

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Francesca Grassi
(7/1/05 - London)

She was an intern at Gavin Brown's from 2002 to 2002. Told to organize the archives, she couldn't make head or tail of the material in Rirkrit. She started reading about him, got more interested, and then one evening she met him. She asked if he needed another assistant, and he said yes. "He gave me the key to his apartment. I didn't see him for about six months, though -- from May to September." She checked his mail and e-mail, fitted right in. She still had a job at Gavin's at first.

She'd gone to school in England. Came to NY, went around to a lot of galleries, found a job with Gavin.

"I wouldn't be here now if it hadn't been for Rirkrit."

She speaks French, Italian, and Spanish. Born in London, grew up in Italy.

Ever seen Rirkrit upset or angry? "Yes, over various things, such as lack of attention to something that needs to be well done. He doesn't get angry over the small things in life. I'm not quite sure what puts him in a bad mood, but when is in a bad mood everything has to be done very tentatively [?]." It's not a question of impatience.

In September she's going to Arnhem, to learn publishing - what she wants to do.

Will Rirkrit be able to "do less"? "Yes, I think so. He knows how to do nothing -- what it takes. He's not a workaholic in any way...But at the same time, he's not going to disappear. He'll be at Columbia from January to May..."

"Rirkrit represented to me something -- I couldn't understand it, but it was extremely familiar to me... You know, I make pad thai, what's the difference? But he's doing it in a completely different context, and that's what makes it interesting. He transfers everything into the art context, everything that's being made." That's changed her way of thinking, and taught her a lot.

"I think he's an extremely diplomatic person, so you don't really know how he feels."

In Venice, he made friends with the local fishmonger and his wife - very warm relationship. He cares a lot about good food. He brought special mushrooms on the ~~plane~~ ^{street} from Milan, wrapped to keep cool. ~~during a flight to Munich.~~ *

"The idea is you learn from me, so that you can become me, and then I can go fishing."
[END]

* also bought small artichokes he loved - went to a small island in the lagoon.

Chrono

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Chrono

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Chronology

1961- 1968 - Born in Buenos Aires. Father was consul general for Thailand. Mother an oral surgeon. Moves back to Thailand when Rirkrit was about three. Then to Ethiopia at age seven. Back to Bangkok after two or three years. Attends international Catholic school. Sick a lot. (RT 1; 9-10; 14; 15; ~~clips 5~~; Gavin 5)

1979 - 1981 - Enters Carleton University in Ottawa, Canada. Age 19. Intends to study photo-journalism, but derailed by two slides in an art history class -- Malevich *White on White* and Duchamp *Fountain*. Switches to art school, Ontario College of Art in Toronto. (RT 3 and 4; 10; 30). Discovers Cage and Beuys. (RT, 30) Realizes he knows nothing about his own (Thai) culture (see invu in Brooklyn Rail, Feb 2004)

1981 - 1989 - New York. Same apartment he has now, for \$299 a month. (RT 12-13; 23). Works for Fred Worden, has gallery in truck (RT 21). Makes multiples (RT 31). Gives up idea of studio (RT 35). Commutes to Chicago, graduate school at Art Institute, then Whitney Studio Program (RT 3). (See also: ~~clips, 3~~)

1989 - In group show at Scott Hanson Gallery: Four pedestals blocking the passage between entrance and gallery space, with pots of curry cooking, a new pot each week. (Obrist Book, 880; Nothing catalog, p. 39 - realizes next step is to let people eat.)

1990 - First solo shows: "Pad Thai" at Paula Allen and "Blind" at Randy Alexander. (Alexander; Gavin 1; ArtNews, May 1997). Pad Thai not authentic dish (Nothing catalog, p. 38)

- Meets and marries Elizabeth Peyton. (RT 12; Peyton).

1991 - "True to Life" at 303 Gallery, curated by Gavin Brown - Andrea Zittel's live chickens - Rirkrit's two pots of boiling water and 24 eggs - Tom Cugliardi throws raw egg against the wall, others follow suit - "it was the first time I saw that hardness in his work and I thought wow Rirkrit's going to go all the way" (Peyton, in "Supermarket"; also Gavin 1, 4; Peyton 1)

- "Shall We Dance" at Art in General (Hoptman; Peyton 1)

1992 - "Free" at 303 (Obrist Book, 880; ArtNews, May 1997; Gavin 2)

1993 - In "Sleepless Nights" at PS 1, and "Fever" at Exit Art (Obrist Book, 880).
- *Untitled 1993 (twelve seventy one)* in Aperto at Venice Biennale, ^{clips 11} a plastic canoe with pots of noodles cooking - inspired by voyage of Marco Polo in 1217 and subsequent introduction of the noodle to Italian cuisine. (RT, 23; Obrist Book, 881; Art News, May 1997; Nesbitt, 1a).

1994 - *Warhol/Tiravenija* at Gavin Brown's Enterprise (Broome St.) - "An untitled electric Wok, still crusty with the food Tiravenija served during an exhibition four years ago, sat on the floor beside a Warhol Brillo box... Warhol and Tiravenija share a peculiar passivity and a deft economy of means" - Ronald Jones, *frieze*; (also Gavin, 4)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

- "The Cooked and the Raw" at Reina Sofia (Art in America, Feb 1996)
- Laura Hoptman's story about being on a 1994 panel with R., who remained silent throughout his half hour. (Hoptman, *Supermarket*, p. 171)

1995 - *Untitled (Still)* at 303 - "Rirkrit Tiravenija's affecting fusion of process and performance art is as messy as it is pure...Mr. Tiravenija's main goal seems to be to remind us that all art is in essence an intangible gift and an ephemeral experience." (Describes dirty dishes piling up in one corner). "What Mr. Tiravenija really rearranges are expectations...he imbues the role of the artist with an almost religious humbleness while remaining very much in control. His ultimate creation is a situation of openness and community that the viewer can enter into or not, depending on his own level of openness." (Roberta Smith, NYT, 6/23/95; also Art in America, Feb. 1996; and Gavin 1)

- Whitney Biennial - R. remakes his 1994 show at Gavin's, with three Warhol-Rirkrit pairings, some musical instruments, and a screening of a Warhol film. (Gavin, 2-3; 9*

Notes: Ross, 1-2
Exhibition: Hans Oesda and R.T. at Walter Art Center (Flood 1) ~~Exhibition + Flood~~

1996 - "Tomorrow Is Another Day" at Cologne Kunstverein (RT 2, 24) "The point is not to see, but to be there," says Tiravenija. Water for cooking pasta was always boiling on the stove. Many people used the installation as a place to sleep. A children's birthday party was held. There were several regular users. Most people cleared away their own garbage, and some wrote on the walls, but there was no vandalism...people cook meals, listen to music and dance, drink and talk, sleep and make love." (from catalog) *see other quotes*

- Rehearsal Studio No. 6 in Switzerland.
- "Traffic" show in Bordeaux, org. by Nicholas Bourriaud (Gillick, 3)
- Begins teaching at Columbia.

1997 - "Playtime" at MoMA, with half-scale version of Philip Johnson 1949 house in the garden (Hoptman, *MoMA brochure w/ Hoptman text (clips file)*)
 - ArtNews article on Rirkrit: "What sets Rirkrit apart [from conceptual colleagues] is a nonconfrontational, perhaps Thai-inspired, approach to art making that pivots on letting the audience take control...at PS 1 in New York he made four beds, and invited people to sleep in them." Article discusses his relationship with Gordon Matta-Clark. Also, observes that his method leaves him open to "easy accusations of laziness and passivity."

1998 - *Untitled 1998 (On the road with...)* at Philadelphia Museum (Temkin; catalog to show; catalog to Wexner Center show)

- "Not Today" at Gavin
- "The Land" project started (*Supermarket cat., 57 ff; Obrist Book, 888 ff; Buddha Mind book; Linden 1; Birnbaum in Art forum, Summer 2005*)
- "Supermarket" catalog to show at DeAppel in Amsterdam (1996), le Consortium in Dijon (1996), the Migros Museum in Zurich (1998) and Wexner Center for the Arts at Ohio Univ. (1999). (RT, 24)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

1999 - Venice Biennale - gets permission to plant a teak sapling in Giardini, near the pavilions of England, Germany, and France; calls it "Royal Thai Pavilion," and has authorization to replant it for each Biennale (Saltz, VV 7/14/99, but see RT, 14)

- "Tomorrow can shut up and go away" at Gavin Brown (RT 23-34; Gavin 3, 9; Hoptman 3, Peyton 2, 3; Kessler, 2 Eric Parker; Sharp; and Jerry Saltz in VV 7/14/99 - "the first hint of something less than pleasant in the Tiravenija stew...His acts of displacement, annexation, or invasion are hardly passive." "I met someone who claimed to have had sex there, and another person who said he had group sex there."

- "Cinema Liberte", Glasgow (Bishop, *October*)

2000 - oVER Stations #1 and #2 (RT 32)

2001 - 50 Projects in 50 Weeks, Jay Jopling
 - Public Offerings, MOCA
 - PARKETT @ Whitechapel

2002 - "He Promised" at Vienna Secession, Schindler House, a re-creation in miniature of R.M. Schindler's studio on King's Road in Los Angeles (RT 5, 28-30; Gavin 4; Spector 1; and see Secession catalog with quotes from RT, and Obrist Book, 881)
 - "The Raw and the Cooked" in Tokyo
 - "No Ghost Just a Shell", Zurich.

2003 - "Utopia Station" at Venice Biennale (RT 26; Nesbitt, 1a; Obrist 1,2; Obrist Book, 883-3; Gillick 4; Linden 1-2; *Bklyn Rail quote, Secession cat, p. 29*) - also Ross, 3
 - "In the Future Everything Will be Chrome" at Gavin (*Secession cat, p. 26*)

2004 - Retrospective, Chiang Mai and Rotterdam (RT 2, 4, 21-22, 24, 33; Gavin 9; Obrist 1. See Artforum, Feb 2005 for description and negative take on Rotterdam)

2005 - Guggenheim, Hugo Boss show (RT 1-2, 5, 7; Young)
 - Retrospective, Paris
 - Wedding (RT 8-9, 16 (Verne Dawson quote), 17 [14-day fast], 20)
 - Retrospective, Serpentine (RT 8, 19, 21, 23, 24, 33-34; Steiner 1-2; Log) *Ross 3, clips*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

RIRKRIT TIRAVANIJA

Credits:

Rirkrit Tiravanija

Untitled 1990 (pad thai)

1990

mixed media

dimensions variable

Installation view at Paula Allen Gallery, New York

Rirkrit Tiravanija

Untitled 1994 (Baragas to Paracuellos de Garama to Torrejon de Ardoz to San Fernando or Coslada to Reina Sofia)

In "Cocido y Crudo" at Reina Sofia project, Madrid

Rirkrit Tiravanija

Untitled 1996 (Rehearsal Studio No. 6, silent version)

1996

Installation view at the Ikon Gallery, Tokyo

Rirkrit Tiravanija

Untitled 1996 (Tomorrow is another day)

1996

mixed media

Installation view at Kolnischer Kunstverein, Koln

Rirkrit Tiravanija

Untitled, 1997 (Playtime)

1997

mixed media

Installation view "Project 58," at MoMA, New York

Rirkrit Tiravanija

Community cinema for a quiet intersection (after Oldenburg)

1999

Four screen cinema-rented equipment

Installation view in Glasgow, Scotland

A Modern Institute project

Rirkrit Tiravanija

Untitled 2002 (He promised)

2002

chrome and stainless steel

12 x 6 x 3 meters

Installation view at Wiener Secession, Vienna

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Rirkrit Tiravanija
Untitled 2003 (demo station no. 4)
2003
Installation view at Ikon Gallery, Birmingham

Rirkrit Tiravanija
Installation views 'Nothing: A Retrospective,' Chiang Mai University Museum, Chiang
Mai, Thailand
2004

Portrait of Rirkrit Tiravanija
Photocredit: Roe Ethridge

All images courtesy Gavin Brown's enterprise, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

RIRKRIT TIRAVANIJA

Born: Buenos Aires, Argentina 1961

Education

- The Whitney Independent Studies Program, New York
- The School of the Art Institute of Chicago
- The Banff Center School of Fine Arts, Banff, Canada
- The Ontario College of Art, Toronto, Canada

Solo Exhibitions

- 2005 Retrospective, ARC, Musee d'Art Moderne de la Ville de Paris, Paris (cat.)
Guggenheim Museum, New York
- 2004 Retrospective, Museum Boijmans Van Beuningen, Rotterdam, Netherlands (cat.)
Gordon Matta-Clark-In the Belly of Anachitect (with Pierre Huyghe & Pamela M. Lee),
Portikus, Frankfurt am Main, Germany (brochure)
Nothing, CMU Art Museum, Chiang Mai, Thailand
Social Pudding, Rirkrit Tiravanija and Superflex, 1301PE, Los Angeles, CA
- 2003 Demo Station No. 4, Ikon Gallery, Birmingham, UK
In the Future Everything Will Be Chrome, Gavin Brown's enterprise, New York, NY
Social Pudding, Galerie fur Zeitgenossische Kunst, Leipzig, Germany
- 2002 Untitled 2002 (He Promised), Secession, Vienna, Austria (cat.)
Untitled 2002 (The Raw & The Cooked), City Opera Gallery, Tokyo, Japan
Demonstration, Sumida River Project, Asahi Beer, Tokyo
oVer station no 2, Astrup Fearnley Museum of Modern Art, Oslo
- 2001 The Land, Galerie Chantal Crousel, Paris, France
Rirkrit Tiravanija - Over Magazine, Oslo Kunsthall, Oslo, Norway
GAM, Turin Italy
Untitled 2001 (the two sons of Monchengladbach), Städtisches Museum Abteiberg,
Monchengladbach, Germany
Untitled 2001 (No Fire No Ashes), Neugerriemschneider, Berlin, Germany
Untitled 2001 (Demo Station No. 3), Portikus, Frankfurt, Germany
Kunstverein, Wolfsburg, Germany
- 2000 Passage Cosmo, Project Gallery, CCA Kitakyushu
Untitled 2000 (oVer Station No.2), Galleria Emi Fontana, Milan, Italy
Untitled 2000 (oVer Station No.1), Gallery Side 2, Tokyo, Japan
Untitled 2000 (demonstrate), Galeria Salvador Diaz, Madrid, Spain
- 1999 Untitled 1999 (Community Cinema for a Quiet Intersection (After Oldenburg)), The
Modern Institute, Glasgow, UK
A Trailer for a Film (in progress for the past several years), 1301 PE, Los Angeles, CA
Helga Maria Klosterfelde, Hamburg, Germany
Dom-Ino Effect, zus. mit Lincoln Tobier Los Angeles County Museum of Art, Los Angeles,
CA
Untitled, 1999 (mobile home), Fundacio, "la Caixa", Barcelona, Spain
Untitled 1999 (tomorrow can shut up and go away), Gavin Brown's enterprise,
New York, NY



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Solo Exhibitions (cont.)

