

PRESS RELEASE



Gillian Wearing
Self-Portrait at 17 years old from Album 2003, digital print
Collection Albright-Knox Art Gallery, Charles Clifton Fund, 2004
© Gillian Wearing · Courtesy: Maureen Paley, London

45th anniversary of the sister-city relationship between the cities of Buffalo and Kanazawa
3rd anniversary of the opening of the 21st Century Museum of Contemporary Art, Kanazawa

Passion Complex Selected Works from the Albright-Knox Art Gallery

Wednesday, August 1 - Sunday, November 11, 2007



金沢21世紀美術館
21st Century Museum of Contemporary Art, Kanazawa

Exhibition Overview

Title: Passion Complex: Selected Works from the Albright-Knox Art Gallery
Period: Wednesday, August 1, 2007 – Sunday, November 11, 2007
Organized by 21st Century Museum of Contemporary Art, Kanazawa,
City of Kanazawa, The Albright-Knox Art Gallery, City of Buffalo
Patronized by U.S. Consulate Nagoya/Nagoya American Center,
Hokkoku Shimbun Company
Supported by Japan Airlines, Yamato Logistics Co., Ltd.
In cooperation with
Asahi Breweries, Ltd., Yachihya Brewering Co., Ltd.
In Special Cooperation with
Buffalo-Kanazawa Sister City Committee

Venue 21st Century Museum of Contemporary Art, Kanazawa
(7 galleries, approx. 1,000 m²)
Opening hours 10:00 – 18:00 (10:00 – 20:00 on Fridays and Saturdays)
Closed Mondays (Open on August 13, September 17, 24, and October 8)
September 18, 25
Admission for exhibition
adult; 1,000 yen, university student; 800 yen
elementary, junior high and high school student; 400 yen
elder than 65 years old; 800 yen

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Note: For inquiries about the photos of the exhibits and the museum,
please contact the office given above.

About Exhibition

The Albright-Knox Art Gallery has developed its marvelous collection, focusing on artists whose works reflect their contemporaneity of their time, the “here and now”.

The exhibition “Passion Complex: Selected Works from the Albright-Knox Art Gallery” introduces 15 artists who have radical points of view, whose works mirror the intricacies of human inner worlds and the incredible ranges of passion in our contemporary life.

These artists gain insights into mundane landscape of our daily life and complexities of human relationships. For some, their expressions take as motifs the familiar in our ordinary, such as a plastic bag and a fluorescent light, and, by simple transformation of size or color, generate something unknown, or extraordinary.

Concealed with their apparent familiarity and surface beauty, the works that reflect the absurdity, ennui, or anxiety of everyday life using inescapable memory drag us to the realm of passion that has been buried deeply inside today’s world.



Petah Coyne
Untitled #978 Gertrude and Juliana (The Whitney Women)
1999-2000

Collection Albriht-Knox Art Gallery
Anonymous Gift in honor of Marian Griffiths, 2001
photograph by: Biff Henrich
©Petah Coyne

Artists Featured in the Exhibition

Cory ARCANGEL

(Born in Buffalo, U.S.A. 1978, and lives in Brooklyn, New York, U.S.A.)

Cory Arcangel uses computers and video game technology to produce artworks and present performances. His focus is not on the processed data or software but the form and structure of the computer itself. He picks up from obsolete machines and systems the images reflecting a specific period, and transforms them in a different dimension. The resulting artwork challenges the present age from a multi-angled perspective. *MIG 29 Soviet Fighter Plane and Clouds* is the first work that he ever intentionally made to be an installation, and appropriates imagery from a video game. By extracting the image of the Soviet fighter plane that symbolized the cold war era and that of the clouds it flies through, and by filling the exhibition space with their projected images, the work suggests the worsening political climate, war, and conflict, as well as changing human perception. (HH)

Stephan BALKENHOL

(Born in Fritzlar, Hessen, Germany, 1957, and lives in Karlsruhe, Germany, and Meisenthal, France)

Stephan Balkenhol has been making figurative sculptures since the early 1980s when Minimalism and the Conceptual Art dominated the art scene. Cut from soft wood such as poplar with a power saw, and shaped solely by chisel and hammer, his figures are covered with the marks of a cutting tool. Although they evoke the tradition of German figurative sculpture in wood and the expressionist heritage, Balkenhol's people are neither idealized nor individualized but short and homely creatures who could easily get lost in a crowd. They have been described as "German Expressionism without the expressionism." Balkenhol keeps producing such "everyman" figure, changing their sizes and postures. *Standing Man* in the exhibition is a work typical of his oeuvres. (JB)

David BATCHELOR

(Born in Dundee, Scotland, 1955, and lives in London, U.K.)

