazay, F

### 2009

*Fare Mondi / Making Worlds*, curated by Daniel Birnbaum, 53a

Esposizione Internazionale d'Arte La Biennale di Venezia, Venezia, I. Catalogue

Studio Berg, Milano, I

*PUBLIC*, MASSIMODECARLO, Milano, I

*Una collezione trasversale*, curated by Fabio Cavallucci, ART Arte

Contemporanea - Spazio Fausto Radici, Alzano Lombardo BG, I

*All Creatures Great and Small*, Galeria Sztuki Współczesnej Zachęta, Warszawa, PL

*Eating the Universe - Vom Essen in der Kunst*, Kunsthalle Düsseldorf, Düsseldorf, D

*Eating the Universe - Vom Essen in der Kunst*, Galerie im Taxispalais, Innsbruck, A

*Eating the Universe - Vom Essen in der Kunst*, Kunstmuseum Stuttgart, Stuttgart, D

*Die Kunst ist Super!*, Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart, Berlin, D

*Le Nouveau Festival*, Centre Georges Pompidou, Paris, F

*Sphères 2*, Le Moulin, BoisBoissy-le-Châtel, F

*Emporte-moi / Sweep me off my Feet*, Musée National des Beaux-Arts du Québec, Québec, CDN

*Il Tempo del Postino - A Group Show*, Theater Basel, Basel, CH

*Unbuilt Roads*, e-flux project space, New York, USA

*Puissance & Gloire*, Frac Poitou-Charentes, Château de Bressuire, F

*Utopics*, 11th Swiss Sculpture Exhibition, Bienne, CH

### 2008

*From Nature - Summer Group Show*, Carolina Nitsch Project Room, New York, USA

*The Wizard of Oz*, Lower Gallery, San Francisco, USA

*Theanyspacewhatever*, curated by Nancy Spector, The Solomon R. Guggenheim Museum, New York, USA

*An Unruly History of the Readymade*, curated by Jessica Morgan, Fundación/Colección Jumex, Ciudad de México, MEX

*Cover*, Museu de Arte Moderna, São Paulo, BR

*The Artists' Playground*, Sudeley Castle, Gloucestershire, UK

*Thyssen-Bornemisza Art Contemporary: Collection as Aleph*, Kunsthhaus, Graz, A

*Sguardo periferico e corpo collettivo*, MUSEION, Bolzano, I. Catalogue

*In Living Contact*, 28th Bienal de São Paulo, Pavilhão Ciccillo Matarazzo, BR

*Struggle for life*, ERES-Stiftung, München, D

*The Art of the Real*, Oud Vliegveld, Ostende, B

*Pasion Privadas*, Vision Publicas, MARCO, Vigo, E

*Teleport färgabriken*, Färgfabriken Center for Contemporary Art and Architecture, Stockholm, S

*Regarde de tous tes yeux, regarde, l'art contemporain de Georges Perec*, Musée des Beaux-Arts, Nantes, F

*Games, Kunst und Politik der Spiele*, Kunsthalle Wien, Vienna, A

*Peripheral Vision and collective body*, Museion, Bolzano, I

*Why of life*, SI Swiss Institute, New York, USA

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## Carsten Höller

*Nathan Carter, Liam Gillick, Carsten Höller, Simon Starling, Garth Weiser, Casey Kaplan Gallery, New York, USA*  
*Gallery Show: Carsten Höller, Kodai Nakahara Shugoarts, Kodai Nakahara Shugoarts, Tokyo, J*  
*Biennale Cuvée, O.K. Centrum fur Gegenwartdkunst, Linz, A*