- dAPERTutto, 48. Esposizione Internazionale d'Arte, La Biennale di Venezia, Venice, Italy (cat.)
- Untitled 1999 (reading from right to left), Wexner Center for the Arts, Columbus, OH
- 1998 Dom-Ino (une demonstration d'automne), Galerie Chantal Crousel, Paris, France
Galerie Micheline Szwajcer, Antwerp, Belgium
- 1998 Untitled 1998 (Das Soziale Kapital), <migros museum> Museum fur Gegenwartskunst, Zurich, Switzerland
- Untitled 1998 (On the Road with Jiew, Jeaw, Jieb, Sri and Moo) Philadelphia Museum of Art, Philadelphia, PA
- 1997 Untitled 1997 (Playtime), Projects 58, MoMA, New York, NY; Williams College Museum of Art, Williamstown, MA
- Untitled 1997 (A Demonstration by Faust as a Sausage and Franz Biberkopf as a Potato), neugerriemschneider, Berlin, Germany
Kunstverein Ludwigsburg, Villa Franck, Ludwigsburg (cat.)
- Untitled 1997 (Schupfnudeln), Jan Winkelmann, Munich, Germany
Helga Maria Klosterfelde, Hamburg, Germany
- 1996 Untitled 1996 (Loup, es-tu-la?), Galleria Emi Fontana, Milano, Italy
- Untitled 1996 (traffic), Navin Gallery Bangkok, Thailand
- Untitled 1996 (rehearsal Studio No. 6), Kunsthalle St. Gallen, Switzerland
- Untitled 1996 (Tomorrow's Another Day), Kolnischer Kunstverien, Koln, Germany (cat.)
- Untitled 1996 (one revolution per minute), Le Consortium, Centre d'Art Contemporain, Dijon, France
- Douglas Gordon/Rirkrit Tiravanija, FRAC Languedoc-Rousillion, Montpellier, France
the pool room, Kunstverein in Hamburg, Hamburg, Germany
In / Out, (a collaborative project with U of I and The Resource Center, Gallery 400 U of I, Circle Campus, Chicago, IL
- Untitled 1996 (rehearsal studio no. 6, Silent version), Spiral Garden, Tokyo, Japan
Stitching DeAppel, zus. mit Renee Green, Amsterdam, Netherlands (cat.)
Stormer, Hamburg; Helga Maria Klosterfelde Editionen, Hamburg, Germany
- 1995— Untitled 1995 (Still), 303 Gallery, New York, NY
- Untitled 1995 (Tent), Architektenbüro Alsop & Störmer, Hamburg; Helga Maria Klosterfelde Editionen, Hamburg, Germany
- 1994— Untitled, 1994 (From Baragas...to Reina Sofia), Reina Sofia, Madrid, Spain
- Andy Warhol Rirkrit Tiravanija, Gavin Brown's enterprise, New York, NY
- Untitled 1994 (meet tim & burkhard), neugerriemschneider, Berlin, Germany
- Untitled 1994 (angst essen seele a uf), Friesenwall 116, Cologne, Germany
- Untitled 1994 (Beauty), Jack Hanley Gallery, San Francisco, CA
- 1993 Untitled 1993 (Live and Eat, Eat and Die), Randolph Street Gallery, Chicago, IL.
- Untitled 1993 (Rucksack), 2.9.1994 Architektenbüro Alsop & Störmer, Hamburg, Germany
- Helga Maria Klosterfelde Editionen, Hamburg, Germany
- 1992 Untitled 1992 (Free), 303 Gallery, New York, NY
- 1990 Untitled 1990 (Blind), Randy Alexander Gallery, New York, NY
- Untitled 1990 (Pad Thai), Project Room, Paula Allen Gallery, New York, NY



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Group Exhibitions

- 2004 Small: The Object in Film, Video and Slide Installation. Whitney Museum of American Art, New York, NY
- The Big Nothing, Institute of Contemporary Art, Philadelphia, PA
 - Social Capital, Whitney Museum Of American Art Independent Study Program Exhibition, New York (cat.)
- 2003 Elephant Juice (sexo entro amigos), Kurimanzutto, Mexico City, Mexico
- Inaugural Group Exhibition, Gavin Brown's enterprise, New York, NY
- 2003 Perfect Timeless Repetition, Alte Gerhardsen, Berlin
- 2002 En Route, Serpentine Gallery, London
- 40 Jahre Fluxus und die Folgen, Nassauischer Kunstverein und Projektbüro des Stadtmuseums Wiesbaden
 - No Ghost Just a Shell, Kunsthalle Zurich, Zurich
 - To Eat or Not to Eat, Centro de Arte de Salamanca, Spain (cat.)
 - Public Affairs, Kunsthau Zurich, Zurich, Switzerland (cat.)
 - Liverpool Biennial, Liverpool, UK
 - The Object Sculpture, Henry Moore Institute, Leeds, UK (cat)
 - void, Rice Gallery G2, Tokyo, JAP.
 - Comfort Zone, Fabric Work Shop, Philadelphia, PA
- 2001 4Free, Buro Friedrich, Berlin, D.
- Points of Departure, SF MoMA, San Francisco, CA
 - Fig-1, 50 projects in 50 weeks, conceived and developed by Mark Francis and Jay Jopling, London (cat.)
 - Watou Poeziezomer, Watou, B
 - Yokohama Triennale, Yokohama, Jap.
 - orientale 1 ; ACC Galerie Weimar, D.
 - Kleine Paradiese, GutsSpark Bockel, Ostwestfalen, Lippe, D. (kat.)
 - GAM, Turin, I.
 - Heimaten, Galerie für Zeitgenössische Kunst, Leipzig, D.
 - cushy job, Swiss Institute--- Contemporary Art, New York, USA
 - Public Offerings, MOCA, Los Angeles, CA, curated by Paul Schimmel (cat.)
 - Beautiful Productions Parkett, Whitechapel Art Gallery, London
 - Il Dono, offerta ospitalita insidia, Palazzo Delle Papesse, Centro Arte Contemporanea, Sienna, Italy
 - plug in--- Einheit and Mobilitat, Westfälisches Landesmuseum, Munster, D.
 - Germania, Palazzo delle Papesse, Centro Arte Contemporanea, Sienna, Italy
 - The Beauty of Intimacy, Gemeentemuseum, Den Haag, Netherlands/Staatliche Kunsthalle, Baden-Baden, D.
 - The Beauty of Intimacy, Kunstraum Innsbruck, A
 - Freestyle, Werke aus der Sammlung Boros, Museum Morsbroich, Leverkusen, Germany
 - Egofugal, 7th International Istanbul Biennial, Istanbul, Turkey (cat.)
- 2000 Finale di Partita, Chiostro di Ognissanti, Firenze, Italy
- More Works about Buildings and Food, Fundação de Oeiras, Hangar K7, Oeiras, Portugal
 - "Editions and Multiples 1990-2000", Helga Maria Klosterfelde, Hamburg, Germany
 - AutoWerke, Deichthorhallen Hamburg, Hamburg, Germany
 - Vicinato 2, Friedrich Petzel, New York
 - Taxa, Navin Gallery Bangkok, and Onepercent Copenhagen, Copenhagen, Denmark



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Group Exhibitions (cont'd)

- Re_public, Grazer Kunstverein, Graz, Austria
Loneliness in the City, Migros Museum, Zurich, Switzerland (with Franz Ackermann)
1301 PE, Los Angeles, CA
M Art in (n), M Art in (n) c/o Martin Schibli, Helsingborg, Sweden
LKW, Lebenskunstwerke, Kunst in der Stadt 4, Kunsthau Bregenz, Austria (cat.)
Ein/raümen-Arbeiten im Museum, Hamburger Kunsthalle, Hamburg, Germany
Berühmte Künstler Helfen Koch und Kesslau, Koch und Kesslau, Berlin, Germany
M(odell)4∞, BüroFriedrich, Berlin, Germany
Das Unheimliche Heim, Kunstverein, Wolfsburg, Germany
Continental Shift, Ludwig Forum Aachen, Germany; Bonnefontenmuseum, Maastricht;
Stadsgalerij Heerlen, Netherlands; Musee d'Art Moderne, Liege, Belgium (cat.)
Artworkers, curated by Melissa Feldman, Oriol Mostyn Gallery, Llandudno, Wales
1999 Project Row Houses: Street Life (Round 11), curated by Jérôme Sans, Houston, TX
Embedded Metaphor, curated by Nina Felshin, organized by ICI, New York, traveling
exhibition (1996-99)
Une histoire parmi d' autres, FRAC Nord-Pas de Calais, Dunkerque, France (cat.)
Peace, <migros museum>, Museum für Gegenwartskunst, Zurich, Switzerland (cat.)
Moving Images-Film Reflexion in der kunst, Galerie für Zeitgenössische Kunst Leipzig,
Germany (cat.)
Locally Interested, ICA, National Gallery for Foreign Art, Sofia, Bulgaria
dAPERTutto, 48. Esposizione Internazionale d'Arte, La Biennale di Venezia, Venedig, I
(Kat.)
go away: artists and travel, Royal College of Art, London, UK (cat.)
A Piece of Furniture..., Galerie Anselm Dreher, Berlin, Germany
1st Fukuoka Triennale, Fukuoka Asian Art Museum, Fukuoka, Japan
Talk.Show. Die Kunst der Kommunikation in den 90er Jahren, Von der Heydt-Museum
Wuppertal, Wuppertal, Germany (cat.)
Photography Salon, Elizabeth Cherry Contemporary Art, Tucson, AZ
FROM/TO, Internatinal Film festival Rotterdam/Witte de With, Rotterdam,NL
Cities on the move, Artspace 1%. Louisiana Museum of Madern Art, Copenhagen,
Denmark
Konstruktionszeichnungen, Kunst- Werke, Berlin, Germany
Places to stay #5 M(usic), Buro Friedrich, Berlin, Germany
Kunst-Welten im Dialog, Museum Ludwig Koln, D (Kat.)
Blown Away, 6th International Caribbean Biennial, St. Kitts, Caribbean Islands
1998 Berlin Biennale
Sydney Biennale
Leisure and Travel, Paula Cooper Gallery, New York, NY
Crossings, National Gallery of Canada, Ottawa, Ontario
Not Today, Gavin Brown's enterprise, New York, NY
Wounds: between democracy and redemption in contemporary art, Moderna Museet,
Stockholm, Sweden
Dad's Art, neugerriemshnungen, kunst-Werke, Berlin, Germany
"___, 1994untitled, 1994 (meettim&burkhard)brancsi, 1997", Grazer
Kunstverein, Austria
Le proces de pol pot, Magasin Centre National d'Art Contemporain de Grenoble,
Grenoble, France
Sindey Biennale, Sidney, Australia (cat.)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Group exhibitions (cont'd)

- Cities on the Move, Wiener Secession, Wien, A. (Kat.)
 BerlinBiennale, Berlin, Germany (cat.)
 Mostrato. Fuori Uso '98, Mercati Ortofrutticoli, Pescari, I (cat.)
 National Gallery of Canada, Ottawa, Ontario, Canada
 Inside...Outside, Städtisches Museum Leverkusen. Schloß Morsbroich, Germany
 ONTOMtm, Galerie für Zeitgenössische Kunst, Leipzig, Germany (cat.)
 1996 KunstlerInnen, 40 positionen zeitgenössischer internationaler Kunst in Videoportraits,
 museum in progress in Zusammenarbeit mit dem Kundthaus Bregenz/
 Künstlerhaus Bethanien, Berlin, Germany
 Kunst und papier auf dem Laufsteg, Deutsche Guggenheim Berlin, Germany
 Deserted & Embraced, Goethe-Institut Bangkok, Thailand (cat.)
 1997 Cities on the Move, CAPC Bordeaux, France (cat.)
 enterprise, ICA, The Institute of Contemporary Art, Boston, MA
 Kunst...Arbeit, Sudwest LB, Stuttgart, Germany (cat.)
 Deserted & Embraced, Chiang Mai, Thailand (cat.)
 Helga Maria Klosterfelde, Hamburg, Germany
 Truce: Echoes of Art in an Age of Endless Conclusions, Site Santa Fe, NM
 1997 Medium of Exchange, Congress Centrum Hamburg, Confinea 1997, Hamburg, Germany
 Letter and Event, Apex Art C.P. New York, NY
 Performance Anxiety, MCA Chicago, IL, MCA San Diego, CA, USA
 skulptur.projekte, Munster 97, Munster, Germany
 A Summer Group Show, Neugerriemschneider, Berlin, Germany
 1995 Wandstücke IV, Galerie Bob Van Orsouw, Zurich, CH
 Thinking Print, Museum of Modern Art, New York
 Campo 6, the Spiral Village, Bonnefantenmuseum, Maastricht, NL
 1994 Fiat, Stuttgart/Umbaureaum, Germany
 Supastore De Luxe, Up & Co, New York, NY
 1996 a/drift, curated by Joshua Decker, Center for Curatorial Studies, Bard College, Annandale-
 on-Hudson, NY, USA
 Campo 6, Fondazione Sandretto Rebaudengo per L'Arte, Galleria Civica d'Arte
 Moderna di Torino, Turin, Italy
 almost invisible/fast nichts, Umspannwerk Singen, Singen/Hohnentwiel, curated by
 Jan Winkelmann, Alle Neue, ACC Galerie, Weimar, Germany
 Manifesta 1, Rotterdam, Holland
 Oporto Festival, Oporto, Portugal
 Gary Hume, Udomsak Krisanamis, Rirkrit Tiravanija, Gavin Brown's enterprise,
 New York, NY
 Vicinato, Air de Paris, Paris, France
 Vicinato, Schipper & Krome, Köln, Germany
 In/Out, (a collaborative project with U of I and the Resource Center), Gallery 400,
 U of I, Circle Campus, Chicago, IL
 Kunst in der neuen Messe Leipzig, Leipzig, Germany
 TRAFFIC, CAPC Musee d'Art Contemporain, Bordeaux, France
 Thinking Print, Henry Art Gallery, Seattle, WA
 Campo 6, The spiral Village, Bonnefantenmuseum, Maastricht, Holland
 1993 Fiat, Stuttgart/Umbaureaum, Stuttgart, Germany
 Supastore De Luxe, Up & Co, New York, NY
 Annandale-on-Hudson, NY



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Group Exhibitions (contd.)

- Thinking Print, MoMA, New York, NY
 Kofferkunst, Lagerraum, Frankfurt am Main, Germany
 Modema di Torino, Turin, Italy (cat.)
 almost invisible / fast nichts, Umspannwerk Singen, Curated by Jan Winkelmann,
 Singen/Hohentwiel, Germany
 Alle Neune, ACC Galerie, Weimar, Germany
- 1995 Kwangju Biennale
 Biennale D'Art Contemporain De Lyon, Lyon, France (cat.)
 The Carnegie International, The Carnegie Museum of Art, Pittsburgh, PA (cat.)
 Carsten Holler, Philippe Parreno, Rirkrit Tiravanija, Studio Guenzani, Milano, Italy
 Kwangju Biennale, Kwangju, Republic of Korea (cat.)
 Das Ende der Avantgarde - Kunst als Dienstleistung, Sammlung Schürmann, Kunsthalle
 der Hypo - Kulturstiftung, Munich, Germany
 The Moral Maze, Le Consorsium, Dijon, France (cat.)
 Configura II: Dialog der Kulturen, Erfurt, Germany (cat.)
 Nutopi, Rooseum, Malmö, Denmark (cat.)
 Shift, De Appel, Amsterdam, Holland (cat.)
 House in Time, Moderna Galerija Ljubljana, Slovenia, (cat.)
 The Whitney Biennial, Whitney Museum, NY (cat.)
 Economies, Walker Art Center, Minneapolis, MN (with Hans Accola)
 Africus, Johannesburg Biennale, Johannesburg, South Africa
 Carsten Holler, Philippe Parreno, Rirkrit Tiravanija, Studio Guenzani, Milan, Italy
- 1995 Rewind, City Racing, London, UK (Curated by Eric Troncy)
 Moral Maze, Le Consortium, Centre d'Art Contemporain, Dijon, F.
 Kunsthalle der Hypo-Kulturstiftung, Munchen, Germany (cat.)
- 1994 Untitled 1994 (Fear Eats the Soul), Galerie Esther Schipper, Koln
 Cocido y Crudo, (curated by D. Cameron) Reina Sofia, Madrid, Spain (cat.)
 Der Stand der Dinge, Kölnischer Kunstverein, Köln, Germany (cat.)
 Lost Paradise, kuratiert von Barbara Steiner, Kunstraum, Wien, Austria (cat.)
 Esprit d'Amusement, Kunstverein Graz, Austria
 new reality mix, Högborgsgatan 18, Stockholm, Sweden
 Multiple, Deichtorhallen Hamburg, Germany (cat.)
 Out Side the Frame, Contemporary Art Center, Cleveland, OH (cat.)
 SPNY, Galerie Camargo Vilaca, Sao Paulo BRA.(cat.)
 Drawing on Sculpture, Cohen Gallery, New York, NY
 Residence Secondaire, Paris, France
 Untitled Group Show, organized by Friedrich Petzel, Metro Pictures, New York, NY
 Surface de Reparations, organized by Eric Troncy, Le Consortium, Centre d'Art
 Contemporain, Dijon, France (cat.)
 Camping, Galerie Jennifer Flay, Paris, France
 Don't Look Now, organized by Joshua Decter, Threadwaxing Space, New York, NY
 (cat.)
 art after collecting, kuratiert von Rainer Ganahl, Philomene Magers, Koln, D.
 L'Hiver de l'Amour, Musée d'Art Moderne de la Ville de Paris, Paris, France; and P.S.1,
 Long Island City, New York (cat.)
- 1993 Viennese Stories, curated by Jerome Sans, Wiener Secession, Wien, Austria (cat.)
 Real, Real, Wiener Secession, Wien, Austria (cat.)
 Holly Solomon Gallery, New York, NY



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Group Exhibitions (cont'd.)