In Batchelor's own words, "Our cities are saturated with glowing, flashing, colored light and innumerable bright, shiny, or fluorescent surfaces. This for me is where color begins.... in the swatch books for commercial paints, lightening gels and neon and Plexiglas." Batchelor incorporates raw industrial color into simple, abstract compositions that highlight its naturally found state. In *The Spectrum of Hackney Road I*, old warehouse dollies become frames for low-rider light. Called by the artist himself "dirty readymades for shiny monochromes", the work abstracts and condenses contemporary urban environments. (CS)

Louise BOURGEOIS

(Born in Paris, France, 1911, and lives in New York City, U.S.A.)

First gained attention for her autobiographical and psychologically loaded sculptures in the 1960s, Louise Bourgeois is said to have inspired a whole generation of feminist artists of the 80s and 90s. *Couple II* which suggests adolescent confusion belongs to a series of sculptural works she began in the 1990s. For Bourgeois who participated in the family business of tapestry restoration since she was very young, the piecing together of the fabric in this sculpture must have seemed a natural process. Bourgeois's work, where there coexists dichotomies of reason and emotion, public and private, love and hate, affection and cruelty, is always filled with ambiguity and the final interpretation is left to the viewer. (AK)

Sophie CALLE

(Born in Paris, France, 1953, and Lives in Paris, France)

Sophie Calle's practice questions the formation of identity, memory, and knowledge. *Suite Vénitienne* relates her efforts to follow a man she did not know from Paris to Venice for thirteen days, using documentation in the form of photographs and diary entries. The work began as a personal game. She was lonely, so she decided to follow people around Paris. When she found out that this particular man was headed to Venice, she followed him. Relying on the method of photo-documentation, Calle focuses on personal moments and exchanges and attempts to use an exceptionally intimate approach to reveal the identities of her contemporaries. (CS)

John COPLANS

(Born in London, England, 1920, and died in New York City, U.S.A. 2003)

John Coplans, who began his artistic career as a painter and was active as a critic (he founded the internationally renowned periodical *ARTFORUM*), explored in his later life photographic expression, using his own body as his subject matter. In his works such as *Self-Portrait (back and hand)*, body parts such as fingers, feet are divorced from the whole and become the essential minimal form of the human body. Although Coplans considers these photographs of his own body self-portraits, they bear more universal significance. The wrinkling, aging body is in no way beautified; everything is exposed, and this allows for a humanity that is ubiquitous in our daily lives but rarely confronted. (AK)

Petah COYNE

(Born in Oklahoma City, Oklahoma, U.S.A., 1953, and lives in New York City, U.S.A.)

Petah Coyne uses a wide range of materials such as fish carcasses, branches and roots, mud, straw, wire, feathers, animal fur, wool, wax, pearls, silk, and flowers. *Untitled #978 Gertrude and Juliana (The Whitney Women)*, more than three meters high and five meters wide, is a massive wall-like sculpture. The two embedded statues of the Virgin Mary in the work

represent the founder of the Whitney Museum and its first director. The white of the plaster-coated surface gives the work a ritualistic aspect. The back side retains an unfinished look and, according to Coyne, "is closer to the world in which we actually live." Coyne has been deeply influenced by Japanese culture, particularly by the literary works of OE Kenzaburo, ABE Kobo, and others. Her study stay in Japan in 1992 defined the course her works would take.

Dan FLAVIN

(Born in Jamaica, New York, U.S.A. 1933, and died in Riverhead, New York, U.S.A.,1996)

One of the champions of Minimalism, and best known for the works using fluorescent bulbs, Dan Flavin challenged the traditional concept of art through the use of pure light. His work exists in an ambiguous area between painting and sculpture. The variability inherent in his chosen medium allows for the exploration of painterly elements, such as line and color, while the physicality of the work creates a space. *Untitled (to Donna) 6* is an example in which Flavin incorporated an architectural space in the work. The mundane fluorescent light is a symbol for modern, industrial society as well as the agent that disrupts plastic elements such as space, color, and line. Flavin's interest in light is grounded in the history of Western painting, and carries transcendent implications and an allusion to the spiritual. (AK)

David HAMMONS

(Born in Springfield, Illinois, U.S.A. 1943, and lives in New York City, U.S.A.)