### 2007

*Franz West - Souffle, eine Massenausstellung, Kunstraum Innsbruck, Innsbruck, A*  
*Cosmic Dreams, Centro Cultural Andrax, Majorca, S*  
*Sculpture nel parco, Villa Manin, Codroipo, I*  
*Say it isn't so: Naturwissenschaft im Visier der Kunst, Museum Weserburg, Bremen, D*  
*Airs De Paris, Centre Georges Pompidou, Paris, F*  
*ON/OFF, Casino Luxemburg, Luxembourg, L*  
*All About Laughter: Humor in Contemporary Art, Mori Art Museum, Tokyo,*  
*Il futuro del Futurismo, GAMeC - Galleria d'Arte Moderna e Contemporanea di Bergamo, Bergamo, I*  
*Extraordinaria/Extraordinary Rendition, Noguerasblanchard, Barcelona, E*  
*This Winter, Casey Kaplan Gallery, New York, USA*  
*CALL OF THE WILD, Niels Borch Jensen Galerie & Verlag, Berlin, D*  
*Bird Watching, Ruimte voor beeldende kunst, Haarlem, NL*  
*Bare Life, Museum on the Seam, Jerusalem, IL*  
*True Romance—Allegorien der Liebe von der Renaissance bis heute, Kunsthalle Wien (Museumsquartier), Vienna, A*  
*Cuestion xeracional, CGAC—Centro Galego de Arte Contemporánea, Santiago de Compostela, E*  
*Contour 2007, Third biennial for video art Biennial for Video Art, Mechelen, B*  
*I Am A Future Melancholic, go gallery, Milan, I*  
*Airs de Paris, Centre Georges Pompidou—Musée National d'Art Moderne, Paris, F*  
*Rendición Extraordinaria, Nogueras Blanchard, Barcelona, E*  
*Videostampa Stampa, Stampa, Basel, CH*  
*Kit Bashing, Western Bridge, Seattle, WA*

### 2006

*The Snow Show 2006, curated by Lance Fung, Sestriere, Turin, I*  
*Into Me / Out of Me, KW Institute for Contemporary Art, Berlin, D;*  
*MACRO Future, Roma, I. Catalogue*  
*On/Off, curated by Enrico Lunghi, Casino Luxembourg - Forum d'Art Contemporain, Lussemburgo, LU*  
*All Hawaii Entrées/Lunar Reggae, curated by Philippe Parreno e Rachael Thomas, Irish Museum of Modern Art, Dublino, IRL. Catalogue*  
*The Party, Casey Kaplan, New York, USA*  
*Ecstasy: In About Altered States, MOCA, Los Angeles, USA*

### 2005

*TB A21 Thyssen-Bornemisza Art Contemporary, Modus Operandi, Wien, A*  
*Bidibidibidiboo: Works from Collezione Sandretto Re Rebaudengo, curated by Francesco Bonami, Fondazione Sandretto Re Rebaudengo, Torino, I. Catalogue*  
*8th Biennale de Lyon, sedi varie, Lyon, F*  
*PERFORMA 05: First Biennial of New Visual Art Performance in New York City, sedi varie, New York, USA*  
*Ecstasy: In and About Altered States, curated by Paul Schimmel con Gloria Sutton, The Museum of Contemporary Art, Los Angeles, USA. Catalogue*  
*The Art of Light - Artificial Light, ZKM, Karlsruhe, D*  
*A Brief History of Invisible Art, CCA Wattis Institute for Contemporary Art, San Francisco, USA*  
*What's New Pussycat?, Museum für Moderne Kunst, Frankfurt am Main, D*  
*Sharing Space Dividing Time: Matias Faldbakken, Miriam Backstrom and Carsten Holler, Venice Biennale, Venice, I*

### 2004

*Due, MASSIMODECARLO, Milano, I*  
*Brillant(e), curated by Hannes Gamper e Anna Schloen, Kunst Merano Arte, Merano, I. Catalogue*  
*The Ten Commandments, Deutsches Hygiene-Museum, Dresden, D. Catalogue*  
*The Snow Show, curated by Lance Fung, Kemi-Rovaniemi, FI*