- Backstage, Hamburger Kunstverein, Hamburg; and Kunstmuseum, Luzern, Switzerland, (1994) (cat.)
- Migrateurs, Musée d'Art Moderne de la Ville de Paris, Paris, France (cat.), curated by Hans-Ulrich Obrist
- Real Time, curated by Gavin Brown, Institute of Contemporary Art, London, UK, (cat)
- Jorge Pardo, Sarah Seager, Rirkrit Tiravanija, Lincoln Tobier, 1301, Santa Monica, CA
- Künstlerhaus Bethanien, organized by Tim Neuger, Berlin, Germany
- Spielhölle, organized by Kaspar König and Robert Fleck, Grazer Kunstverein, Graz, Austria; and Galerie Sylvana Lorenz, Paris, France (cat.)
- Aperto, Biennale Venedig, Venice, Italy, (curator: M. Slotover) (cat.)
- Sleepless Nights, curated by Zdenka Gabalova, PS1 Museum, Queens, NY
- Galerie Max Hetzler, organized by Tim Neuger, Köln, Germany
- Simply Made in America, Aldrich Museum of Contemporary Art, CT (cat.)
- Fever, Exit Art, New York, NY
- Kunstmuseum, Luzern, Switzerland
- Sleepless Nights, curated by Zdenka Gabalova, PS1 Museum, Queens, New York
- 1992 Transgressions in the White Cube: Territorial Mapping, organized by Joshua Decker, Usdan Gallery, Bennington College, Bennington, VT (cat.)
- Writings on the Wall, 303 Gallery, New York, NY
- Home Improvements, 209 W 97th St, Apt. 7B, New York, NY, curated by Gavin Brown
- Consumed, Goethe Haus, New York, NY
- Insignificant, 10 E 39th St., Suite 525, New York, NY, curated by Gavin Brown
- 1991 One Leading to Another, 303 Gallery, New York, NY
- The Big Nothing or Le Presque Rien, The New Museum of Contemporary Art, New York, NY (cat.)
- Brooklyn, Jack Tilton Gallery, New York, NY
- 1991 Wealth of Nations, Center for Contemporary Arts, Ujazdowski Castle, Warsaw, Poland
- Dis Mantling Invisibility: Asian & Pacific Islander Artists Response to the AIDS Crisis, Art in General, New York, NY
- Shooters Hill, AC Project Room, New York, NY
- Arriving, Leonor Datil Perez Gallery, New York, NY
- Home?, Home for Contemporary Theater & Art, New York, NY
- True to Life, curated by Gavin Brown, 303 Gallery, New York, NY
- Fluxattitude, Hallwalls, Buffalo, NY; and The New Museum for Contemporary Art, New York, NY, (1992) (cat.)
- Marginal Majority, (Artists Against Racial Prejudice), Arron Davis Hall, New York, NY (cat.)
- The New Museum for Contemporary Art, New York, USA
- 1990 Post-Consumerism, The Storefront for Art & Architecture, New York, NY
- Work on Paper, Paula Allen Gallery, New York, NY
- 4th Annual Invitational, Cold City Gallery, Toronto, Canada
- 1989 Caught in a Revolving Door, The Alumni Association of the School of the Art Institute of Chicago, Chicago, IL (cat.)
- Outside the Clock: Beyond Good & Elvis, Scott Hanson Gallery, New York, NY
- Lotto as Metaphor, Hallwalls, Buffalo, New York, NY (cat.)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Film work

- 1997 Vicinato 2, with Philippe Parreno, Douglas Gordon, Liam Gillick, Carsten Holler, Pierre Huyghe, Friedrich Petzel Gallery, New York; neugerriemschneider, Berlin, Germany
- 1991 Video Event, Tom Cugliani Gallery, New York, NY
- 1985 New Film Maker, The Collective for Living Cinema, New York, NY
Super super 8, The Museum of Moving Image, LIC, New York, NY
Super 8 NY, San Francisco Cinemateque, San Francisco, CA

Projects

- 1990 The Arrival, Message to the Public, Spectracolor Board at Times Square, New York, NY

Bibliography

- 2005 Bishop, Claire, "But is it -Installation Art?" Tate, Etc., Issue 3, Spring, pp. 26-35
Lutticken, Sven, Review, Artforum, XLIII, No. 6, February, pp. 164-165
Sheets, Hilarie M., "Underrated Overrated (Paul Ha)", ARTnews, January, p. 108
"News: Prizes", ARTnews, January, p.54
"News: Prizes and Competitions", Flash Art, January-February, p. 45
- 2004 Parreno, Philippe; Sterling, Bruce; Tiravanija, Rirkrit; "A Retrospective (Tomorrow is another fine day)", published by Museum Boijmans Van Beuningen, Rotterdam
Bajo, Delia and Carey, Brainard, "In Conversation," The Brooklyn Rail, February, pp. 21-22
"Social Capital, Forms of Interaction," published by Whitney Museum of American Art Independent Study Program Exhibition, New York
- 2003 Review, The New Yorker, November 10, p. 27
Bollen, Christopher, "Critics Picks," Artforum.com, October
Cavallucci, Fabio, Work, Art in Progress, April-June, p. 10
Floriani, Giorgia, Work, Art in Progress, April-June, p. 9
Culpan, Laura Jane, Work, Art in Progress, April-June, p. 22
Tetsuya, Ozaki, Invitation, June, p. 59
Quote, ArtReview, July/August, p. 49
- 2003 Gopnik, Blake. "Rirkrit Tiravanija Wins Smithsonian's Lucelia Artist Award" Washington Post-Style, Wed April 9
Secession, Vienna, Austria (cat.)
Stange, Raimar, Zurück in die Kunst, Rogner & Bernhard bei Zweitasendeins, p. 119
"The 80's", Artforum, March, p. 214
- 2002 Dusini, Mathias, Review Secession, Vienna, Frieze, November, p. 110
Boers, Waling, Interview pp. 96-97, in Public Affairs, published by Kunsthau Zurich, Zurich, Switzerland
Curtis, Penelope, "The Object Sculpture," published by The Henry Moore Institute, Leeds, UK
Kempkes, Anke, "Art Now," published by Taschen, Koln
Fallon, Roberta, "Spiritual Comfort," Artnet.com
Canvas, Art News, May 2002
- 2001 Dzewior, Yilmaz, "Art Now", Taschen, Koln
Baldon, Diana, "Ein/räumen in Hamburg", Tema Celeste, January-February, p.116



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Bibliography (cont'd)

- Herbstreuth, Peter; Held der Arbeit; Der Tagesspiegel, 28. July, Nr. 17480
- Chapuis, Yvone; "L'Espace d'action Inconditionnelle",
Press Release, "Kunstverein Wolfsburg" March 9, 2001
- Erickson, Karl; "The Free Spot", In These Times, 20. August.
- Frangenberg, Frank; Frenzels welke Kranze, Suddeutsche Zeitung, 26. June, Nr. 144., p. 17
- 2000 Stange, Raimar; "ein/raumen" in der Hamburg Kunsthalle; Das Kunstbulletin; Nr. 12/2000, p.36
- Winter, Peter; Katzen, Kassen, Karl V; Frankfurter Allgemeine Zeitung; 20. November, Nr. 270, p. 54
- Vergez, Juan; Review ARCO 2000: Elective Affinities; ARCO Noticias; September Nr. 18 p. 14
- Franz Ackerman/ Rirkrit Tiravanija; Ausst. Kat. RE public; Grazer Kunstverein Oct, p. 63-65
- Wolfs, Rein; The Sociale Capital Today; Art Land; Vol. 6, Nr.1, p. 5
- Boers, Waling; Reality is a friend of mine, Interview with mit Rirkrit Tiravanija; material; Fruhling/Sommer 2000, Nr. 3, pp. 44-46.
- Continental Shift; Ausst. Kat. Ludwig Forum Aachen, D/ Bonnefantenmuseum Maastricht, NL/Stadsgalerij Heerlen NL/Musee d'Art modern Liege, B, 2000.
- Wittneven, Kathrin; Zeichne dich selbst; Der Tagesspiegel; 15. Juli 2000, Nr. 17111, S.32
- Citytripping.com; "Free Rent: Rirkrit Tiravanija's Experiment in Living", Aug. 1
- Berwick, Carly; "While Some Live for Art, Others Live In It", The New York Times, Aug 1
- Lintzel, Aram; Liebst du much wirklich?; Frankfurter Allegemeine Zeitung; 14 July, Nr. 161, p. BS 6
- Gardner, Belinda Grace; Verführung des Blicks. Das Haus der Kunst, Munchen, Hamburg, p. 175.
- Memba, Javier; Okupas "yvagabundos acuden a cenar a una galeria de arte" El Mundo, 14 February.
- 1999 Murria, Alicia; Rirkrit Tiravanija; Revista Lapiz, Nr. 161, March
- Llorca, Pablo; Modelo de artista; El Periodico del Arte, Februar 2000, Nr. 30
- Rirkrit Tiravanija. Arte publico. Antiquaria
- Stange, Raimar; Rirkrit Tiravanija; Artist Kunstmagazin, Heft Nr. 42, January, pp. 22-26
- "The Art of Eating Curry", Composite, Tokyo, No. 16, June
- 1999 Figaro Japon, No. 181, Ma y
- Spa, Tokyo, May
- 2000 Brutus, Tokyo, April
- Stange, Raimar, "Ein/raümen", in der Hamburg Kunsthalle; Das Kunstbulletin; No. 12,
- 1999 Lonehood, Lex, "Free Rent: Rirkrit Tiravanija's Experiment in Living", City Tripping.com,
- Berwick, Carly, "While Some Live for Art, Others Live in It", The New York Times, August 1, Sunday, August, 8.
- Boggs, Sheri; "Sitting Down to Art" The Inland Way, April 14
- Knight, Christopher, "L.A. Map Makes the Invisible Plain", Los Angeles Times, July, 23, Art Reviews.
- Hunt, David, "Faraway and Nearby, The Province of Telepresence", Camerawork, Spring/Summer, pp.26-29
- Scott, Andrea K., "Mi casa, su casa", Time Out New York, June 10-17, in Art Reviews.
- Wong, Gloria M., "Quick Takes", Bazaar, June, pg.88.
- "Living with Art at Gavin Brown's Enterprise", The Art Newspaper, June.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Bibliography (cont'd)

- Saltz, Jerry, "Rising Tide", The Village Voice, June 29, pg.157
 Saltz, Jerry, "Resident Alien", The Village Voice, July 7, pg.157
 Gilson, Nancy, "Eye of the beholder", The Columbus Dispatch, January 27, p.8E
 Pettus, Jason, " Extended Stay", Cake walk, Fall 1999, p. 58-59
 Joyce, Julie, "Rirkrit Tiravanija and Licoln Tobier", Art/Text, #67, p.90.
 Gilson, Nancy; "Eye of the beholder", The Columbus Dispatch, Jan. 27
 Gellatly, Andrew, " Cities on the Move", Frieze,
 Siegel, Katy, " Rirkrit Tiravanija", ArtForum, October, p. 146
 Kazakov, Rafaelo, " Rirkrit Tiravanija", The New York Art World, September, p. M 14
 Elms, Anthony, "Rirkrit Tiravanija", The New Art Examiner, October 1999, p.47-48
 Pinchbeck, Daniel, " NY artist Q & A, Rirkrit Tiravanija" The Art Newspaper, July-August
 Boggs, Sheri, " Sitting down to art", The Inlander, April 14, 1999
 Sachs, Brita; Bei Anruf Kunst, Frankfurter Allgemeine Zeitung, 16 Dec., p. 53
 Sanders, Joel; Frames of mind; Artforum, November 1999, S. 126-131
 Nombrot, Javier Rubio; Rirkrit Tiravanija : diez propuestas para Madrid, El punto de las Artes, 10-20. December
 Szeeman. Harald; Rirkrit Tiravanija, Katalog zur Ausstellung d'APERTutto, 48.
 Esposizione Internazionale d'Arte, La Biennale di Venezia, p. 162-165
 N.N., Museum Het Domein presenteert Ex-tension, Trompette, 30 Juni.
 Fischer, Tine/Eskjaer, Mikkel; Spis en film, Kunstmagasinet 1%, #5 February
 Tiravanija, Rirkrit; Dreams, hrsg. v. Francesco Bonami u. Hans Ulrich Obrist
 Lind, Maria; Raumnachbildungen und Erfahrungsraume, Parkett Nr. 54, pp. 186-190
 Wuffen, Thomas u.a., Berlin Biennale, Kunstforum International, Fan./ Feb., Bd. 143, S. 290-310
 Artist Comment, BT, Feb., p. 41
 Berg, Ronald; Jeder Mensch ein Pop-Star, Zitty, Nr. 2, p. 50
 Wolfs, Rein; Ein bisschen Wirklichkeit und bisschen Kunst, fon 33, S. 2-4
 Phillips, Christopher ; Art for an Unfinished City, Art in America, Jan., S. 62-69
 1998 Strauss, Dorothea; "Basic Needs", Kunst Bulletin, Sep., p.22
 Ammann Rene, Review, Artforum, p. 110, November
 Kraynak, Janet, "Rirkrit Tiravanija's Liability", Documents, Fall, pp. 26-40
 Koh, Cermaine; "Crossings" 1998
 Seidel, Miriam, "On the Road", Philadelphia Weekly, April, 29
 1998 Sozanski, Edward J., "It's a cross-country trip-- but is it art?", The Philadelphia Inquirer,
 April, 19, F12
 New York Time newspaper clipping, May 1, 1998
 Hou Hanru, Hans Ulrich-Obrist; Cities on the Move, Secession, Capc Musee d'Art Contemporain de Bordeaux, France
 Kunstlerhaus Bregenz, KunstlerInnen. 50 Gespräche, pp.229-231
 Koh, Germaine, " Crossings" (Catalogue), p.168
 m.b., Schnee und Nudeln, Salzburg Nachrichten, 5. December.
 Greenleaf, Ken; "Bowdoin has a sleeper in 'Embedded Metaphor'" Art Review, 1998, Feb. 22
 Art Review of Embedded Metaphor, Virginia Beach Sun, 1998 April 17
 Nigelhell, Franz, Symbolische Architektur, Neue Zeit, 4. December.
 Hofmann-Sewera, Kathi, Kommunikative Kunstverkauf, Kleine Zeitung, 29. Nov.
 Stefani, Guido, Der Kunstler R.T. zu seiner Ausstellung, Interview
 Stefani, Gudio, Der Kurator Rein Wolfs zur Ausstellung "Das soziale Kapital", Interview



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Bibliography (cont'd)

- Strauss, Dorthea, Basic Needs, Kunst-Bulletin, Sept., S. 22-29
- Descombes, Mireille, Achetez vos spaghetti au musee, L'Hebdo, 27. Aug.
- Haag, Vera; Jammen inmitten von Thaiduften, Toaster, Juli/Aug.
- Cruvell (kcd.); Galeriesprengend, Frankfurter Allgemeine Zeitung, 28. Nov., S.41
- Saltz, Jerry (hrsg.); An Ideal Syllabus, London.
- Phataranawik, Phatarawadee; Rirkrit Tiravanija, in :cream. contemporary art culture, London (Phaidon), S.400-403
- Gorris, Lothar u. Wiensowski, Ingeborg, Kunst-oder was?, Spiegel Kultur Extra, Oktober, S. 12-17
- Beil, Ralf; Rirkrit Tiravanija, Kunstforum International, Okt.-Nov., Bd. 142, S. 452-3
- Imdahl, Georg; Leben im Supermarkt, Frankfurter Allgemeine Zeitung, 6 Okt., S.46
- Rirkrit Tiravanija, Flash Art, Vol. XXXI, Summer, S.85
- Rooseum, Center for Contemporary Art, Katalog zum 10-jahrigen Bestehen, S. 36 Hrsg. Kunsthau Bregenz; KunstlerInnen. 50 Gespräche, S. 229-231
- Lind, Maria; Copies. Reflections. Models, Index, Nr. 21, 1, S. 68-75
- Nemeczek, Alfred; Kunst als Dienstleistung, Art Nr. 5, Mai, S. 26-35
- Herbstreuth, Peter; Rirkrit Tiravanija, Kunstforum, Bd. 140 April-Juni, S.349-350
- Hrsg. Hou Hanru, Hans-Ulrich Obrist; Cities on the Move, Secession u. capc Musee d'Art Contemporain de Bordeaux
- 1997 Smith, Roberta, "Finding Art in the Artifacts of the Masses", The New York Times, Dec.1, pp.43
- Rimanelli, David, "A/Drift", Artforum, February, pp. 83
- Ekeberg, Jonas, "Rirkrit Tiravanija", Hyperfoto, no.3-4, p.25
- Lufty, Carol and Lynn Gumpert, "A lot to Digest", Art News, May, pp. 150-3
- Review. Time Out New York, April 24-May 1, pp. 47
- "Performance Anxiety", Catalog, MCA Chicago, IL
- "Thinking Print", catalog, MOMA New York, NY
- Berger, Laurel, ARTnews, March, p. 94
- Dziewior, Yilmaz, "Gastfreundlich", neue bildende kunst, Feb./Mar., p. 8
- Decter, Joshua, "a/drift", catalogue, Oct.96- Jan. 97, p.10
- Schaechterle, Beatrice, "Die Kunst Des Handelns", Noema, Dec/Jan 96/97, p. 48
- Tiravanija, Rirkrit, "Rirkrit Tiravanija Talks with Peter Fischli and David Weiss", Artforum, Oct., pp 78
- Kawai, Sumi; Rirkrit Tiravanija, BT, June, pp. 41-44
- Smith, Roberta, "Savoring a Medium Whose Bite Has Grown With Age", The New York Times, June, 21
- 1997 Kittelmann, Udo, "Rirkrit Tiravanija Untitled, 1996 (tomorrow is another day)" (Catalogue)
- Detterer, Gabriele (ed.); Art Recollection. Artist's Interviews and Statements in the Nineties, hierin: Rirkrit Tiravanija in einem Interview mit Rochelle Steiner (1995), p. 217-222
- N.N. (ze), Kommunikatives Maitaschen-Mahl statt einer steifen Vernissage, Ludwigsburger Kreiszeitung, 28. April.
- N.N., Rirkrit Tiravanija in der Villa Franck, Ludwigsburger Wochenblatt, 30. April
- Winkelmann, Jan, ...und noch ein Essen, Blitz Review
- N.N., Spezifische Situationen, Lift, 6
- Fechner-Smarsly, thomas, Einbaukunst, Frankfurter Rundschau, 7. July
- Hoffmann, Gabriele, Kochkunst, Kultur, Juni
- Schaecher, Marko, Radieschen fur die Statisten. Stuttgarter Nachrichten, 26. Juni.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Bibliography (cont'd)