Hammons's artworks are often created directly on city streets and vacant lots, rather than as objects predetermined to be shown in art galleries and museums. *Basketball Drawing*, composed on a sheet of paper ten feet high, is covered with dirt from the streets in Harlem by bouncing a basketball on it. An old suitcase is placed behind the drawing that has been framed and leaned against a gallery wall. An elegant gray minimalist field created in an anti-art material (dirt) and process (ball bouncing) brings the grit and exuberance of Harlem into the quiet confines of the museum and the framework of the system of the art world. (JB)

Mona HATOUM

(Born in Beirut, Lebanon, 1952, and lives in London, England, and Berlin, Germany)

Mona Hatoum has been presenting conceptual works that incorporate the geometric forms of Minimalism and give them narrative, and often political content. Her artworks of the last thirty years embody the shifting boundaries and alienation that are central to today's world map, contemporary existence, and her own dual exile from Palestine. *+ and -* is a significant work in her career. A rotating bar placed above a circular bed continually rakes and smoothes sand at a fixed speed. The work expresses in a single stroke the oxymoronic truth of existence and death, destruction and opportunity, and her personal sense of an unstable identity. (CS)

Jim LAMBIE

(Born in Airdrie, Scotland, 1964, and lives in New York City, U.S.A. and Glasgow, Scotland)

Jim Lambie, a Scottish artist, is best known for his striped vinyl floor pieces, which have covered the floors and stairs of multiple gallery and museum spaces in the United States and Europe. *Plaza*'s inspiration came from an incident that Lambie witnessed on the streets of Glasgow, Scotland — milk leaking from a hole in the bottom of a red shopping bag, unwittingly carried by a shopper on the way home. The seven shopping bags that compose *Plaza* hover above the floor at a height similar to where they would be if one were carrying them full of food. The piece becomes abstract as liquid pours out of the bags in stream of color down to the floor. Blurring the line between painting and sculpture, Lambie also blurs the line between everyday reality and art. (AK)

Catherine OPIE

(Born in Sandusky, Ohio, U.S.A. 1961, and lives in Los Angeles, California, U.S.A.)

Right next to some of the most exclusive real estate in Malibu, California, there is the ocean open to anyone that serves as a "liquid public space" where strangers from different social strata form momentary bonds. *Untitled #1-#14 (Surfers)* consists of a series of photographs full of misty dreaminess and a sense of expansion. Opie says: "I chose this place because I wanted it to feel as if you were floating out over the edge — into water, into air, into a place where there is suspended time, space, and a moment of unfulfilled, yet hopeful expectation." She is "always close to home" and wondering about her surroundings. Her subjects vary profusely, including houses with imposing facades, strip malls in transitional neighborhoods, Wall Street, ice houses on Lake Michigan, lesbian home life, and her son's friends. Through these photographic works, Opie investigates the physical and social landscape of American communities. (CS)

Laurie SIMMONS

(Born in Far Rockaway, New York, U.S.A. 1949, and lives in New York City, U.S.A.)

Laurie Simmons has continued to produce fantastic photographic works using toys, dummies, and everyday objects. Before moving to New York City, where she began to see the limitless potential of photography, Simmons had started collecting toys and dollhouse accessories, which inspired her to begin photographing them in domestic scenarios. Although her content changes, she continues to create imaginative environments through the heightened sense of space, color and light. Her photographs come as a series, and when a series ends the next one follows in the style of a narrative. *Magnum Opus II (the Bye-Bye)* is the final installment of her "Walking Objects" series. A stage set with a handbag, a gun, and a globe, all with disembodied doll legs, is inspired by nostalgia for her childhood. (HH)

Jeff WALL

(Born in Vancouver, Canada, 1946, and lives in Vancouver, Canada)

Jeff Wall has been producing the large-scale photographs that have paved the way to firmly establish a new photography in contemporary art. He often reconstructs events that he witnessed in real time and intricately orchestrates them into imaginative scenes. He calls this process "cinematographic photography." *Boys cutting through a hedge* was staged and shot in a process analogous to shooting a film, but one that resulted in a single image. The image is a color transparency lit from behind. In this expert mix of fact and fiction, what appears to be of "snapshot" quality is in fact an image that has been skillfully contrived. (AK)