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## Carsten Höller

*What did you expect?*, Galerie Jan Mot, Bruxelles, B  
*Berlin/Moskau-Moskau/Berlin*, Russian Museum, Moscow, RUS  
*Before the End*, curated by Stéphane Moisdon-Trembley, Le Consortium, Dijon, F  
*Is One Thing Better Than Another???*, Galerie Aurel Scheibler, Köln, D  
*À angles vifs*, CAPC Musée d'Art Contemporain, Bordeaux, F  
*Emotion Eins*, Ursula Blickle Stiftung, Kraichtal, D  
*Emotion Eins*, Frankfurter Kunstverein, Frankfurt am Haim, D  
 Le Consortium, Dijon, F  
*Eyes, Lies and Illusions*, Hayward Gallery, London, UK  
*Les enfants terribles: Il linguaggio dell'infanzia nell'arte 1909-2004*, curated by Marco Francioli, Helmut Friedel e Giovanni Iovane, Museo Cantonale d'Arte, Lugano, CH. Catalogue  
*Carnegie International*, Carnegie Museum of Art, Pittsburgh, USA  
*Für die Konstruktion des Unmöglichen*, European Kunsthalle, Köln, D  
*Polyphony - Emerging Resonances*, 21st Century Museum of Contemporary Art, Kanazawa, J  
*À fripon, fripon et demi. Pour une école buissonniere*, Collection Lambert, Avignon, F  
*Ein-leuchten*, Museum der Moderne, Salzburg, A  
*Hard Light*, PS1 Center for Contemporary Art, New York, USA  
*Les Enfants Terribles 1909-2004*, Museo Cantonale d'Arte, Lugano, CH  
*Utopia Station*, Haus der Kunst, München, D  
*Rouge Phosphène*, Centre Régional d'Art Contemporain Languedoc-Roussillon, Sète, F  
*Pillish: Harsh Realities & Gorgeous Destinations*, Museum of Contemporary Art, Denver, CO  
*WOW (The Work of the Work)*, Western Bridge, Seattle, WA

### 2003

*Far Away So Close*, Tour Fromage, Aosta, I. Catalogue  
*Outlook - International Art Exhibition*, curated by Christos M. Joachimides, Athens, GR. Catalogue  
*Ritardi e rivoluzioni nell'ambito di Sogni e conflitti: La dittatura dello spettatore*, curated by Francesco Bonami e Daniel Birnbaum, 50° Esposizione Internazionale d'Arte La Biennale di Venezia, Venezia, I  
*Harmony, at Happiness: A Survival Guide for Art & Life*, curated by Pier Luigi Tazzi, Mori Art Museum, Tokyo, J

*Coollustre*, Collection Lambert en Avignon, Avignon, F. Catalogue  
*Editions and Multiples 1990-2003*, Helga Maria Klosterfelde, Berlin, D  
*The Straight or Crooked Way*, Royal College of Art Galleries, London, UK. Catalogue  
*Spiritus*, Magasin III, Stockholm, S. Catalogue  
*EN/OF Editionen*, Heeresbäckerei Guestroom, Berlin, D. Catalogue  
*Prophetic Corners*, The 6th Periferic Biennial, Iasi, RO  
*Seethe*, Catriona Jeffries Gallery, Vancouver, CDN  
*2ème Biennale d'Art Contemporain de Lyon: Et tous ils changent le monde*, sedi varie, Lyon, F. Catalogue  
*Berlin/Moskau-Moskau/Berlin*, Martin Gropius Bau, Berlin, D. Catalogue  
*Common Wealth*, Tate Modern, London, UK. Catalogue  
*The Unhomeley*, Kettle's Yard, Cambridge, UK  
*Spectacular: The Art of Action*, Museum Kunst Palast, Düsseldorf, D. Catalogue  
*LeereXVision. Körper und Gegenstände*, MARTa Herford, Herford, D. Catalogue  
*Den Sista Bilden. Miriam Bäckström e Carsten Höller*, Moderna Museet, Stockholm, S  
*Auf Eigene Gefahr*, Schirn Kunsthalle, Frankfurt, D  
*C'est arrivé demain*, 7e Biennale de Lyon, Lyon, F  
*Happiness*, Mori Art Museum, Tokyo, J

### 2002

*25th Bienal de São Paulo*, curated by Alfons Hug, Padiglione Ciccillo Matarazzo, São Paolo, BR. Catalogue  
*French Collection*, MAMCO Musée d'Art Moderne et Contemporain, Genève, CH  
*Summer Cinema*, Casey Kaplan, New York, USA. Catalogue  
*B.open*, BALTIC, Gateshead/Newcastle, UK  
*Artists's Games*, Public's Games, Kunstverein Ulm, Ulm, D  
*I Promise*, It's Political, Museum Ludwig, Köln, D  
*Ten Years Ars Futura*, Galerie Ars Futura, Zürich, CH  
*Loop - Back to the Beginning*, CAC, Cincinnati, USA  
*Everything Can Be Different*, curated by Maria Lind, Jean Paul Slusser Gallery - University of Michigan, Ann Arbor, USA  
*Everything Can Be Different*, curated by Maria Lind, Art Museum -