- Schroter, Lorenz, Maultasche goes Art. Alles ist Kunst, Cosmosguide, Mai Review, Time Out New York, 24. April-1. Mai, S.47
- Stellwaag, Karin, Kunsttest-die interessantesten Ausstellungen in April, Prinz, Kunst..Arbeit Katalog, Sudwest LB. Stuttgart, S. 60/61, 146-149
- Steiner, Barbara, Kunstverein Ludwigsburg (Hrsg); Rirkrit Tiravanija-Kochbuch, Ludwigsburger Institut fur moderne Kunst Nurnberg (Hrsg); Waling through society, Jahrbuch, Nurnberg Marcori, Roxana; Murphy, Diana; Sinaiko, eve (Hrsg.); New Art. New York von Hantelmann, Dorothea; Faust und Biberkopf, zitty Nr. 23, S. 86
- Dobrynski, Judith; A Popular Couple Charge into the Future of Art, but in Opposite Directions, The New York Times, 2. September, S. C11/C13
- Kisters, Jurgen; rirkrit Tiravanija, Kunstforum Bd. 136 "Asthetik des Reisens" Febr-Mai, S.412-414
- S.W. "A Cue from Kids" Art and uhipues, 1997 Dec.
- Kisters, Jurgen, Zum Feiern und Schlafen in den Kolner Kunstverein, Kolner Stadtanzeiger, Nr. 2.3. Januar S.1
- Herbstreuth, Peter; Wie im Bild, so im Leben, Der Tagesspiegel, 8 Marz, S.21
- 1996 Hainley, Bruce. "Where Are We Going? And What are we Doing? Rirkrit Tiravanija's Art of Living," Artforum February, p. 54.
- Tiravanija, Rirkrit, Rirkrit Tiravanija Talks with Peter Fischli and David Weiss, Art forum, Okt., S.78
- VN-kapi; Kunsthalle als interaktives Studio, Voralberger Nachrichten, 24 Dez. Blase, Christoph; Die Beobachtung einer Teestube, FAZ, Nr. 296, 19. Dezember, S.34
- Steiner, Juri; "Rehearsal Studio No. 6". Neue Zurichser Zeitung, 13. dez.
- Hedinger, Johannes M., Rirkrit Tiravanija, Saiten, Dez.
- Aukeman, Anastasia; Small Budgets, Large Ambitions, ART News special, S.48-54
- Thiele, Carmela; Des Kunstlers New Yorker Studio fur Koln kopiert, Art Nr. 11, November, p. 148
- Badrutt, Schoch, Ursula; Möbel schleppen und reden, St. Galler Tagblatt, 28 Nov.
- Mettler, Louis; Ver-rucktes, Raume, Begegnungen, Appenzeller Zeitung, 23. Nov., p.17
- Maurer, Simon; Jam un Minestrone, buddhistisch, Tagesanzeiger, 27. Nov., p.81
- N.N. (vt); Von Krusi bis Techno, Anzeiger, 26. Nov.
- Mettler, Louis; Tiravanijas und Altenburgera "Sozialsulpturen" in der Kunsthalle: Dinge ver-rucken, Raume schafen, begegnen, Die Ostschweiz, 23. Nov.,
- Dziewor, Yilmaz; Rirkrit Tiravanija, Artforum International Sept. 1996, p. 14
- Marger, Mary Ann; "Not-so-sweet dreams", The New York Times, 11. October
- N.N., Art, Nr. 11, November, S.14
- 1996 Real Time, (cat.), essays by Gavin Brown & Emma Dexter, Institute of Contemporary Art, London, GroBbritannien
- Aperto, (cat.), Biennale Venedig, Venedig, Italien, (Kurator: Matthew Slotover)
- Volkart, Yvonne; Kommunikation, annabelle, Nr. 22, p. 15
- Strauss, Dorothea; Let's play together, ton, Nr. 2
- Wienowski, Ingeborg; Rirkrit Tiravanijas, Spiegels Extra, 11, p. 22
- Rohr-Bongard, Linde; Kunstkompass, Capital, Nov., S. 282-283
- Weh, Vitus, Fast nichts/almost invisible, Kunstforum International, Okt. '96- Jan. 97
- Stellwaag, Karin, Beinahe unsichtbar. Stuttgarter Zeitung, 7. Aug.
- Pesch, Martin, Kleine winzige und unauffallige Kunst, Die Tageszeitung, 20. Aug.
- Bibliography (cont'd)**



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

- Schwitzler, Joachim, Viel mehr als nichts, Thurgauer Volksfreund, 16. Juli Kawai, Sumi; Rirkrit Tiravanija, BT, Juni, p. 41-44
- Biehler, Matthias, "Fast nichts" im Umspannwerk, Sudkurier, 27. June
- Saltz, Jerry; A Short History of Rirkrit Tiravanija, Art in America, February, p. 82-85
- Bloomberg, Katja; Hauptsache, es schmeckt, FAZ, 21. Feb.
- 1995 Cubarrubia, Eydie; "Embedded exhibit foes under the covers" Herald Features, Sept. 20
- Press release from Navin Gallery Bangkok, "Untitled 1996 (traffic)"
- Karcher, Eva; Die Stadt lockt..., ART, December, p.130
- Martinson, Suzanne, "Edible Art", Pittsburgh Post Gazette, November, 26, p.H6-7
- Lind, Maria; Letter and Event, Parallel and Palindrome, Paletten, April #223 Jr.56 p46
- Cameron, Dan, "Cocido y crudo", from the Reina Sofia catalogue
- Lind, Maria; Letter and Event, Parallel and Palindrome, Paletten, 4, Nr. 223, Jhg. S. 40
- Harcher, Eva; Die Stadt lockt..., ART, December, p. 130
- Parkett No. 44, p. 106-108
- N.N., Whitney Biennial, frieze, 23, Sommer
- Richard Flood/Rochelle Steiner; En Route, Parkett Nr. 44, p. 114-123
- Steiner, Barbara; Spiegel, Andreas, Rirkrit..., Paletten, 4, p. 4
- Rohr-Bongard, Linde; KunstkompaB 95, Capital, 11, p. 362
- Jones, Ronald; Rirkrit Tiravanija and Andy Warhol, frieze, January-February, p. 6
- Herbstreuth, Peter; "Meet Tim & Burkhard," Der Tagesspiegel, 29. Oktober, S. 21, Sommer, S. 102
- Melo, Alexandre; "Guess Who's Coming to Dinner", Parkett, #44 pp.96-129
- Gillick, Liam; "Forget about the Ball and Get on with the Game", Parkett, #44 pp.96-129
- Flood, Richard & Steiner, Rochelle; "En Route", Parkett, #44 pp.96-129
- Bertilsson, Sofia, and Host-Ekstrom, Mans, "The Small World", Paletten, August, p56-58
- Smith, Roberta, "Art in Review", The New York Times, June, 23
- Saltz, Jerry, "Live through this", The New Art Examiner, May, pp. 19-22,
- Jones, Ronald; "Rirkrit Tiravanija and Andy Warhol", Frieze, January-February 1995, p. 60
- NBK, Neue Bildende Kunst, January, p. 18
- Hainley, Bruce, "Rirkrit Tiravanija", Artforum, January
- Cotter, Holand, "A critic's Dozen to catch at the Biennial", The New York Times, March 12
- Weinstein, Jeff, "Eating Around", The Village Voice, July 18
- 1994 Relyea, Lane, "Fear and loathing at the Whitney", Frieze, summer, pp. 39-41.
- Herbstreuth, Peter; "Meet Tim & Burkhard", Der Tagesspiegel, 29. October, p. 21
- Föll, Heike; interview, "Ich brauche kein Atelier", zitty, Nr. 22/1994, p.40
- Foster, Hal; interview, Feed, work, #1, p. 22-27
- Brown, Gavin; "Other Things Elsewhere", Flash Art, summer, p. 102
- Schumacher, Rainald; Köln Kritik, Flash Art, summer, p. 51
- Troncy, Eric; "It' Alive!", Flash Art, summer, p. 105
- 1994 Cameron, Dan; "Food for Thought", Frieze, issue 17, p. 50
- Metzger, Rainer; Der Angriff der Kunst auf das ubrige Leben, Der Standard, 22./23. October, p. 32
- Levin, Kim; Rirkrit Tiravanija, Kunstforum, Jan./Feb. ,pp. 170-173
- Besson, Christian; "Surface de Reparation", Flash Art, Mai/June, p. 122
- Surface de Reparations, (cat.), organized by Eric Troncy,
- Le Consortium, Centre d'Art Contemporain, Dijon, Frankreich
- Don't Look Now, (cat.), essay by Joshua Decker, Threadwaxing Space, New York, NY
- L'Hiver de L'Amour, (cat.), Musée d'Art de la Ville de Paris, Paris, France



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Bibliography (cont'd)

- Rirkrit Tiravanija, interview, documents, February, no. 5, p. 33
- 1993 Bonami, Francesco, The Real Stuff (Dion, Grey, joo, Pippin, Tiravanija). Flash Art, May/June, p. 80, 82-93, p. 11-14
- Weitzer, Ludo; "The Accidental Tourist", Flash Art, October, p. 44-45
- Hixon, Kathrin; "Trouble in Paradise", New Art Examiner, October, p. 31
- Schiff, Hajo, "Kunst und Schutt", Kultur, September, 10
- Myoda, Paul; "Amateurs der Genealogie", Neue Bildende Kunst, 2-93, p. 11-14
- Backstage, (cat.), Hamburg Kunstverein, Hamburg
- Fleck, Robert; Spielhölle- Ästhetik und Gewalt, Rogue, #17, p. 17-37
- Holmquist, Karl; "Hole in the Wall" siksi, The Nordic Art Review, issue 4
- Real Time, (cat.), essays by Gavin Brown & Emma Dexter, Institute of Contemporary Art, London, Great Britain
- Aperto, (cat.), Biennale Venedig, Venedig, Italy, (Kurator: Matthew Slotover)
- "When the Music's Over" New Art Examiner Jan. 1993
- Eating with Publicsfear, project for Publicsfear, volume 1, #2, p. 38
- Myers, Terry; Review, Tema Celeste, winter, p. 83
- Sleepless Nights, exhibition pamphlet, PS1 Museum, Queens, NY
- Weil, Benjamin; Ouverture, Flash Art, January/February, p. 79
- Simply Made in America, (cat.), Aldrich Museum of Contemporary Art
- Wealth of Nations, (cat.), Center for Contemporary Arts, Ujazdowski Castle, Warsaw, Poland
- Sans, Jerome, " Viennese Story" (cat.)
- 1992 Transgression in the White Cube: Territorial Mapping, (cat.), organized by Joshua Decter, Usdan Gallery, Bennington College, Bennington, VT
- Nesbitt, Lois; Review, Artforum, December, p. 95
- "Rirkrit Tiravanija" The New Yorker, 5. Oct.
- Smith, Roberta; The Gallery is the Message, The New York Times, 4 October, p. 35
- 1991 Hess, Elizabeth; The White Rabbit, (Among Other Alternatives), The Village Voice, 17. December
- Heartney, Eleanor; Review, Art in America, June
- Faust, Gretchen; Review, Arts, April
- 1990 Joseph, Regina; Being in Nothingness, The West Side Spirit, 4. Feb.
- Nesbitt, Lois E., "New York", Art Issues, Sept./Oct.
- Kelly, Deidre; Works Strange but True, The Globe & Mail, 17. August
- Hume, Christopher; Freeze Out, Toronto Star, 10. August
- Faust, Gretchen; Review, Arts, May
- Phora, Pia; Review, Contemporanea, Vol. 3 No. 2, February
- Hodkin, Carter; Review, Nike Magazine, January
- 1989 Hodgkin, Carter, "Review", Nike, vol. 30, Oct./Nov., p. 53
- Kramer, Hilton; Soho Show; Prestigious, maybe, but just more shopworn farce, The New York Observer, 31. July
- 1989 Smith, Roberta; Review, The New York Times, 21. July
- Wallach, Amei; The Young Turks' Old Master, New York Newsday, 16. July



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Public Collections (cont'd)
Teaching

- Columbia University, Associate Professor of Professional Practice, Faculty of the Arts, 2001/present.
- IUAV University of Venice, Associate Professor, Graduate Course in Visual Arts, Faculty of Arts and Design, 2003-2004
- Columbia University, Adjunct Assistant Professor, Faculty of the Arts, 1999-2000
- Royal Danish Art Academy, Guest Professor, Dept. Walls and Space, 2001-2002
- Stadelshule Staalich Hochschule of Bildende Kunst, Frankfurt, Guest Professor, 2001
- National Academy of Fine Arts, Oslo, Norway, Guest Professor/Visiting Artist, 2001

Society Memberships and Appointments

- President, The Land Foundation
- Advisory Board Member, New Media Institute, University of Chiang Mai, Thailand, 2003
- Advisory Board Member, CCA, Kytakyshu, Japan, 2003
- Advisory Board Member, Tokyo Wondersite Cultural Arts Center Tokyo, 2003
- Advisory Board Member, Carnegie International, 2002-2004

Grants and Awards

- Hugo Boss Prize
- Benesse, Naoshima Contemporary Art Museum, Japan
- Smithsonian American Art Museum's Lucelia Artist Award
- Gordon Matta Clark Grant
- Louis Comfort Tiffany Award
- NEA
- Central Kunst Prize

Public Collections

- Astrup Fearnley Museum of Modern Art, Oslo, Norway
- Bangkok Museum of Contemporary Art, Bangkok, Thailand
- Carnegie Museum of Arts, Pittsburgh, USA
- Fond National d'Art Contemporain, France
- Fond Regional d'Art COntemporain Languedoc-Roussillon, Montpellier, France
- Fondazione Sandretto Re Rebaudengo, Turin, Italy
- Fundación Tantica, Buenos Aires, Argentina
- Guggenheim Museum, New York
- Le Consortium, Dijon, France
- Louisiana Museum for Moderne Kunst, Humlebæk, Denmark
- Migros Museum, Zurich, Switzerland
- Museo de Arte Contemporaneo de Castilla y Leon, Leon, Spain
- Museum of Contemporary Art, Los Angeles, USA
- Museum of Modern Art, New York, USA
- Saint Louis Art Museum, Saint Louis, USA
- Sammlung der BRD, Berlin, Germany
- The Walker Art Center, Minneapolis, USA



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Public Collections (cont'd)

West LB, Stuttgart, Germany



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

INDEX

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

INDEX

Describing the Work - RT 3 and 4 ("things people can use" "re-animating" "I try to delete the object"); RT 11 ("find new ways to think about at"); 25 (drawings); 28 (conceptual); 31 ("the value and meaning is in the use"); 34 (politics); Gavin 1, 8, 10; Hoptman 2; Nesbitt 1; Steiner 2-3; *Loss (redefining the artist's job)*

Use - "Basically I started to make things so that people would have to use them...It doesn't have to be all the time. It's not meant to be put out with other sculpture or like another relic and looked at, but you have to use it...it has to have a life, or has to have a history for it to become something. It's because all these people have touched it and used it that it becomes animated." (R. in Parkett)

- "When I first started, I made some food and left it there...boiling and cooking and smelling, and people could look at it, but they didn't really get to touch it...I realized...that there was still too much distance between the work and the people looking at the work, so the next step...was to start cooking and letting people eat." (R. in "Supermarket" catalog, p. 39)

- **Note:** In 1971, Matta-Clark operated "Food" restaurant in New York. He thought of it as "a big sculpture."

Audience as participant - Spector 2

His presence in the work - RT 22, 31; Gavin 10; Kessler 1; Obrist 1; Temkin 1.

How he supports himself - RT 35

Sales - RT 5; 16 (Stillpass and the canoe); 35; Gavin 4, 8-9; Steiner 2

Rirkrit and Gavin - RT 35; Gavin 4, 9, 10 and statement in "Supermarket" re "I always leave Rirkrit's work feeling depressed"; Peyton 2.

Leaving 303 - RT 35; Gavin 3

The relic problem - RT 31; Peyton 3; Temkin 2; *Flood 2*

Not being a celebrity - RT 24

Rirkrit's conversation - RT 10 ("I'm not articulate, but I can talk"); 15

Rirkrit's clothes - RT 8, 30

The Group - RT 9, 35; Gillick; Nesbitt 3; Spector 1-3

Teaching - RT 9, 17 (lunch for students); 15; 19-20; Brooklyn *Rail* ("I can't really teach and I don't agree in teaching art, but we can have a discussion...I think it is one way to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

get people to think more about what they're doing"); Ferguson; Gillick 6; Kessler; Obrist 1-2; Peyton 4; Schuitz 1-2.