Gillian WEARING

(Born in Birmingham, England, 1963, and lives in London, England)

Gillian Wearing is known for photographs and videos that explore human relationships and social behavior –private, public and personal. *Album* is a suite of six self-portraits that Wearing made based on old photographs from her family album. In this work, using masks and other paraphernalia, she transformed herself into various members of her family, father, mother, maternal uncle, sister, brother and herself at the age of seventeen. Wearing explains: "I was interested in the idea of being genetically connected to someone but being very different. There is something of me, literally, in all those people – we are connected but we are each very different." The elaborate disguise worn by the artist uncannily serves to reveal aspects of her identity rather than conceal it. (JB)

The texts are summarized from the writings by the following curatorial staffs:

- Holly E. HUGHES, Associate Curator, Albright-Knox Art Gallery (HH)
- Claire SCHNEIDER, Associate Curator of Contemporary Art, Albright-Knox Art Gallery (CS)
- Anna KAPLAN, Curatorial Assistant, Albright-Knox Art Gallery (AK)
- Jennifer BAYLES, Project Associate, Albright-Knox Art Gallery (JB)

For the full texts, please see the catalog of the exhibition, *Passion Complex: Selected Works from the Albright-Knox Art Gallery*, 2007

Translation from Japanese to English: KINOSHITA Tetsuo

Some Works in the show

Cory Arcangel

***MIG 29 Soviet Fighter Plane
and Clouds***

2005

hacked Nintendo cartridges and games
systems for multi-channel projections
dimension variable

Collection Albright-Knox Art Gallery

General Purchase Funds, 2006

©Cory Arcangel

Courtesy: team (gallery, inc.)



Stephan Balkenhol

Standing Man

2000

wood and paint

254 x 73.66 x 30.48 cm

Collection Albright-Knox Art Gallery

Sarah Norton Goodyear Fund, 2000

©BILD-KUNST, Bonn & APG-Japan/JAA, Tokyo, 2007



David Batchelor

The Spectrum of Hackney Road I

2003

found objects, fluorescent light, and cable
dimension variable

Collection Albright-Knox Art Gallery

Harold M. Esty, Jr. Fund, 2004

©David Batchelor



Louise Bourgeois

Couple II

1996

fabric and knee brace in wooden and glass vitrine

68.58 × 152.4 × 81.28cm (couple)

165 x 119 x 201cm (vitrine)

Collection Albright-Knox Art Gallery

Sarah Norton Goodyear Fund, 1999

©Louise Bourgeois



Sophie Calle

Suite Vénitienne

1980 (printed 1986)

set of fifty-five black and white photographs,

twenty-four text panels and three maps

edition 3/3

22.86 x 27.94 cm (each)

Collection Albright-Knox Art Gallery

Sarah Norton Goodyear Fund, 2001

©ADAGP, Paris & SPDA, Tokyo, 2007

Courtesy : Galerie Emmanuel Perrotin, Paris / Miami



(part)

John Coplans

Self-Portrait (back and hands)