# Biography

## Carsten Höller

University of Memphis, Memphis, USA  
*Everything Can Be Different*, California Center for the Arts, Escondido, USA  
*Subréel*, MAC, galeries contemporaines des Musées de Marseille, Marsiglia, F. Catalogue  
*Rouge Phosphène*, Regianl Center for Contemporary Art, Sète, F

### 2001

*Il dono: Offerta, ospitalità, insidia*, curated by Gianfranco Maraniello, Sergio Risaliti e Antonio Somaini, Palazzo delle Papesse Centro Arte Contemporanea, Siena; Centro Candiani, Mestre (VE); 2002 Kunstmuseum, Klagenfurt, D. Catalogue  
*KinderBlicke. Kindheit und Moderne von Klee bis Boltanski*, Städtische Galerie, Bietigheim-Bissingen, D  
*The Wedding Show*, Casey Kaplan, New York, USA  
*Palomino*, Galerie für Zeitgenössische Kunst, Lipsia, D  
*i like theater & theater likes me, 1. Schauspielhauswochenende*, Deutsches Schauspielhaus, , Hamburg, D  
*MEGA-WAVE—Towards a New Synthesis*, International Triennale of Contemporary Art, Yokohama, J. Catalogue  
*Loop - Alles auf Anfang*, Kulturverein Kunst Meran, Merano, I. Catalogue  
*Timewave Zero - The Politics of Ecstasy*, Grazer Kunstverein, Graz, A  
*Winter 01*, Galerie Schipper & Krome, Berlin, D  
*LOOP*, MoMA PS1, New York, USA  
*La vérité est ailleurs*, Centre pour l'image cotermporaine, Saint-Gervais, Geneva, CH  
*Stadt unter dem Himmel/City under the Sky, Part 3*, BüroFriedrich, Berlin, D  
*Kunst und Kur-Ästhetik der Erholung*, Kulturverein Kunst Meran, Meran, D

### 2000

*Over the Edges*, curated by Jan Hoet e Giacinto Di Pietrantonio, S.M.A.K., Gent, B. Catalogue  
*Portage d'exotismes*, Biennale d'Art Contemporain, Lyon, F. Catalogue  
*Echigo-Tsumari Triennial 2000*, curated by Nancy Spector, Echigo-Tsumari, J

*Your Private Sky - R. Buckminster Fuller*, Kunsthalle Tirol, Tirol, A  
*Dream Machines*, Dundee Contemporary Art, Dundee, UK. Catalogue  
*Dream Machines*, Mappin Art Gallery, Sheffield, UK. Catalogue  
*Dream Machines*, Glynn Vivian Art Gallery, Swansea, UK. Catalogue  
*Dream Machines*, Camden Arts Centre, London, UK. Catalogue  
*Micropolitiques*, Magasin - CNAC, Grenoble , F. Catalogue  
*Casey Kaplan*, New York , USA. Catalogue  
*Hausschau. Das Haus in der Kunst*, Deichtorhallen, Hamburg, D. Catalogue  
*Vision Machine*, Musée des Beaux-Arts, Nantes, F. Catalogue  
*Presumed Innocent*, CAPC Musée d'Art Contemporain, Bordeaux, F. Catalogue  
*The Vincent*, Bonnefanten Museum, Maastricht , NL. Catalogue  
*Etat des Lieux #2. We come as friends*, Centre d'Art Contemporain, Fribourg , CH  
*Vicinato 2*, Galerie Neugeriemschneider, Berlin, D  
*The Ars Futura Show*, Ars Futura Gallerie, Zürich, CH  
*Berühmte Künstler helfen Koch und Kesslau*, Koch und Kesslau, Berlin, CH  
*Ein/räumen. Arbeiten im Museum*, Hamburger Kunsthalle, Hamburg, D. Catalogue  
*Vision and Reality. Conceptions of the 20th Century*, Louisiana Museum of Modern Art, Humlebaek, DK. Catalogue  
*An Active Life*, Contemporary Art Center, Cincinnati, USA  
*Wider Bild - Gegen Wart*, NICC, Antwerpen, B  
*Acquisizioni recenti/Recent acquisitions*, Fondazione Sandretto Re Rebaudengo per l'Arte, Guarene d'Alba, I  
*In Between - Augapfel con Rosemarie Trockel*, Expo 2000, Hannover , D  
*Get Together-Kunst als Teamwork*, Kunsthalle Wien, Wien, A  
*Air-Air. Celebrating Inflatables!*, Forum Grimaldi, Monaco, MC  
*Partage d'exotismes*, 5e Biennale d'Art Contemporain de Lyon, Lyon, F  
*Micropolitiques*, Le Magasin—Centre National d'Art Contemporain, Grenoble, F  
*Very New Art 2000. 100 Artists of the Year 2000*, Bijutsu, J  
 Biennale d'Art Contemporain, Lyon, F