Adverse Criticism - Gavin 3; Gillick 4; Obrist 2; ^{Flood, 1;} and see Artforum and October ^{(over) 5-7}

Duchamp - RT 5 and 31 (putting the Urinal back on the wall); Temkin 2

Cage - RT 30; Nesbitt 1a, 4

Beuys and Tinguely - RT 30; Temkin 1; and Bonami in "Supermarket" re Beuys's "shrewd approach and shamanic attitude." Also Jerry Saltz in Art in America, Feb 1996: "There's a shamanistic side to Tiravanija too, that ties him to Beuys...but Beuys was always at center stage: his gaunt, photogenic presence informs all his work; Tiravanija is strangely absent, even invisible. He always seems happy, but a bit removed -- a quality that ties him to one more artist: there's a bit of Warhol about Tiravanija, too."

The time element - Steiner 2-3, 4.

Globalization - RT 32; Obrist 1; Obrist Book 883-4

Buddhism - RT 10-11; 25; Gavin 6; Hoptman 2; and quotes from The Art Newspaper.

Thailand - RT 5, 9, 13 (Montien Boomna); 18 (their new house); 24 (over), 27, 29, 32; Gavin 6; Linden 4; Peyton 2, 3-4; and quotes from The Art Newspaper. <sup>Also: "Buddha Mind" p. 173
Flood, 2</sup>

Art in the Future - "We're going to be dealing with things in the future in a completely different dimension, which is basically virtual. I think art will be important in the future, but it will have to operate in a very different space than it has and does." (Parkett)

Puppets - RT 26

New York not the center - RT 5

Berlin - RT 25

London - RT 22-23, 28-29 (Tate visit); 34-35 (opening at Serpentine); Log; Steiner 1

About Rirkrit (personal) - Randy Alexander; Aurell; Gavin 8; Corinna; Grassi; Hoptman 3; Linden 2-4; Nesbitt 4 ("I don't like to be singled out"); Obrist 3 (no compromises"); Peyton 2-3.

"This is Rirkrit's moment" - Spector, 3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

3

QUOTES

"I wasn't really ever interested in making a lot of money; I just wanted to get by. But I wanted to see everything." (Parkett)

"You have to think about how to undermine the situation before it undermines you." (ibid)

"In the end I'm more interested in roaming the world." (ibid)

"Being Thai, I come from a social structure that is based around eating and sharing meals...My schooling has always been more on my own. I learn through friends I make along the way." (The Art Newspaper, July-August 1999)

"Thailand is the place in the world which I feel has the most possibilities...The country is changing very quickly, the politics are changing, and I also think the economic crash is going to be good for the country...In Thailand, I am building a house for my parents and I am working with younger artists...There are no contemporary art institutions in Thailand; nobody knows what art is." (ibid)

Thai Buddhism "is more an everyday Buddhism, it gets along with capitalism without a problem." (ibid)

In Thai society, "Everybody is brother and sister...everyone is family...the lady who sells you groceries is like your aunt, the man who sweeps the floor is your uncle." (Secession catalog, p. 28)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Q. "Is there a religious side to your thinking?" R: "I would describe it as buddhistic, but I wouldn't say it's religious. Buddhism is practiced in many different ways and forms and ideas." (ibid, p. 29)

In Canada, "I realized that I had been all this time in Thailand without know anything about it at all. I knew about basketball, baseball, McDonald's, and I had desires for all things western. But when I got to this side I realized I knew nothing about my own culture...So all the things I have been doing are about getting myself back. And getting myself back is just to relax and do what you would do, like breath. It is not trying to make a Buddha painting, but this points to the contemporary Thai artist's struggle, to be a Buddhist and an artist." (Brooklyn Rail, Feb 2004)

"My experience of my own work is the same as everybody else's as I don't really know what will happen. I don't start from the point of knowing." (Secession cat., p.25)

"Yeah, in relation to art, I'm definitely a sculptor. I understand space and living through making things...Of course I am interested in shifting the frame of the idea of art in this white room, this golden frame. On the one hand one gets closer to it...but on the other hand it's not the kind of precious thing any more." (ibid, p.27)

"I don't have any expectations. That means I'm very open and I'm ready for anything. Failure is not in my head, it is not possible. More success would be more people and less success would be less people...One person would be a success." (ibid, p. 27)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

5

Claire Bishop (October) - "Antagonism and Relational Aesthetics"

The "laboratory" paradigm: "...rather than the *interpretation* of a work of art being open to continual reassessment, the work of art *itself* is argued to be in perpetual flux... Yet what the viewer is supposed to garner from such an 'experience' of creativity, which is essentially institutionalized studio activity, is often unclear." (52)

"An effect... is often to enhance the status of the curator..." (53)

"Rather than a discrete, portable, autonomous work of art that transcends its context, relational art is entirely beholden to the contingencies of its environment and audience. Moreover, this audience is envisaged as a community..." (54)

The biennial artists include: Liam Gillick, Rirkrit Tiravenija, Phillippe Parreno, Carsten Holler, Christine Hill, Vanessa Beecroft, Maurizio Cattelan, and Jorge Pardo." (55)

"...relational art works insist upon *use* rather than contemplation." (55)

The collaborative work *No Ghost But a Shell* (55)

With Rirkrit, "this involvement with the audience is the main focus of his work: the food is but a means to allow a convivial relationship between audience and artist to develop... the phrase 'lots of people' regularly appears in his list of materials." (56)

"In a project in Glasgow, *Cinema Liberte* (1999), Tiravenija asked the local audience to nominate their favorite films, which were then screened outdoors at the intersection of two streets in Glasgow." (57)

Gillick (pp. 58-62)

"This idea of considering the work of art as a potential trigger for participation is hardly new -- think of Happenings, Fluxus instructions, 1970s performance art, and Joseph Beuys's declaration that 'everyone is an artist.'" (61)

"The *quality* of the relationships in 'relational aesthetics' are never examined or called into question." (65)

"I would argue that Tiravanija's art... falls short of addressing the political aspect of communication -- even while certain of his projects do at first glance appear to address it in dissonant fashion... Tiravanija's works are political only in the loosest sense of advocating dialogue over monologue... The content of this dialogue is not in itself democratic, since all questions return to the hackneyed non-issue of 'is it art?' Despite Tiravanija's rhetoric of open-endedness and viewer emancipation, the structure of his work circumscribes the outcome in advance, and relies on its presence within a gallery to differentiate it from entertainment... reduces its scope to the pleasures of a private group who identify with one another as gallery-goers." (68-69)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

RL

"The feel-good positions of Tiravanija and Gillick are reflected in their ubiquitous presence on the international art scene, and their status as perennial favorites of a few curators who have become known for promoting their preferred selection of artists (and thereby becoming touring stars in their own right.) In such a cozy situation, art does not feel the need to defend itself, and it collapses into compensatory (and self-congratulatory) entertainment." (79)

2004 -

"A Retrospective (Tomorrow Is Another Fine Day)" in Rotterdam -

"There were no works or even remnants of works, only crude, empty plywood simulacra of seven gallery spaces in which Tiravanija exhibited over the past fifteen years... Loudspeakers in several rooms broadcast the voice of a "ghost" scripted by novelist Bruce Sterling... On the audio guide, a female narrator provided commentary on each exhibition past, according to a script written by Tiravanija himself. There were also live performers, and in this way a third text (also written from the perspective of a ghost, by Philippe Parreno) could be encountered." T.'s script "often mimicked the maddeningly patronizing tone of audio guides..."

"...this particular approach led ever so easily to self-satisfied, self-congratulatory art-world jubilations."

"Tiravanija adorned the installation with potted palms, clearly evoking Marcel Broodthaers's analysis of museums and exhibitions. In the end, however, the faux-romantic side of this installation was far more dominant than such token suggestions of critique."

- Sven Lutticken, Artforum, Feb 2005

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

9

From "Dreams and Conflicts: The Dictatorship of the Viewer"
(catalog to 50th Venice Biennale, 2003 - Rizzoli)

Utopia Station - curators Molly Nesbit, Hans Ulrich Obrist, Rirkrit Tiravenija

"...The *Utopia Station* is a way-station...It will rise as a set of contributions by more than sixty artists and architects, writers and performers, the ensemble being coordinated into a flexible plan by Rirkrit Tiravenija and Liam Gillick...It begins with a low platform, part dance-floor, part quai...

"The Station itself will be filled with objects, part-objects, paintings, images, screens. Around them a variety of benches, tables, and small structures take their place. It will be possible to bathe in the Station and powder one's nose. The Station in other words becomes a place to stop, to contemplate, to listen and see, to rest and refresh, to talk and exchange. For it will be completed by the presence of people and a program of events...

"It is simple. We use utopia as a catalyst, a concept so much useful as fuel. We leave the complete definition of utopia to others. We meet to pool our efforts, motivated by a need to change the landscape outside and inside, a need to think, a need to integrate the work of the artist, the intellectual and manual laborers that we are into a larger kind of community, another kind of economy, a bigger conversation, another state of being. You could call this need a hunger..."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Joseph Beuys
(from Guggenheim cat./Tisdall)

Beuys Statement:

"My objects are to be seen as stimulants for the transformation of the idea of sculpture, or of art in general...SOCIAL SCULPTURE - how we mould and shape the world in which we live: **Sculpture as an evolutionary process; everyone an artist.**

"That is why the nature of my sculpture is not fixed and finished. Processes continue in most of them: chemical reactions, fermentations, colour changes, decay, drying up. Everything is in a **state of change.**" (p.7)

"...a widened concept of art in which the whole **process** of living itself is the creative act...so that thinking, talking, performing, teaching -- and above all living, which all of us do -- can be seen as a process of moulding or sculpting." (7)

Shamanism today -- "...the need to come into intense and psychological contact with the material world...So for Beuys the principle of shamanism represents a form of corrective, a richness at risk in a materialist world." (p. 23)

How to explain pictures to a dead hare - 1965, at Galerie Schmela, Dusseldorf. See pp. 101-105. Beuys's first exhibition in an art world context.

Coyote: "I Like America and America Likes Me", May 1974 at Rene Block Gallery in NYC, one week long. See pp. 228-235

Beuys as a teacher -- "One can no longer start from the old academic concept of educating great artists -- that is always a happy coincidence. What one can start from is the idea that art and experiences gained from art can form an element that flows back into life." See pages 265 ff.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

RUBEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Rirkrit Tiravenija
(3/2/05)

We meet in his girlfriend's apartment on East 13th Street, a second floor loft space with dividers for kitchen, bedroom, etc. ~~Dachshund~~ ^{Dachshund}, cat, clutter. Rirkrit wearing red velvet jacket over black silk vest (slightly shabby). His long straight black hair, dazzling smile. Relaxed and friendly. Annette, the girl friend, is tall and busy. She's a photographer. Rirkrit's apartment is on 7th Street; he says it's much smaller than this one. He makes tea for us -- green tea in plastic cups.

He lived in Argentina until he was three -- his father was Thai consul general in Buenos Aires. Then back to Thailand. ^{Thailand} Mother an oral surgeon. Has cousins who are architects or photographers, some of whom went to art school in Bangkok, but he didn't know about that until later. He has a younger sister, who studied psychology. "Until four or five years ago, my parents didn't really know what I was doing. They thought I was making film or photography, something more stable, really a profession and not such a loose, unreliable... They're quite old now, but my mother reads everything people write about me. And with that retrospective in Chaing Mai... my father says well now he starts to understand a little better."

His show at the Guggenheim opens next Monday night. "I had done a project with a group of students in Venice, last summer, when I was teaching there. It was based on the idea in Italy which is called 'Street TV.' They call it the black hole, where people can start their own, self-broadcast television station. It's a very small unit -- it comes from the sixties or something, you know, this anarchist kind of idea. We discovered that there was a gap in the law, between the idea of freedom of expression and the idea of censorship. Which lets people do whatever they want. It's not legal, and it's not illegal, it's this kind of strange place. Recently, a lot of them started up in different towns in Italy. There was the possibility that there would be one of them started up in Venice, so we were talking about that idea, and realized there was no kind of cultural programming. There was a lot of social and political, but no cultural programming in this kind of station. We thought we would start a cultural station. The students made their own work, and we curated some films and interviews and other things, and made our own station, which went into Florence, in a space called Base... We turned on the station, and the neighborhood tuned in, and ran the program. So that was the beginning of it. And I wanted to create something similar to that here, in the Guggenheim. But of course, in the U.S. it's very different legally to broadcast anything, so I decided just to make an installation based on the difficulty of using this space, which is really air.

"In many ways it's redundant, because in New York most people are using cable, so you won't pick it up -- you need an antenna. It's more like a radio signal. The Guggenheim went through all the steps that they could [about getting a license], and their lawyer told us what we could do and couldn't do. And of course now, you can turn on the computer and pick up -- all this information is floating there, completely open, but not as a kind of transmitter signal. There's a lot of this going on in the internet. I am just interested really in the difficulty of not being able to do it. Why this space is highly controlled, or

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

2

licensed, or managed, or not managed at all. All this is kind of played out in the installation... And this idea of self-censorship, this kind of thing is going on here, and I thought it was kind of interested to play it out as well in the installation."

What kind of information will you transmit? "Well, there is a kind of wallpaper, which is kind of technical and legal information, as well as information about people who are in a certain system and trying to break it..." Rirkrit has developed information about how people used this airspace in Italy and elsewhere. The installation itself will have a small room with a transmitter in it, "and the transmitter is like that big." [tiny]. "And there's a film being played. And on the other side [room] there's an antenna that's receiving and a TV set. And on the television is playing a film by Peter Watkins, called 'Punishment Park.' I got this in France. I think it was banned for a while in the U.S. It was made like a kind of faux documentary, I think in 1971, about how the government set up this camp where they took the demonstrators and the lefty people. They took them to this camp... and ask them, do you want to go to prison, or do you want to do to Punishment Park? And the people would say, 'Punishment Park.' And they would have to run through this big desert to get to the American flag, and if they got to the flag then they would be released. So everyone goes for the Punishment Park, not knowing that it was like a nightmare. The film looks like a documentary..."

No cooking this time -- it's a big problem in museums, because odors carry, etc.

Getting rid of the art object - "I refuse to document things myself." But the museum in San Francisco did document one of his cooking installations, with the left-over debris -- the debris had to be removed when worms were found in it, which might "eat up Gordon Matta-Clark's house" installation in the same room.

He's not going to talk at the Guggenheim. "I'm kind of talked out. I've been talking a lot, because of the show in Paris and the show in Rotterdam. The Rotterdam just closed a week or two ago. That was the retrospective, which actually started in Thailand. Then I did the show in Rotterdam, in December, and now in Paris, at the Arc, on the left bank. The show is there now -- it opened in February, and will be there through the end of March. And then I have a break, and go to Serpentine in London. But they are all different, the shows. So it's more like the idea of the retrospective, or this kind of mid-career view. The show in Paris and in Rotterdam are twins, so they are similar, but the exhibition in Thailand, in Chiang Mai, and the exhibition in Serpentine are very different."

The retrospective "is an exhibition with nothing in the show. There is no art work, no re-creation of the work. But you have a tour guide who takes you through, and tells you what you're looking at." And what are you looking at? "They'll tell you, there's a table, six feet long by three feet wide, but there's nothing there. It's kind of a memory, virtual thing. They'll even describe the action that's happening around it. That's from my point of view, what I remember. But of course, you say a teacup, and everyone sees a different teacup... There is a little booklet, in French, with all the scripts and things."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

3

How do you describe your work to other people? "Well, I talk about everything else. It's very hard to describe the work itself. At this point it's even hard to describe what it's been doing. I often talk about it as, I make things that people can use. Such as, a dinner recipe. The idea of cooking, of playing music, or bringing your home video to this television studio. I try not to [describe] it."

→ "I began like a sculptor, in a sense. My starting point in life is really Duchamp, and Malevich. That's for me the starting point. And I came to art late. I arrived in Canada in 1979, at the age of 19, and that's the first time I sat in an art history class and saw the slide of the urinal and the slide of 'White on White.' This was in Ottawa, at Carleton University. Initially, when I came from Thailand, I was interested in becoming a photo-journalist. So I knew photography, but as a kind of documentary kind of thing. So I was going to journalism school. And then when I sat in an art history class, and saw these two slides, I just kind of ran out and went to the next possible art school I could find. So I didn't really start with painting or drawing. I did that well as a child, but nobody was saying you should be an artist. There was no such idea. I think in my fundamental year I was fortunate enough to have people who were really interesting on the one hand, and then the other side didn't care at all, so my drawing and painting teacher was blasé about the class, and bored, so there was no hard direction. And then in the experimental class, there was somebody who was highly interesting, who really motivated you. You had that sense that one should be free and explore things. So I never really did paint -- although I do paint sometimes."