1984

gelatin silver print mounted on board

edition 2/6

132.08 x 109.22 cm

Collection Albright-Knox Art Gallery

George B. and Jenny R. Mathews Fund, 1999

©The John Coplans Trust



Petah Coyne

***Untitled #978 Gertrude and Juliana
(The Whitney Women)***

1999-2000

mixed media

365.76 × 523.24 × 134.62cm

Collection Albright-Knox Art Gallery

Anonymous Gift in honor of Marian Griffiths, 2001

©Petah Coyne



Dan Flavin

Untitled (to Donna) 6

1971

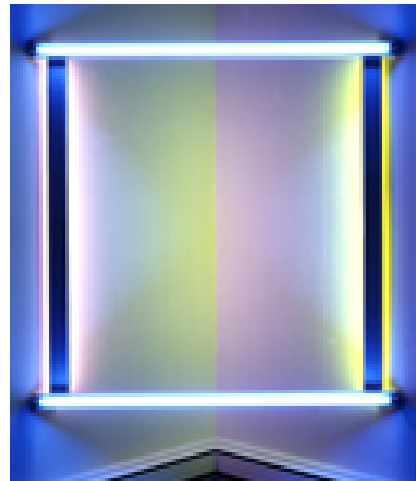
fluorescent lights and fixtures

243.84 x 243.84 cm

Collection Albright-Knox Art Gallery

George Cary Fund, 1972

©2007 Stephen Flavin / ARS, New York & SPDA, Tokyo, 2007



David Hammons

Basketball Drawing

2001

Harlem earth on paper, found suitcase

294.64 x 116.84 x 30.48 cm

Collection Albright-Knox Art Gallery

George B. and Jenny R. Mathews Fund, 2001

©David Hammons



Mona Hatoum

+ and -

1994-2004

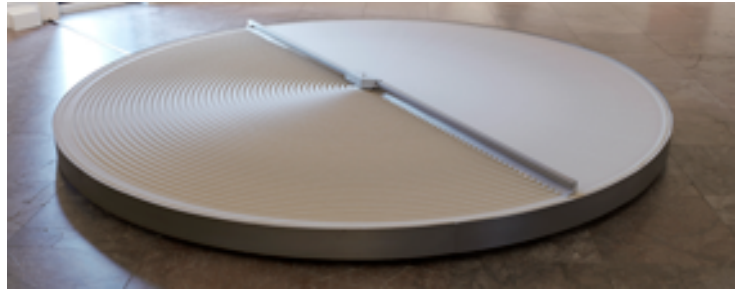
steel, aluminum, sand, and electric monitor

27 x 400 cm

Collection Albright-Knox Art Gallery

General Purchase Funds, 2007

©Mona Hatoum



Jim Lambie

Plaza

2005

enamel paint and plastic bags

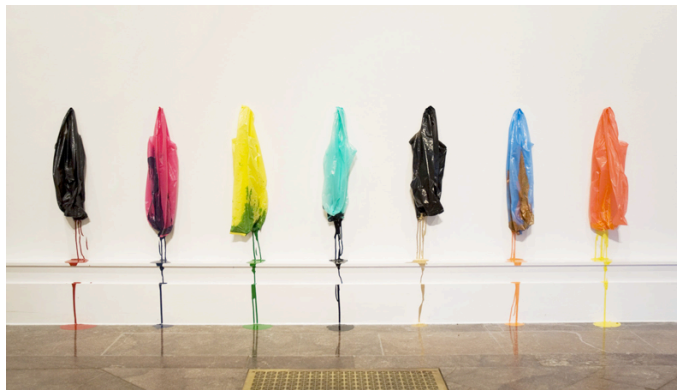
dimension variable

Collection Albright-Knox Art Gallery

Mildred Bork Connors, Elisabeth H. Gates

and Arthur B. Michaels Funds, 2005

©Jim Lambie



Catherine Opie

Untitled #2 (Surfers)

2003

color print, edition 5/5

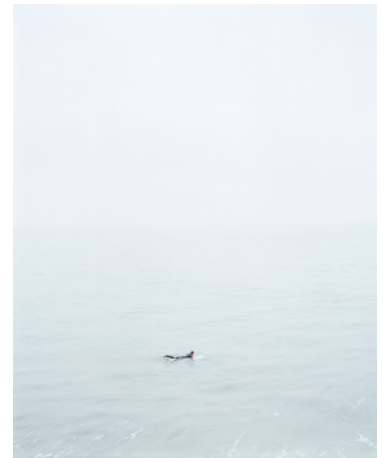
127 x 101.6 cm

Collection Albright-Knox Art Gallery

George B. and Jenny R. Mathews Fund, 2004

©Catherine Opie

Courtesy: Regen Projects, Los Angeles



Laurie Simmons

Painted Ballet (Les Sylphides)

1983

dye destruction print

73.66 x 100.33 cm

edition 1/5

Collection Albright-Knox Art Gallery

Albert H. Tracy Fund, 1983

©Laurie Simmons

Courtesy: Sperone Westwater, New York



Laurie Simmons

Magnum Opus II (the Bye-Bye)