### 1999

*Tales of the Tip*, Fundament Foundation, Breda, NL



# Biography

## Carsten Höller

*The Passion and the Wave*, 6th International Istanbul Biennial, Istanbul Foundation for Culture and Arts, Istanbul, TR. Catalogue  
*Konstruktionszeichnungen*, Kunst-Werke, Berlin, D  
*Rosa für Jungs*, Hellblau für Mädchen, NGBK, Berlin, D  
*Focused*, Galerie Tanit, München, D  
*Ain't Ordinarily So*, Casey Kaplan, New York, USA  
*Air de Paris: Works by AND/OR Informations About*, Grazer Kunstverein, Graz, A  
*kant park*, Wilhelm Lehmbruck Museum, Duisburg, D. Catalogue  
*Site Santa Fe*, Wilhelm Lehmbruck Museum, Duisburg, D. Catalogue  
*Site Santa Fe*, 3rd International Biennial, Santa Fe, MEX  
*Zoom*, Städtisches Museum Abteiberg, Mönchengladbach, D  
*Die Macht des Alters*, Galerie der Stadt Stuttgart, Stuttgart, D  
*Eingeladen*, Almeers Centrum Hedendaagse Kunst, Almere, NL  
*Children of Berlin*, MoMA PS1, New York, USA  
*With Love*, Tensta Konsthall, Stockholm, S  
*Panorama 2000*, Centraal Museum, Utrecht, NL  
*Exit*, International Artist-made Film and Video, Chisenhale Gallery, London, UK  
*Maisons/Häuser con Rosemarie Trockel*, ARC Musée d'Art Moderne de la Ville de Paris, Paris, F. Catalogue  
*Maisons/Häuser con Rosemarie Trockel*, Literaturhaus im Mediapark, Köln, D. Catalogue  
*Silberfischchen con Rosemarie Trockel*, BQ - Jörn Bötnagel, Yvonne Quirnbach, Köln, D  
*Superca...con Rosemarie Trockel*, Stedelijk Museum, Amsterdam, NL  
*Get together. Kunst als Teamwork with Rosemarie Trockel*, Kunsthalle am Karlsplatz, Wien, A. Catalogue  
*Zeitwenden. Rückblick und Ausblick*, curated by Dieter Ronte, Walter Smerling, Kunstmuseum Bonn, Bonn, D. Catalogue  
*Laboratorium*, Provinciaal Museum voor Fotografie, Antwerpen, B  
*Rotation*, Cologne, D  
*Zeitwenden. Rückblick und Ausblick*, Kunstmuseum, Bonn, D

### 1998

*Eстетиче cannibali: Un'altra sceneggiatura*, curated by Daniele Pittèri e Christoph Radl, Palazzo della Triennale, Milano, I. Catalogue  
*Weather everything*, Galerie für Zeitgenössische Kunst, Lipsia, D