The art school was Ontario College of Art, in Toronto. [now called something else]. Canada then influenced by art of the sixties and seventies -- Vito Acconci, Dennis Oppenheim, Robert Smithson. His fellow students would make one work a year, do a lot of research and build an installation. Rirkrit does more than that, "but I don't really sit around and make things. Generally I'm thinking about things. I make small things, like multiples, and some photography, and occasionally I paint. But those are like kind of thought processes, or to explain bigger things that happen. But the big works -- I think about them for about three months, and then I say this is what I want to do. And I pretty much have the picture in my head -- I don't draw. If I do make anything, I make a model."

Cooking (mainly Thai food) is not so much part of the work any more. "It's like the image everyone has of me."

He came to New York right out of art school, in 1981. The Art College had an open studio in NYC, a big loft where ten students a year could come and stay. Rirkrit came during his second year, and found it was ten degrees warmer than Toronto. "I didn't even know what New York meant, in terms of art." He moved here in 1982, to the same apartment he has now. His Thai passport was a problem -- visas had to be renewed -- so he went to graduate school at the Art Institute of Chicago for an MFA. But was in NY most of the time, taking cheap air flights to Chicago. "Chicago was too cold." Then he did the Whitney Studio Program, 1987 or so, with Mark Dion and Andrea Fraser.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

4

"I knew I wanted to be an artist since that day I left the art history class."

His first solo show was in a small gallery, the Paula Allen Gallery on Broadway between Houston and Prince. Met Randy Alexander, who started his own gallery, showed Janine Antoni, Fred Tomaselli, and others, including Rirkrit. Also showed in a group show at 303 Gallery when Gavin Brown was there, and when the Randy Alexander Gallery closed in 1990 he went with 303.

First show, at Paula Allen, ⁽¹⁹⁹⁰⁾ was also the first cooking piece, where people participated by eating the food. It was called "Pad Thai," after a typical Thai stir-fry noodle dish. "I was still very influenced by Beuys, so I did the cooking for the opening. I was in the smaller room, the project space, and there was a bigger show next door. A lot of people who came for the big show thought I was just catering for the opening, which was quite nice. Initially I was doing it by myself, but there were a lot of friends there, so they started to help me cook, and that's kind of how the next stage got started."

Before the Paula Allen show, he was in a group show organized by Robert Longo at the Scott Hansen gallery. For that one, he did a set of small pedestals, with a crockpot on each with cooking curry. People could look at it and smell it, but not eat it. Rirkrit decided "it was not close enough, I had to get them to eat it." Robert Smith wrote about the show, and said Rirkrit's work was "ghastly," messy and smelly and not painting.

Was in a group show that Gavin Brown curated at 303. ^("Free", 1992) Showed a piece that had come out of his show at Randy Alexander - Randy had gathered all the bottles of Rolling Rock beer that Rirkrit had provided for people to drink, washed them out, and made a stack out of them, and this was what Gavin showed. "I think Gavin was really very impressed with that work."

→ The idea of people participating in the piece -- "I was really interested in trying to bring life back into the work. In a way like what Fluxus people would do, what John Cage was interested in. My reasons may be different, but my starting point was that I was looking at things that were collected in museums, like Thai artifacts which were generally buddhas or old potteries. I thought, well, everybody understands that there's a culture there, they make beautiful objects, but at the same time they don't really see the people around this. They just see the craft or whatever, but no life. And so I really was literally trying to bring back the life closer to this situation, to make life around that, to re-animate it in a way. It was kind of to bring people back into the picture. Participation is to use the objects, which we often stand back and look at, but we never think about the action that happened around them. That was really my interest."

"I try to delete the object! It's impossible, in a way. In Thailand it's very different. People don't see the object at all, they would just use it. They don't think about it as art, even in the museum. When I did this retrospective exhibition in Thailand, last September, I did actually make the piece again, but with Thai objects, local things. I made the piece on the pedestal, with the pot cooking, and I made a piece from Venice which was a canoe, with

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

5

cups of noodles, I did the Pad Thai piece again, but all very different. And people were standing around the pedestal piece, eating it."

→ He thinks a lot about the Duchampian idea of the spectator completing the work of art. "My idea is to take the urinal from the pedestal, re-install it back on the wall, and piss into it."

Rirkrit and Annette are moving to Thailand soon. He'll keep his NY apartment, "and be here as much as I always was. Just flying out off Bangkok instead of flying out of New York. I think it's a moment for me to work on other things. Lots of ideas that I'm thinking about. I always talk about not doing anything. To do less. And I find that difficult when you're here. I want to go and play chess -- or as I say, go fishing. But of course you're doing a lot, which may appear later. It's a kind of strategy to deal with --. We're building a house. We have a piece of land, and we have models, we're working with a young architect friend of mine. It will be in ^{Chiang Mai} ~~Chen Mai~~, which is north Thailand, kind of the foothills of the mountains." He also has a place in Bangkok, where he grew up and where his parents live, but Bangkok "is kind of like Hong Kong, a metropolis. ~~Chiang~~ Mai is a smaller place, but kind of cultured, with a lot of crafts people and a lot of very interesting artists." [END SIDE A]

Hugo Boss Prize - "I thought I was over that age! It is based on a sort of span of your work...It's so painless." (No applications, no interviews etc.) "It's hard for me to try to compete. I think a lot of friends would not do it. We don't want to compete." You get the prize, and you get a small show of your work at the Guggenheim.

→ New York as the center -- "I don't think that there is going to be a center. On the other hand, I think that New York feels so much like a kind of industry, like Hollywood for film. Right now is a strong moment financially, but then you cannot focus on it really. But I think it [NY] is definitely not the center, and you can't expect it to produce another movement...I think it's important to do things in other places. It's a big world, and art is being made everywhere."

His work has come up at auction once or twice, small multiples. "I don't really sell so much work, but in the last year and a half I've sold a lot of things. I never sold any work from a show. The Guggenheim bought this very big building, that they showed downtown at the old Ace space. Basically it's a house. And the apartment I made at Gavin's was sold, to a kind of foundation in Liverpool, but not directly from the show -- it was months later. So, there are things that you can put in a museum and use, but then you have to create a whole activity around it. The building from Ace was a piece that I did in Vienna, the Secession, it's a replica of a Rudolf Schindler, the Viennese architect who lived in L.A., and it's from his house in L.A. I reproduced his studio, just one part of the house. I had it in Vienna, and we did all these different activities around the house, so people came and we showed films, we had music. It's built for people to stay in...So now the museum has it, and every time they put it up there will have to be a whole program that goes with it. I will work with them on the program, but it also might be nice to have other people do the programs."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

6

(1000?)
The apartment he did at Gavin Brown's was his second show there. "It was a replica of my 7th Street apartment, as much as I could fit into that space. The house was open 24 hours a day, every day of the week. You could come and live in it. There's a kitchen. People came and lived in it, they had parties in it, they did performances in it, they did many things. And people left drawings on the wall. Friends, strangers." This project was made first in the Kunstverein in Cologne, where it was more public than at Gavin's show. That one was open like three months." People slept in it, cooked, etc. This was in 1996.

Serpentine show opens in late June. Next fall he'll do a project for the Lyons Biennale. He's also been working with Philippe ^{Perino} Perino on a film in Mexico (now on the shelf); they may drive to China to make another film, for the Lyons Biennale.

He has a group of friends who often work together or share ideas. Includes Perino, ^{Perreno} Perreno, sometimes Maurizio Cattelan. [END INVU]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

7

Guggenheim - Wall Label

"Untitled 2005 (the air between the chainlink fence and the broken bicycle wheel).

"...a self-built low-power television station, to demonstrate how individuals can be active contributors to their own media culture, rather than mere consumers of it. Using rudimentary electronic equipment, he reveals how a broadcast can be transmitted over unused frequencies to a local community, circumventing traditional media networks..."

"...a sealed glass vitrine holds a transmitter, and a plywood structure holds the receiver, a television..."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

8

Rirkrit 2
(3/14/05)

He came very late to the opening of his show at the Guggenheim -- doesn't like to stand around next to his work, and besides, "I had to teach."

He came to lunch (at The Mark) wearing what he always wears, pants with huge pockets, Swedish worker's pants. "I don't like wallets in the pocket, but this is kind of like being a kangaroo, with a pouch in front." Nondescript sweater over dark shirt. Functional things for a constant traveler. He knows which airports retrieve your luggage fast, so he can check bags through -- Bangkok. TK in Berlin "is really slow," so never checks bags to there. JFK - it depends on the terminal: Lufthansa is pretty fast, and anyway you always have a long line thru immigration. Newark airport is good.

Serpentine show is end of June. "It's again based on the idea of retrospective, but it's a very different show" from Rotterdam-Paris. "The core of this exhibition will be a radio play. This past weekend a scriptwriter just came in to see me from Hamburg, and she's going to write the script with me for the play. The radio play starts when the exhibition starts, and will be about half an hour every day, in the middle of the day. They will do half-hour segments through two months of the exhibition. It's a bit biographical, but somehow in the end it will be completely fiction. But it will involve the works that I've done in exhibitions, and will tell the story of the work." Professionals who read plays on BBC will act it out, with sound effects, "so it will be like you're seeing a real image." Two people will start talking about the artist and the work; they'll be in the café-restaurant, along with live audience of diners, "and in the end you realize you're in a time machine." This will be the center of the exhibition. And then there will be two wings of the Serpentine with two reconstructions of his apartment, mirroring each other.

It will take a couple of weeks to set up the show, including rehearsals of radio play. The play will be broadcast live on radio; you'll see it happening there and hear it over loudspeakers in gallery. The scriptwriter has been interviewing people about Rirkrit. "It will be a lot about memory, like the other shows. Just in general what people remember... You can get people remembering different things. We have two months, half an hour each day, it's actually quite a lot to tell... This kind of melodrama that you follow, like an old radio play." [or soap opera] The recreations of his work will be part of the play. Undecided as yet what there will be to see, aside from the two apartments. He's thinking about having two young Thai people come to live in the apartment -- artist-friends.

His Wedding -- the date is April 1. They'll go to City Hall, then a party at Annette's apartment. "I proposed to her in September. And then we were kind of, engaged. We decided we should get married on the day we met, so it's April 1st." [2003]. "I was in Munich, and it was Annette's birthday. She was here. I was trying to find a ring for the proposal, but I couldn't really figure out ---. So I just sent her flowers, and I said to my assistant, will you please write this 'Will you marry me?' kind of note... She said okay. And then in October, I was in Brazil... and in the airport in Sao Paolo there was a jewelry

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

9

shop. Brazil is rich with gems, as you know, so I found a really nice ring -- amethyst. And now we're getting our wedding rings from the same people, they have a place here in New York." Annette's last name is Aurell.

They will probably go to Thailand in July, but not permanently. He's planning a trip to China with Philippe Perreno, driving from Thailand to China and taking films on the way. Perreno is having a NY show in April (Friedrich Petzel), will be here for the wedding.

His idea of doing less -- "Yeah, I think less in the way of exhibitions, and of traveling. Teaching I really enjoy, so I will keep the situation with Columbia. I will continue to do that. But...a lot of people from my generation, we never really have a studio practice. People like Douglas Gordon, Philippe Perreno, Pierre Huyge, we're all generally just moving around and doing things as we move. And I kind of want to take a little break. I've been doing this since 1990."

He has two classes at Columbia - one is a crit class, where he goes and talks to students, and the other is like a sculpture workshop. "We go to lunch. When the weather gets better we'll take trips, so you can join us." It's an undergraduate class, but there are four or five undergrads and ten graduate students. He goes to Columbia twice a week, usually on Monday evening and Tuesday morning. When he goes to live in Thailand he'll come back and teach for a semester, January-May. "But my schedule's always been like that. Even when I'm in New York, I'm not here." [Interview John Kessler at Columbia]

Thailand - art traditions? "In the traditional sense, most people are crafts people. Quite anonymous, in a way. Basically people making temples, murals for temples, making all those buddhas, and usually collaborative. There's never been that kind of individualized thing. There was one monk who was highly revered, who was a particular modernist doing murals around the country. The way he painted was very different from the tradition, but people are now looking back at his work. Then, there were a lot of western artists who came, employed by the palace. One of them was an Italian sculptor who came and was married to a Thai lady, and started to teach art classes. This is after the war, 1945 or something. He came initially to work on the palace. He started what is now the art college. His students were really the first Thai modernists, who actually started to paint on canvas with oil paint, Impressionistic or even expressionistic. They learned all the western styles. I wasn't at all exposed to it. After finishing college and going back I realized there was a full art scene there...but I didn't have any idea at all before."

His grandmother -- one of the first generation of Thai women who entered civil service. She was a teacher, principal of a school in the countryside. This was his maternal grandmother. A teacher in Thailand is very important. The govt sent her to France to study the language and to learn nutrition, on a scholarship. Went to cooking school. In Thailand, the business people were mainly Chinese. She returned to Thailand, went to and started to teach western nutritional ideas at the technical university. Also had a cooking show in TV, for "continental cuisine." But she had many recipes for traditional Thai cuisine. "I spent a lot of time with her, because my father was traveling outside the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

10

country, and my mother was head of the dental department in the hospital, and she would work until ten o'clock. Most of the time we were spending with my grandmother, who at that point also had a restaurant at home. My grandfather, her second husband, was a horticulturalist, so he was growing orchids, and they had this very lush garden. Somehow she got talked into opening a restaurant, which was in this garden. It was the first garden restaurant in Bangkok..."

"She's always been a very generous person. [no longer living]. She never said anything bad to anyone. Always taught people, so she was very patient with all the assistants, and she never really thought about the money, she was just doing it for the pleasure."

"I started cooking at home, when I was in college. I watched grandmother a lot, I loved to watch. But at college I realized that I knew how to cook Thai food better than western food. Culturally, being Thai, you know, our house is always open for people, people can always show up. So my house was always open. Like people would come every Sunday, I wouldn't call them, they would just show up and come for lunch. It's like a Thai way. Everybody's like your family...So I was doing it at home, and people would come."

"The cooking came into the work through different ways. I was looking at old Thai objects in the museum, like bowls and kitchen plates. That's basically what they have at the Met -- buddhas and pots. And so looking at these pots, I thought you can see the craft, and you can see a sense of culture, but at the same time you don't smell it, you don't feel it. I was close to Fluxus and Cage and people like that, so I just thought I want to retrieve these things that have been put away, reanimate it so that people would get the whole experience. That's really how it came about...To understand a culture you have to understand the people. It all seems so simple, how it happened!" [END SIDE A]

His discovery of Duchamp and Malevich - "I went to international schools. I was brought up with a kind of American education. And then when I came to Canada I was very disillusioned. It wasn't like -- that. So this point gave me some reason. The Malevich had a highly spiritual feeling for me. But it was also change -- finding ways to change."

He read about Duchamp's work, "and that led me to Cage. But also I think partly being Buddhist, that idea of chance and things falling where they go, and not controlling everything. So I started to make things based on chance ideas. They were not really interesting, what was interesting was to talk about it. I'd never really made art before. Even going to the museum in Ottawa, it wasn't like I could see the whole history of art -- but also it was good to not know everything."

"I'm not that articulate, but I can talk."

Thai Buddhism -- "Let's say you look at Japanese Buddhism, which is highly formalized. It's the opposite of how Buddhism would be in Thailand. Of course the fundamentals are the same, but I think the process is different, because we live in a very different geographical condition, and the cultural life is very different. The Japanese have a lot of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

animism as well, but also the Thai practice comes with quite strong connection to Brahmin, a high form of Hinduism. So there is a lot of superstition in the form of Buddhism. It is not minimal at all, it is maximal." I mention the quote Cage liked, about the purpose of art being "to quiet the mind and render it susceptible to divine influences," and ask if he shares that view, and he laughs uproariously. "Cage has all the right words," he says. He read "Silence" in college. Cage came to the school, "and we did a version of Finnegans Wake. And he was also talking about mushrooms. I love mushrooms, so..."

→ "I was fairly clear already since I left the room with the two slides. I knew I wanted to be an artist, and I knew what kind of artist I wanted to be. I knew I wanted to go in a certain way." Which was? "I didn't want to be traditional. I wanted to find new ways to think about art. I didn't know what to do, I never had a picture of what it should be, but I knew that was a good way to go. And I probably [still] don't have a picture of what it should be."

He gives us his home phone number: 212-729-1325. "But I'm not a phone person."

He's spending the weekend with Elizabeth Peyton, in Orient. [END]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

12

Rirkrit 3
(2/23/05)

Lunch at 208-210 East 7th Street. Rundown building on lower east side, four flights up. You walk into the kitchen, a small room with one window, stove, table and chairs, small counter/ work space. The tin ceiling is battered, and has a light fixture with a bare bulb and two extension cords running out from it. One wall is painted orange, another blue, but the colors have faded. On the back wall is a sign in neon tubing, reading: "Start Our Revolution on Rum and Coca-Cola." (see below) Rirkrit is cooking -- cutting up two organic chickens with a Japanese cleaver, pots of liquid simmer on the stove. His three assistants are busy in the other room. Liz we know. Francesca is a tiny, slim waif who looks much younger, but isn't. Tony is also small. There is a computer back there, but very little room. Facing the front door is the bathroom, papered with Gilbert and George posters, plus a small Elizabeth Peyton drawing of Rirkrit (?). To the right of that is a room considerably smaller than the kitchen, which has become a tatami bedroom, with elevated floor and storage space beneath it.