1991

gelatin silver print

137,16 x 241,3 cm, edition 1/5

Collection Albright-Knox Art Gallery

By exchange, Castellani Family Fund
and General Purchase Funds, 2006

©Laurie Simmons

Courtesy: Sperone Westwater, New York



Jeff Wall

Boys cutting through a hedge

2003

transparency and light box

204 x 260 cm, edition 1/2

Collection Albright-Knox Art Gallery

By exchange, Gift of Seymour H. Knox, Jr.
and the Stevenson Family, 2004

©Jeff Wall

Courtesy: Marian Goodman Gallery, New York

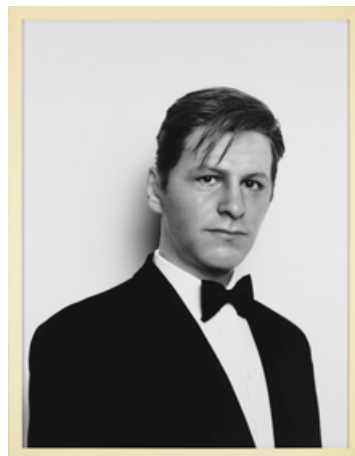


Gillian Wearing



***Self-Portrait as my Mother Jean
Gregory from Album***

gelatin silver print
144.145 x 125.73 x 3.175 cm



***Self-Portrait as my Father
Brian Wearing from Album***

gelatin silver print
167.64 x 129.8575 x 2.8575cm



***Self-Portrait as my Sister
Jane Wearing from Album***

digital print
140.0175 x 114.935 x 3.175cm

The three works above: Collection Albright-Knox Art Gallery. Charles Clifton Fund, 2004
©Gillian Wearing Courtesy: Maureen Paley, London

Special Viewing

Laurie Simmons *The Music of Regret*

[2005-2006, 35mm film (transferred to HD CAM)]

Showing time: Everyday during the exhibition, 15 minutes past the hour

(Duration: 44min. 14sec.)

Place: Gallery 9 (Exhibition Area)

Since the 1970s, Laurie Simmons has created photographic works of imaginative environments, placing toys, dummies and every day objects in dollhouses and settings illuminated by exquisite lighting. Humorous as well as nostalgic, her works, project on artificial stages plaintive scenes unattainable in the real world.

In *The Music of Regret*, a comprehensive synopsis of her career thus far, her familiar subjects come to life and vividly express, more than human actors could, deep emotions of regret and desire mostly hidden in our everyday life. In this musical in 3 acts, Meryl Streep, the sole human participant, plays the part of Laurie Simmons' alter ego and reminisces about her previous love, supported by a ventriloquist's dummy. While she croons the bittersweet, comedic-melodramatic tune of "Would'a, should'a, could'a", lively colors aid in the expression of her regrets with a pathos that fills our hearts with deep despair and irresistible longing.

translation: KINOSHITA Tetsuo



The Music of Regret

2005 - 2006

35mm film (transferred to HD CAM)

duration: 44 min 14 sec.

Collection 21st Century Museum of Contemporary Art, Kanazawa

©Laurie Simmons

Courtesy: Sperone Westwater, New York

Catalog

Passion Complex: Selected Works from the Albright-Knox Art Gallery

64 pages

*Catalog with text and approximately 50 color illustrations

Related Event

■Gallery Tour for Children 「Let us Look for Interesting People」

Date: Sunday, September 23, 10:00 – 12:30/ 14:30 - 16:00
Venue: Kids Studio (in 21st Century Museum of Contemporary Art, Kanazawa)
Applicants: Elementary and junior high school
Permitted 15 people/ each tour
Admission : free (the admission ticket is required)
*How to apply 1. E-mail to kids@kanazawa21.jp
2. tel: 076-220-2801
*Reception will be closed when participants reach 15.
*Language: Japanese

■Workshop for Family 「Let's Photograph Family Portrait」

Date: Sunday, October 14, 14:00-16:00
Venue: Kids Studio (in 21st Century Museum of Contemporary Art, Kanazawa)
Applicants: Elementary and junior high school and their family
Permitted 15 families
Admission : free (the admission ticket is required)
*How to apply 1. E-mail to kids@kanazawa21.jp
2. tel: 076-220-2801
*Reception will be closed when participants reach 15.
*Please bring a digital camera on the workshop day.

■Gallery Talk by Curator

Date : Saturday, August 11, Sunday, September 16, Saturday, October 20,
Saturday, November 3
Time: 14:00- (Language: Japanese)
Starting Point: Lecture Hall (in 21st Century Museum of Contemporary Art, Kanazawa)
Admission : free (the admission ticket on the day is required)

*The works to be exhibited and the related events will be changed on account of the schedule of the museum.