*Manifesta 2. The European Biennial of Contemporary Art*, curated by Robert Fleck, Maria Lind e Barbara Vanderlinden, Casino Luxembourg - Forum d'Art Contemporain, Luxembourg, LU. Catalogue  
*100 Jahre Secession. Das Jahrhundert der künstlerischen Freiheit*, Wiener Secession, Wien, A. Catalogue  
*Berlin/Berlin*, Berlin Biennale, Berlin, D. Catalogue  
*Vollkommen Gewöhnlich*, Kunstverein Freiburg, Freiburg, D. Catalogue  
*Vollkommen Gewöhnlich*, Germanisches National Museum, Nürnberg, D. Catalogue  
*off-sónic, Installacions multimedia*, Museu d'Art Contemporani, Barcelona, E  
*Es grünt so grün...*, Bonner Kunstverein, Bonn, D. Catalogue  
*Die Macht des Alters*, DHM Kronprinzenpalais, Berlin, D. Catalogue  
*Propos Mobiles*, Projet 10, Paris, F. Catalogue  
*Le Procès de Pol Pot*, Magasin - CNAC, Grenoble, F  
*Imitating Christmas*, Wiensowski & Harbord, Berlin, D  
*Carsten Höller e Rosemarie Trockel*, Donald Young Gallery, Seattle, USA  
*Hundert Jahre Wiener Secession*, Wiener Secession, Vienna, A  
*3. Werkleitz Biennale*, Werkleitz, Törntitz, Calbe, D

### 1997

*Light Slow*, MASSIMODECARLO, Milano, I  
*Jingle Bells 806*, curated by Uwe Schwarzer, Massimo De Carlo, Milano, I  
*Belladonna*, Institute of Contemporary Arts, London, UK  
*Smooth*, Air de Paris, Paris, F  
*The way things are*, Kent Institute of Art and Design, Canterbury, UK  
*Letterandevent*, Apex Art C.P., New York, USA. Catalogue  
*Standort Deutschland*, Schloß Morsbroich, Städtisches Museum Leverkusen, Leverkusen, D  
*Réseau*, École Nationale Supérieure des Beaux Arts, Paris, F  
*Posities/Positions/Positionen < 40*, Deweer Art Gallery, Otegem, NL. Catalogue  
*Was Nun?*, Schipper & Krome, Berlin, D  
*KünstlerInnen*, Kunsthau Bregenz, Bregenz, A  
*5th International Istanbul Biennial*, Istanbul, TR. Catalogue  
*7e Semaine Internationale de la Vidéo*, Saint-Gervais, Genève, CH

# Biography

## Carsten Höller

*Standort Berlin, places to stay*, Büro Friedrich, Berlin, D  
*Kunst..Arbeit*, Südwest LB, Stuttgart, D. Catalogue  
*Documenta X, Ein Haus für Schweine und Menschen con Rosemarie Trockel*, Kunsthalle Fridericianum - Orangerie Kassel, Kassel, D. Catalogue  
*Addina con Rosemarie Trockel*, Cantieri Culturali alla Zisa, Palermo , I  
*Check in! Eine Reise im Museum für Gegenwartskunst*, Museum für Gegenwartskunst, Basilea, CH. Catalogue  
*Das Pfeifen im Walde*, Kunstmuseum Luzern, Luzern, D  
*Standort Berlin, places to stay*, Büro Friedrich, Berlin, D

### 1996

*Manifesta 1*, a cura di Rosa Martinez, Viktor Misiano, Katalin Neray, Hans Ulrich Obrist e Andrew Renton, sedi varie, Rotterdam, NL. Catalogue  
*Traffic*, curated by Nicolas Bourriaud, CAPC Musée d'Art Contemporain, Bordeaux, F. Catalogue  
*Kingdom of Flora*, Shoshana Wayne Gallery, Los Angeles, USA. Catalogue  
*Drei Jahre*, Ars Futura, Zürich, CH  
*The Norton Collection*, Santa Monica Museum of Modern Art, Santa Monica, USA  
*March à l'Ombre*, Air de Paris, Paris, F  
*Les Plaisirs et les Ombres*, Fondation pour l'Architecture, Bruxelles, B  
1996 - *Berechenbarkeit der Welt*, Bonner Kunstverein, Bonn, D. Catalogue  
1996 - *All of a sudden*, Aurel Scheibler, Köln, D  
1996 - *Hermeneutik und die auf dem Wasser Sitzenden*, Sophia Ungers, Köln, D  
1996 - *Doppelt Haut*, Kunsthalle zu Kiel, Kiel , D. Catalogue  
*Comme un Oiseau*, Fondation Cartier pour l'Art Contemporain, Paris, F. Catalogue  
*Fjörjit*, The Living Art Museum, Reykjavic , IS. Catalogue  
*Köln zur Zeit, zwölf Positionen*, Stadtgalerie im Sophienhof, Kiel, D  
*Diffusion Video*, Saint-Gervais, Genève, CH  
*Controfigura*, Studio Guenzani, Milano, I  
*Paper Works*, Busche Galerie, Berlin, D  
*Hybrids*, De Appel, Amsterdam, NL