Rirkrit talks about his first trip to New York, in 1982. "When we arrived, fortunately I had a high school friend who had come to visit his cousin, so I had a place to stay, down on Wall Street." He also had a friend, Natalie, who was staying on St. Marks Place, with a lot of other young people. She knew people in New York, including one known as "Cocaine Mary," who lived nearby and helped them find his place. "It didn't look great, really, it was all falling apart." They didn't have a bank account or references, but the landlord let them sign the lease for \$299 a month, rent controlled. He moved in with Natalie and another friend, Heather. After a year, Heather went back to Canada, "so other people came and stayed." At one point twelve people were staying there. "Always a lot of people moving in and out." Some stayed for years, for free. Rirkrit was always away a lot, and landlord was always trying to kick him ~~away~~ out.

"When Elizabeth and I first got married (1990), she moved in. I met her at Ted's birthday, Ted who was at that point having a relationship with Elizabeth. I knew Ted quite well, and they often told me about Elizabeth, but I think the first time I met her was at this birthday party. We all went out for dinner, four of us, before the party. Elizabeth was, you know, brilliant and shining. At that time I was working under the umbrella of Robert Longo, as an assistant. That was ending, and I realized that I needed to be here a bit longer, but it was a desperate moment in a way. So I started talking to people about the idea of getting married. Nobody really got married then. And somehow I mentioned it to Elizabeth. I said, I really have to get married, because otherwise I'm going to get kicked out of the country. And she says, 'I'll marry you.' [laughter] And somehow that started the relationship. So, the marriage before the relationship. And then literally we got married a couple of weeks after. It was very fast... We were together probably for about three years -- although we just got divorced last September. We continued to have a relationship at least up to about five years. But we still have a very close relationship. It was a good marriage, for me."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

13

The broth on the stove has ginger root, lemongrass, and other herbs -- all medicinal. Tomkar Soup. The saucepans are from Japan, very elegant and simple. "We'll have soup and salad."

Planning for the wedding is "going well." Gavin was here last night, saying they should expect a lot of people. "We were just doing an easy, small thing, but the small thing will probably be like 80 people. Of course, there could be 300 people. Gavin says well maybe you should have 80 people, and then 100 people show up later. He wants to make it that Annette and I would not have to do anything. He will organize all the people to take care of it. He even says we should go and stay in a hotel. We had decided to just have dim sum." And a tent on the roof, with a space heater.

Tomorrow and Friday he has to be at Columbia all day, for interviews with new students.

The neon sign reads "Start Our Revolution on Rum and Coca-Cola." He made it for a friend in Puerto Rico, when he was teaching at the art school down there. On the same wall, a drawing that reads "The revolution is over - long live the revolution."

Re fixing up the apartment - "I started with the idea to restore it. But then, you know, everything is such low quality, that you can't restore. You try to strip the paint off and the wood would fall off. The ceiling is impossible to do. When we move in, the woman upstairs used to wash the house at night the old way, splashing water onto the floor, and it would all come through. Fortunately she left. And then, all these walls were kind of buckling and falling apart..." He never let anybody in to work on it, fearing he'd get kicked out. In the bedroom is a violin case -- his father left him his violin, hoping he'd get interested, but Rirkrit never did.

This whole apartment was reproduced for the Cologne and Gavin Brown show, all three rooms, in same conformation. "At Gavin's I took everything I had and put it there -- I actually wanted to get it out of here. This [furniture] is new in the last four or five years."

Rirkrit's teacher - Montien Boonma. "He was more like my mentor." This was after he'd moved to Canada. "In Thailand nobody knew me, because I didn't go through the system there. And Montien was the one Thai artist who was more exposed to artists in the west. He taught all these younger artists, and he was also the one who connects the old school, which was European trained, to the new school which is trying to find a local identity. Unfortunately he passed away a couple of years ago. For me, he also -- when everyone was rejecting me in Thailand, because I was like this foreign entity, people didn't believe I was really Thai, that I never spoke Thai...and partly because they didn't know me. So he was the one who pulled me back in. This was like 1996...His work will be representing Thailand at the Biennale."

For the 2007 Venice Biennale, Harald Szeeman asked Rirkrit to do a project. "I knew that the Biennale is a great show, but it's also difficult for artists. If you do things, you leave them there, and they get all dusty and collapse before the end of the show, because nobody takes care...And you know, Thailand never had pavilion, or even a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

14

representation, except for being asked on the side, like Aperto. And so I said to Harald, I would like to make the first Thai pavilion, the first Royal Thai Pavilion. The work would be this idea of making the pavilion. I also knew that the Giardini is highly problematic, very territorial on the one hand...so the last new pavilion in the Giardini is the Korean. So I proposed to Harald that would just plant a tree in the garden, and the tree would become the pavilion. I got a teak tree. We didn't really know that the teak would grow there, because the climate is not the same. We found one in a greenhouse in Rotterdam, so they delivered it to Venice, and I had to take it in a boat. The wind was blowing all the leaves off. The guy put the tree in, and we built a little platform around it so people could sit. And then I made a poster that was put up. There was nothing about the artist. Well, the tree was growing, and at some point they cut it down. Not too long ago, before the last Biennale, with no explanation...It was in front of the American pavilion."

"Last Biennale, there was the first real Thai participation. And now this summer we will have a real space. The last one they had it in a tent. This time they will rent some kind of palazzo or church, and have an exhibition there."

The group of artists he moves with: "It's a tight circle of overlapping circles."

Bio - when did he live in Ethiopia? "We went to Ethiopia when I was about seven. I was there for two, three years. My father was working at the embassy there, one of the under-secretaries to the ambassador. You know, when we moved back to Thailand from Argentina, I became a very sickly child. I was in the hospital, I didn't enjoy going to school. I used to throw my shoes out of the car window -- there was a victory monument in Bangkok with a fence around it, which was always locked unless there was a ceremony. The school was just on one side of the monument, so the car would have to circle it to get to the school, and at some point I would roll the window down and throw my shoe over the fence, and so the driver would have to take me home. I was always sick, and I didn't feel so great about going to school. And then we went to Ethiopia, and it was like I woke up, I started to enjoy life and became happier -- which I was as a younger child. Ethiopia, the temperature was like 20 degrees Celsius all year round. It's like being in the Alps in spring. It's high land. Not so overly developed, like a village, but very open and friendly for a young person. I went to the Princess School -- the daughter of Haile Selassie, she started a kind of international school. There was a French school, there was a German school, there was a British school...but the Princess was where more mixed people came, Americans, English, French, Italians, for an English education. We were kind of in nature, but not a harsh place. I enjoyed jumping on donkey backs, and riding them around. I had a little BB gun...My father would take us to concerts all the time. I would wear my aunt's wig -- black, and very long. It was like being in disguise."

Back in Thailand, he entered fifth grade in a Thai school and went back to being depressed again. So his parents put him in an international Catholic school. "It did cut me off from my own culture in a funny way. But it was half and half, because I was living in Thailand...But what I learned [later] is that you don't have to look very hard for it, because it is there. It wasn't something you had to struggle to be. That's why I feel so

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

15

much more comfortable than before. I think it would be very different if I were Chinese, for example, but Thai people are very open, much more adaptable to assimilating, while still being Thai."

Two other guests appear, man and woman. [END SIDE A]

John Lekay, an artist who met Rirkrit years ago but hasn't seen him for a while. Mary Barone, photographer, taking pictures of us all. We all sit around the table, enjoying R's salad, and his soup with cut-up chicken in it - quite spicy. We are warned about a chili pepper that may be floating around in it. All very convivial. The three assistants move in and out, helping serve the food; they eat standing up. Lekay's Australian accent. He saw R's first show at Paula Allen Gallery, was very struck by it. "From that moment, we just hit it off. The process is just so effortless. Rirkrit's work is very generous, and there's lots of different levels to it."

Rirkrit says there is supposed to be a very good Thai restaurant in Queens, but he hasn't been. The Thai food in New York is usually not quite authentic.

Rirkrit's name, pronounced in Thai, is "Tiravanit." "The name was given by the king to my grandfather, who was Chinese. He was a civil servant, a teacher, and at one point they wanted to repatriate everyone, so he gave all the civil servants Thai names."

The wedding - "We just want to do it sort of simply and casually, but Gavin is really taking it on. I want to see how far he's going to go. Last night we kind of planned it out...I just feel you let things happen, but there's a lot of planning going on."

Dodie asks Lekay if he's married, and he says yes, somewhat glumly. "Not to me," Mary explains.

The witness at Rirkrit's and Annette's City Hall wedding will be Phillippe Perreno. He's wearing a cotton jacket made by a tailor in Venice. "I like to feel it's just another day. Of course, I'm happy..."

Rirkrit has done a lot of teaching. He's taught in Venice, at Columbia, in Copenhagen, in Frankfurt, in Puerto Rico and in Kanizawa (Kyushu islands, Japan), in Stockholm.

His conversation is notably light -- frequent laughter, responds easily to anything, keeps it moving, but no getting into deeper layers or tight spots. I sense he is not used to being confronted, and avoids confrontation. But would answer any question framed with humor and good feeling.

[END INVU]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

16

The Wedding
(4/1/05)

Votive candles on the steps at 13th street apartment. Eighty to a hundred people inside, the whole crew. Rirkrit in his Venetian white jacket with the darks in back, over black sweater, white pants, and sneakers. He says Philippe Perreno took him out last night, drinking, until 5 am at a bar nearby.

Among the guests: Gavin and his three children; Andy Stillpass; Pierre Huyge; Liam Gillick; Perreno; Elizabeth Peyton and Tony; Verne Dawson and Laura Hoptman; John Kessler and his wife and child; Clarissa Dalrymple; Douglas Gordon; Lee, Rirkrit's former assistant, whom Liz replaced; Liz and Francesca (who is Huyge's girlfriend) and Tony; the tall girl with long blond hair who was Rirkrit's girlfriend before Alette.

→ Verne Dawson tells Dodie he doesn't want to be interviewed. He's a fairly traditional painter, the only such with Gavin's gallery. Says he once tried to paint Rirkrit's portrait but couldn't do it; Rirkrit wouldn't pose, was surly, slouching in his chair, not helpful at all -- the only portrait he's ever tried that didn't work out. "He's a terrible model." But later, at dinner, he told me there was a largeness of spirit about Rirkrit, something that struck him from the beginning, and made him think "there's something good doing on there." *Also, that because what he does isn't necessarily art, it's not threatening to other artists.*

→ Andy Stillpass was in a dark suit, with a necktie, and seemed very affable. He lives in Cincinnati, and, although quite young, he says he's retired. From what? "I used to be a car dealer." He'd wanted to be an artist when he was growing up, even went to art school until he realized he didn't have the talent. But a few years ago, when he was building a house in Cincinnati, the builder (architect?) designed a niche over the front door, and said, "You like art, go out and buy something to put there." Andy went out and bought a painting by John Kessler, and that's what started him collecting. He kept hearing Rirkrit's name, and thought it was very unusual. At one point he bought a Karen Kalimnik from Gavin, and, seeing that Gavin also represented Rirkrit, asked for information about him. He got really interested, and bought a wok that had been used in one of the early cooking pieces. He met Rirkrit, and liked him. He went to the 1993 Venice Biennale, and ended up buying Rirkrit's canoe, with the two cooking vats. He's been to Chiang Mai. "There's something about Rirkrit that I'd love to have in my life," he says, but can't describe what it is.

Rirkrit got up and said there were two buses waiting downstairs to take us all to dinner. We went to a Dim Sum place in Chinatown, where we took over the second floor. All very friendly and festive, with vino verde to go with the Chinese (not Thai) food. The buses were there to take everyone back to 13th street for wedding cake, but by then it was after midnight, so we went home.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

17

Rirkrit 4

(5/12/05- Dodie at Rirkrit's 13th Street apartment, lunch with his undergrad students, sculpture class, and others including two collaborators on script for Serpentine, and Rochelle Steiner. Rirkrit in kitchen cooking, with Tony; a few others sitting there.)

Miguel Cardenas - "Rirkrit does not teach... individually to each student. He is more interested in creating a group of students. The situation is left open. The associations are that you are all together working with him, discussing what you are interested in. We would have lunch together, and would react to what we had seen in the morning, what we had talked about in the museum setting outside of the school. It was different from other classes which are more formal."

Male 1st Year Student -- one-on-one crits: "When he says something, it's pretty important."

Rirkrit is cooking curries, meat and vegetarian. "They've been eating Thai food all year, at this Thai restaurant up near Columbia. I keep telling them they have to taste the real thing. I like the people there, I'm getting a discount, they're very accommodating to us and it was a place where we can fit fifteen people comfortably. But I kept saying I have to make them the real thing. This is close -- not quite, but close... The markets here used to have much more, better stuff, like small gingers. Today there was just the basics, but maybe one more ingredient... It's all herbal, that's one of the things about Thai food. You know, eggplant, the basil, lemongrass, cilantro. I'm just cooking four or five different things. One is the kind of red curry with vegetables. I'm going to make one with chicken now. And then we have our glass noodle salad -- that's a noodle made from greens, rather than from rice or from flour."

Will there be a discussion at the table? "Not really." "Normally I go sit and talk with them, one to one." There are fifteen in the class.

Male Student, Ethan, R's TA - "With Rirkrit, your growth depends on you. You can take it to whatever level you want to." Being in the Columbia program provides access to the New York art world. One girl student has a work at the Sculpture Center show opening this weekend, another has a show opening in LA.

→ Rirkrit has just finished a 14-day fast. (He's now putting in bamboo shoots).

Fay Ray - "Rirkrit sets up a structure... Lunch every week, which makes everyone come! Nobody else does that." He took the class to Dia Beacon one day. His attitude about attendance is, come when you can, when you're working on stuff. "I guess it made us all more comfortable..." If you need help on getting something made, he'll provide it -- like getting a head cast in polyester resin. Fay does sculpture and video. "He's just very generous. He invites us to everything." [END SIDE A]

Fay Ray - Rirkrit ignores boundaries. Got her to work on much larger scale.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

18

Sit down to lunch at ten minutes to three. Rirkrit: "The meaning of lunch." Seven or eight different pots of food on the long table, serve-yourself style. Liter-size bottles of Coke and one Evian. Scruffy. The mood is relaxed. Everyone talking at once, until Rirkrit comes in and sits at the table, then they stop and listen to him with obvious respect. They ask him questions and he answers.

Rirkrit: "I have to go to Norway for a few days. And then we're making a film in Thailand. [general conversation at the table stops while he talks, quietly] We have to build a house. I've bought land, and we've been trying to design the house for the last two months. We have a kitchen that's like the size of this house -- 100 square meters. The architect made a table that seats twenty people. I have a studio, I have a tea room, a library, a sketch room. You'll come and visit. It's very wild, lots of trees there. Our idea was to not cut any trees down, so we're building around trees. There's a kind of jungle on one side of the property, and according to the Feng Shui this is where the devil lives. We can't build anything there, only sewage. There is this lady, who brings the Feng Shui. And if I cook I have to look north. The toilets have to face north. When we enter the house, we have to enter from the east to the west.

I'll be coming back here for school, I'll keep my little apartment." The flight NY to Bangkok is 17 hours. Thai Airways. Rirkrit made his mother a kitchen, because she's retired and a workaholic -- she bakes, and gives it away to a children's home. Inconsequential talk, the others responding to Rirkrit. Some questions about R's retrospective at the Serpentine. Occasional lapses into no talk, but never un-relaxed. Much laughter.

Rirkrit: "Thanks for coming. Feel free." They get up to leave.

Female Student, Jawa Hozza, graduating - says it's usually like this at lunch, very mellow and friendly. She's working for two shows, the first opening on Sunday at Sculpture Center. [END]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

19

Rirkrit 5
(5/17/05)

Graduation Day at Columbia Univ. We meet Rirkrit at the main gate on Bway and 116th Street. He's dressed as always, in rather stylish cargo pants and dark jacket, and he cuts a swath in the crowd of graduating students and their parents. He's never attended graduation ceremonies before. After trying a failing to get us into the locked print gallery at the School of Fine Arts, he takes us further uptown to the main teaching studio and workshop, on 131st Street, to see his students's MFA thesis show.

On the way he tells us a little more about the radio play he's doing for his Serpentine show. "Actually it's a time-travel kind of story. The two characters find a little clue, a note, and they decide to go find their way back to find out where this clue came from. They are coming back from the future. It's based around the idea of myself. They're coming back to find me, but we keep missing each other. They keep meeting other people! It's highly fictional. It started off with the idea of, how do I get people to go through the exhibition by listening to it on the radio. So, using basically the same structure I had in Paris and Rotterdam, but to turn it into a radio play. How do they see seven exhibitions and get it, in time? In this exhibition there will be things on view, the apartment, the café in which the radio play happens, and then there will be a couple of smaller pieces...which play a role in terms of the clue of the story." The two characters will probably be professional actors, but he may just grab ordinary viewers do the reading. Fifteen minutes every day. Rehearsals.