*Maschinen*, Andreas Schlüter Galerie, Hamburg, D  
*Mückenbus con Rosemarie Trockel*, Deutsches Museum Bonn im Wissenschaftszentrum , Bonn, D  
*Kunst im Sozialamt*, Sozialamt Hannover, Hannover, D

### 1995

*Beyond the Borders*, Kwangju Biennale, Kwangju, ROK. Catalogue  
*Toys*, Jousse Seguin, Paris, F  
*La Valise du Célibataire*, Stichting Clair Obscur, Hauptbahnhof, Maastricht , NL. Catalogue  
*Soucis de Pensées*, Art:Concept, Nice, F  
*Take Me, I'M Yours*, Serpentine Gallery, London, UK. Catalogue  
*Take Me, I'M Yours*, Kunsthalle Nürnberg, Nürnberg, D. Catalogue  
*Vital Use*, Museum in Progress, Wien, A  
*Vital Use*, Museum in Progress, Wien, A  
*Trust*, Tramway, Glasgow , UK  
*Moral Maze*, Le Consortium L'Usine, Dijon, F  
*How Is Everything?*, Wiener Secession, Wien, A  
*10 + 1*, Bonner Kunstverein, Bonn, D. Catalogue  
*Zwei und Zwanzig*, Peter Mertes Stipendium 1985-1995, Bonner Kunstverein, Bonn , D  
*Biennale de Lyon*, sedi varie, Lyon, F. Catalogue  
*Rewind*, City Racing, London, UK. Catalogue  
*Vicinato con Philippe Parreno e Rirkrit Tiravanija*, Studio Guenzani, Milano, I  
*Collection, fin XXième siècle. 12 ans d'acquisition d'Art Contemporain Poitou-Charentes*, FRAC, Poitiers, F  
Kwangju Biennial, South Korea, KR

### 1994

*Naked City*, MASSIMODECARLO, Milano, I  
*L'Hiver de l'Amour/The Winter of Love*, curated by Olivier Zahm, ARC Musée d'Art Moderne de la Ville de Paris, Paris, F; MoMA PS1, New York, USA. Catalogue  
*Rien à signaler*, curated by Gianni Romano, Galerie Analix - B & L Polla, Genève, CH. Catalogue  
*Surface de Réparation I*, FRAC Bourgogne, Dijon, F. Catalogue  
*Handmade*, Friesenwall 116a, Köln, D

# Biography

## Carsten Höller

*Please Don't Hurt Me*, Snoei Gallery, Rotterdam and Cabinet Gallery, London, UK

*Übergangsbogen und Überhöhungsrampe*, Produzentengalerie, Hamburg, D

*Are You Experienced?*, Andrea Rosen Gallery, New York, USA

*Cocktail II*, Kunstverein in Hamburg, Hamburg, D

*Sonne München*, Galerie Daniel Buchholz, Köln, D

*Rue des Marins*, Air de Paris, Nice, F

*Les Images du Plaisir*, FRAC Pays de la Loire, Clisson, F

*Cloaca Maxima*, Museum für Stadtentwässerung, Zürich, CH.

Catalogue

*Innocent et emprisonné: mais ce que vous avez contre moi, c'est que j'ai abandonné mon premier amour con Philippe Parreno*, Air de Paris, Paris, F. Catalogue

*Zukunft vs. No More Reality con Philippe Parreno*, Nicolai Wallner Gallery, Copenhagen, DK

*Winter of Love*, PS1, New York, USA

*Monaco Grand Prix*, Air de Paris, Nice, F

### 1993

*Muckibude*, A3 Gallery, Moscow, RUS. Catalogue

*E*, Künstlerhaus Bethanien, Berlin, D. Catalogue

*Fuck the System*, Villa Rossi, Lucca, I

*Integral(e)*, NGBK, Berlin, D. Catalogue

*Sens et Sentiments*, FRAC Languedoc-Roussillon, Montpellier, F

*Unplugged*, Holiday Inn, Köln, D

*Phenylovethylamour con Lothar Hempel*, Unfair - Stand di Daniel Buchholz, Köln, D. Catalogue

*Aperto '93: Emergency/Emergenza*, curated by Achille Bonito Oliva, coordinamento Jeffrey Deitch, Punti Cardinali dell'arte, XLV Biennale di Venezia, Venezia, I. Catalogue

### 1992

*Tattoo Collection*, Air de Paris & Urbi et Orbi at the Jennifer Flay Gallery, Parigi, F; Galerie Daniel Buchholz, Köln; Andrea Rosen Gallery, New York; CRDC, Nantes, F

*Die Aufhebung der Sie-Form*, Kunsthalle zu Kiel, Kiel, D. Catalogue

*Primo Vero*, Anciens Ets. Sacré, Liège, NL

*240 Minuten*, Esther Schipper, Köln, D

*Ufo-Project*, Air de Paris, München, D

*Besucherschule*, Stiftung Starke, Berlin, D. Catalogue

### 1991

*Europe Unknown*, Krakow, PL. Catalogue

*X Mas Show*, Air de Paris, Nice, F

*Poliset II*, Ferrara, I

### 1990

*RADAR*, Kotka, FI

### 1989

*D & S Ausstellung*, Kunstverein in Hamburg - Künstlerhaus Bethanien, Hamburg, D



# Selected Public Collections

## Carsten Höller

### ALBANIA

The Centre for Openess and Dialogue - Albanian government building in Tirana

### AUSTRIA

Thyssen-Bornemisza Art, Wien  
Contemporary, Wien

### BELGIUM

Collection M. Szwajcer, Antwerp  
The Pieter and Olga Dreesmann Collection, Brussels  
Vanmoerkerke Collection

### DENMARK

ARoR Aarhus Kunstmuseum, Aarhus

### FRANCE

Air De Paris, Paris  
Centre National d'Art et de la Culture Georges Pompidou, Paris  
Chateau La Coste  
Collection Alain et Didier Krzentowski, Paris  
Collection Centre national des arts plastiques - Ministère de la Culture et de la Communication  
Collection Marcel Brient, Paris  
Collection Marion et Emmanuel Lebreton, Paris  
Collection Michel et Martine Samuel-Weis  
Collection musée d'art contemporain, Marseille  
Luma Foundation, Arles

### GERMANY

Collection Guido di Gropello, Rome  
Museum für Moderne Kunst, Frankfurt  
Sammlung Bauschke, Berlin

### ITALY

Fondazione Prada Collection, Milan  
Regione Basilicata/ ArtePollino un altro Sud/ Parco Nazionale del Pollino, San Severino Lucano  
Lucano Rosa & Gilberto Sandretto, Milan

### JAPAN

The 21st Century Museum of Contemporary Art, Kanazawa  
Toyota Municipal Museum of Art, Toyota

### NORWAY

Aker House, Oslo

### SAUDI ARABIA

King Abdullah University of Science and Technology, Art Program, Thuwal  
Ithra - The King Abdulaziz Center for World Culture, Dhahran

### SPAIN

Collection Helga de Alvear, Madrid

### SWITZERLAND

Collection Eric and Suzanne Syz

### SWEDEN

Bonniers Konsthall, Stockholm

### THE NETHERLANDS

Caldic Collectie, Rotterdam

### UNITED KINGDOM

Brian McMahon, London  
Cranford Collection, London  
Monsoon Art Collection, London  
Tate Collection, London

### UKRAINE

Victor Pinchuk Foundation

### USA

Collection Mary Lowry  
Collection of Aby Eosen and Michael Fuchs  
Collection of the Henry Art Hallery, Seattle  
McEvoy Foundation for the Arts, San Francisco