He's been teaching at Columbia for eight years now.

The painting and sculpture studio is on the fifth floor of the Studebaker Building, a dingy industrial building at 615 East 131st Street. People doing "new media" are also here. It's one of three buildings Rirkrit teaches in, two days a week during the semester. His class here has 43 students. Some are on hand, with parents or friends. "Usually I only work with graduate students, but this year for the first time I did this sculpture class, which is undergrad class." But the thesis show is by 24 graduate students, curated by a young invited artist, Jeffrey Uslip.

We look first at the work of Miguel Cardenas - very lush, semi-abstract paintings on motif of the rainforest in his native Columbia. It also includes a group of very recent sculptures, more than 30 upright steel poles topped by cast wax baboon heads. "I've worked with all these students, visited them individually and talked about their work, give them crits and talk about ideas, whatever they need. Miguel is from Columbia. He came into this quite interested in the rain forest, but also in using that as a surface. He went back quite often. His landscape was originally much more representational. In the beginning they were just shades of green. In the last year and a half the color became much more intense...They all have shows coming up. Some of them are already in the Greater New York show."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

20

"I have a very different approach from one person to another. I do know what I like, and I'll say it, but also I would engage them in what they're thinking, and if they're not pushing themselves, not being critical about their ideas, then I try to stretch that. But I do believe that they have to find their path. I tell them I don't teach, I just try to show some road maps -- they have to decide which one they want to use. I can speak to painters, to sculptors, to everybody...

"Miguel is a very intellectual person, and he needs a bit of time. I think it's a very slow process. The thing he made this year that was new is the sculptures. He'd been painting baboons, but they didn't really work for him. The form didn't engage him. So he came at the end of this year -- [to doing them sculpturally]. He worked very hard on it."

Anya Kielar -- a sculptural installation, with two human figures swathed in butterflies, a wheeled cabinet covered in punched leather, and other elements, all hand made and quite elaborate. "A lot of the discussion with Anya was really about presentation. The quality of material. She was making things miniature, but they were not miniatures. She's very different from what she came in with. The technique is the same, but the layering is different, and it's a very different subject."

"This year there is a lot of painting. Last year there was much more installation, and I think next year there will be more performance. It shifts like that."

Sara Greenberger -- video of her trying to get into and then out of a straitjacket.

Klara Hobza and Trish Maud - small wooden hut installation - "Kind of like a porn site. They've had a huge response. It's supposed to be a kind of gold-rush brothel."

Fay Ray - cast silicone female genitalia - speeded-up video of herself nude, changing her position on a sculptural set of 3 pedestals; the pedestals sculptures are also present in the room.

Alison Elizabeth Taylor - realist pictures made of wood veneer intarsia, very effective.

One strength of the school is the diversity. No single approach or style. Kara Walker has them for the first semester, he has them for the second.

He's leaving Saturday for a week in Eleutheria, their wedding trip. He's looking forward to fly-fishing for bonefish. He's also planning to buy a house on the Delaware River, near Gavin's. Very primitive. [END INVU]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

21

Riririt 6
(6/8/05)

About his days on the moving truck - "Fred Worden was an experimental film-maker. Went to CalArts, you know. So he had these trucks, and a lot of artists worked in his company. Jason Rhodes. Now there are younger artists like Kelley Walker. It's a very special place. It would be interesting to talk to Gordy. My first show at 303, I got a loan from Fred to pay for the work. I had to buy some things. At that point I didn't really know how to negotiate with the gallery, so I paid for everything myself. Also because I knew I was going to do something that wouldn't be like an object, so I didn't want to be in debt to them. Fred was a really generous person."

How many days a week did he work? "I could work as many or as little as I wanted -- that was the great thing for artists. You had to plan a week ahead, so everybody could get on the schedule. The job got me inside places that were amazing to see. Like going to Jasper Johns's house. We went to the house in New York several times, and then to the one upstate, we brought back a painting that had been on exhibition..."

"I did a small gallery in the truck, where I showed a couple of other people. When the truck wasn't doing anything, it was actually a place. And you could park it anywhere during the day, because it had commercial plates. Just park it, open the back, and people climb in and look at the show. I did it with a young artist when Ricky opened. I really liked it being mobile and fluid, and also contextual. Once we kidnapped Jack Tilton and threw him in the truck, as a performance by young artists... Jack is in a way like Fred, he's been a supporter. Though I never really did show with Jack... he's always been somebody I go to when I need help. He's always interested in young people. I think we just kind of spiritually connect. There's Jack Tilton and then Jack Wendler, a collector in London, also another person I turn to."

Rirkrit goes to London on June 21st. Will be back in NY from July 14-19, when they go to Thailand.

Serpentine Show -

"The radio station is now keen on doing it. They're still editing the script. I've been writing the treatment for the script, but I don't really know what's in the script. (laughs) The treatment is like the outline. My assistant Liz and another friend, Mac, are writing the script. I'm going to go and read through it, but not until I finish the treatment. We've had a whole discussion of it, who the characters are, how the exhibition itself would work within the play. The idea is that you listen to the play, and somehow you go to the exhibition and see the work... It's going to be two months worth of every day fifteen minute segments, so it's going to something like forty-two episodes..."

Why are you interested in having a retrospective? "Actually, I'm not. But all these curators are interested in doing it! I'm interested because there was a problem. How to solve it? The problem is it's very difficult to think of the work in that way. To think of putting the work back together. You know, to put two cooking pieces next to each other

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

72

would just TK each other out. We did it in Thailand, which was really the first show. I did cook the first piece, and made the pad thai piece, but in that situation it was with an audience that had no kind of expectation, and no kind of reading of what was going on. It was a very different experience. For most people it was just another day in this space, seemingly normal, with food cooking and a kitchen and everyone helped themselves -- it wasn't thought of as some kind of installation. But in Paris it would have been very different. I think it interested the curators in thinking how do we re-animate it...Of course I'd tried to make those problems in the work. But I'm interested in trying to find a way to bring that work to another point."

Isn't it something of a contradiction, though, to do this with work which has been more about just being in the world rather than producing discrete objects? "I think it's kind of interesting to try and find a way out of that big problem."

Rotterdam, Paris, and now London will be very different -- from each other and from the original. "I think in a funny way it's a good time to do this kind of retrospective thing. It kind of puts the things into a new place. And then I can go fishing!...That's one of my attractions to Duchamp, to kind of maybe perceptually quit kind of thing, even though you're always working. But you look like you're not. I think it's interesting to see the new Jasper Johns show, because he hasn't had a show for a long time; you kind of forgot, but on the other hand the work is great. In the art world there's that big machinery that keeps pumping every two years, and I've been refusing to keep that schedule -- I'm not a very good gallery artist!"

The curators are all his generation. Rochelle was an assistant at the Walker when he had his show there; she picked him up at the airport, showed him around Minneapolis. Hans Ulrich the same - he's not on the museum curator track. Ron Wolf he'd worked with before. They're all dealing with a show that doesn't have any work in it. The most difficult thing has been doing a catalog -- Rirkrit says he's going to do it himself, independently.

To what degree does his work require his presence? "No degree at all. Really not. A lot depends on who is dealing with it. It's like cooking -- you can take the recipe and do it, but if somebody is very particular and strict about the recipe it's a bit difficult to do it. But I'm not like that. I like people to look at the recipe and then just do it in their head. I like also the mutation of circumstances -- you cannot get the same lime everywhere in the world. In general, I think people want me to be there. I think they feel more secure. It's still very difficult to let go of the name, the signature, the logo. As much as I'm interested in working against that, it's become a kind of logo..."

There have been times when he sent a Thai person to stand in for him -- not to lie, but just to be there, "and people saw me, even though I wasn't there."

Feelings about London - "I like London. I lived in London for a while, in 1984, for a whole summer. My girl friend at that time was a set painter for Covent Garden, and so we went to live there. We lived across the street from Gilbert and George, on Spittlefield

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

23

Lane. So I have a whole set of English friends, a lot of artists I know quite well. But it's funny, I don't have that connection." Gavin says he hates the built-in irony there? "I like the built-in irony! No, I like the English, it's not about that. I think it's that I didn't want to be in the kind of hype...I didn't want to be in that kind of situation. When I was in the first Biennale, in 1993, I was in the English section at Aperto. I was next to Damien. [R. had his canoe piece with noodles; Damien showed the mother/child split cows]. But I didn't like that kind of market sensibility. But it's not because I don't like them."

There will be two replicas of his apartment in the Serpentine. "Almost like a mirror image, actually accessed through the outside. You have to go outside to go inside." He's wanted to make his whole apartment building, up to the 4th floor, with people on all three floors; proposed it to them, but didn't work out. So he opted for two, to keep it as a multi-dwelling.

The first apartment, in Cologne - "a real public situation, highly accessible. Partly because there was a kind of publicity around it, because it was the first -- there was prize given out by a health insurance company to give artists a six-month residency in Cologne, and I was the first person who got the prize. So there were a lot of newspapers writing about it, and a lot of people heard about it. The idea was -- I was living there for six months, so I was accumulating things to live there, and I just thought I should do something with these things, the new bed and so forth. That's how the apartment idea came up. My plan was to put everything I'd bought for my apartment into the work (Elizabeth was there too) and leave. My bed, sheets, TV, all the furniture I just threw into the apartment, and three days later I pretty much left Cologne. I made a big dinner for all the employees of the insurance company. But in general I was not there, so I didn't see anything. People stayed in the space overnight, but I don't think anybody lived there for three months or anything." Udo Kippelman, the director of the Kunstverein responded to the challenge, to accommodate the work - he's now running the museum in Frankfurt.

"The New York apartment for me has always been the space has been able to accommodate all kinds of activities. I just find it a perfect space, although others may find it a strange, angular space. I find it the perfect layout for a shared space. I lived in it with three to twelve people, and it's always worked."

"I like to challenge a little bit - also my own circumstances. If I can push myself to do certain things. I think it's also kind of an experiment, to stay open seven days. To be in an open space, with people, looking at art."

At Gavin Brown's it was called "Tomorrow Can Shut Up and Go Away." "Tomorrow is another day" was a phrase that Udo K. used often. "Tomorrow Can Shut Up and Go Away" is of course Gavin. He should give you the press release that he made for that show. It was very different. The space was different, I couldn't put the whole apartment in there, so part was missing -- the two front rooms. And also there was the bar. A lot happened there, a lot of people spent time there, but it was not a public space, not a museum. A lot of wild things happened. I know they did some porno shoots in there. I would say there was more art in New York. In Cologne it was much more just people

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

24

looking. Eric Parker met his wife there. I think Fischer-Spooner did their first performance there, which inspired them to do the other thing. A lot of artists made drawings on the walls - John Lander, Eric Parker, a lot of people. People start to write, make doodles, leave letters, give comments and messages, and it fills the space."

There will be furniture in London -- they keep asking R. what to put, and he says put whatever you want, just make it like an apartment. R. doesn't want his things to be photographed. In Cologne, Udo left instant cameras around, and people took snaps and left them there -- the photos in the Cologne catalog came from those. [END SIDE A]

With the "Supermarket" catalog, he got all the curators together and told them he wanted a catalog that was just text, people's memories of the work. Did that before, in the Walker catalog -- "a book of memories." Had high school kids go out an interview people who had seen it. "I'm still working on that -- how to make it work. I like the idea of having no control, of people having to recall themselves. It could be one word. It could be, 'I don't remember,' or it could be five hundred pages... In Paris and Rotterdam, it is about keeping that alive, to actually have people make the work in their own heads. When you hear the docent talk about a glass of ice on the table, we have our own image of what that is. It's again the idea of giving a recipe, and then they interpret it, because of what their circumstances are."

The apartment in Cologne was recycled, to a children's school where it was made into a playhouse. The one in Gavin's was sold to a collector in Liverpool -- they have it set up in one of their places. It was exhibited in a Liverpool biennial, he thinks; R. didn't go, he doesn't need to do the re-activating.

How has he avoided celebrity? He laughs. "Well, just don't be one! Just be normal. You just have to not want to be one. Probably being Thai helps. But I like being ordinary. It gives you more space. I think I'm not in the same position that a lot of my friends are. In a certain way, people know me, but in other ways they don't. I would like to be like a bonefish -- you know it's in the water, but you can't see it. Can't catch it!" (He did a lot of bonefishing in Eleuthera on his honeymoon. R. fished, and Annette went snorkeling with a speargun.)

Thailand

What he does there - "I have an office in Bangkok, a kind of loft space where ^I he works with some younger artists. I have a kind of alternative publishing there, called oVER magazine. We started doing a magazine just to test out the idea. One of the artists comes from a printing family. We publish when we have money." The money comes from Rirkrit. "One of the main things for me, is that in Thailand there isn't any real support structure for artists. The government is starting to support some things, but compared to somewhere like Mexico we are very far behind."

"I like being there, because life is very vivid in a very different way. I'm very interested in sitting in the middle of that, and thinking about things." He'll spend more time in Chiang Mai than in Bangkok. "The Land" has been running for seven years, and recently

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

25

became a foundation. A lot of people come and visit. Ching Mai is a fairly large provincial town in the foothills of the Himalayas. R. and Annette are going to build their house at the foot of the sort of holy mountain of the town. Have been working on the plans with a young New York architect for last four months: Neil Logan.

The trip to China with Philippe Perreno - R. and PP were making a film in Mexico, about a fruit drink factory run by the workers, one of the two or three cooperatives left there.

"We wanted to make a kind of portrait-documentary, a portrait of every person who works there. So we started to work on that, we haven't finished it yet. And then Nicolas Bourriaud, who's the curator for the Lyon Biennale, knew about the film, and he wanted us to show it in Lyon. But we decided we couldn't finish it in time. But we had made this plan to drive from Chiang Mai to China, from northern Thailand through Laos, and through Vietnam, and into south China, just to go and see what's going on. Philippe has done a film on a soccer ball factory in China, but we've always wanted to go back to the factory where they make the balls. We'll be making a film, I just don't know what it is yet. We'll probably drive a new Land Rover. Philippe doesn't know how to drive... So it'll probably be myself, Philippe, a couple of my Thai artist friends, maybe Annette."

Thai Buddhism - "It's very much everyday practice. There's not the same kind of aestheticization of it. I think it's also partly cultural, the way religion is practiced is the way people are. It's not very rigid, it's very generous and forgiving."

Rirkrit's drawings - done by a young Thai artist. "My father had a drawing made in Vietnam. He had a photograph, and he gave the photograph to one of these artists on the side of the road, who made two or three copies of the photograph into a drawing. He sent one to my sister and one to myself. It was like a studio portrait of my sister, my mother, and myself. So he sent it to me. And then Tanya Bonasha called and said, we're doing a show of sculptors's drawings. I thought, well, I don't make any drawings. The only drawing I had in the house was this portrait of my sister, my mother, and me. So I decided to frame that and send it to the gallery as a sculptor's drawing. And of course some bought it! Somewhat later, I went back to Thailand. In Thailand there are all these people who go to art schools, and then they don't have any jobs, they don't have shows, so they have a little coop of people making these copies of photographs into paintings or drawings. They'll make you a Picasso, you know... One day I went to this coop and said, can you make me a drawing, copy this?" R. began working with one of these artists, doing images of people in a crowd of demonstrators. [What happens to them? Sold???]

[Annette arrives]

Berlin

"In Berlin I have my main fabricator. He was an artist, who just decided he'll make work for other people. He makes work for Liam Gillick, for Carsten Holler, for a lot of people. But I like being in Berlin, because, again, I like to be in different places for different reasons. Berlin -- I used to there a lot in the summer, partly because it's a place where you can really rest, and read, and think. You have a lot of people you like around, and somehow you have more time. Here you have to make appointments and everyone seems

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

26

somehow busy -- maybe they're not, but you feel like they are. In Berlin you never feel like you're busy. You call somebody up, pick them up and drive to the lake, take a bottle of wine, and drive back, things like that. It's a kind of change of pace that I like. When I'm there it's almost like every day is Sunday. I can sit and watch the Tour de France all day, which you can't even get here." The last couple of years he's been in Venice a lot, and spending less time in Berlin.

Stations

"The station really came out of the idea of working with the magazine. That magazine was kind of to be an open white space, and to try to bring in people from many different places to fill that space. And from that point I got the idea to make people come in and do things. Also it's a way to get around being too much art, to rather be a platform, a place where we could meet."

Utopia Station - not to redefine the idea of utopia, but to get together and discuss what's possible. "To make a kind of open journey, not an end journey, so you start with a station. Everyone arrives at the station, and on the platform you track what their thoughts are, and either they get on the same train or they jump off to a different train. Which we often do. How we meet, and pass by each other but there's still a kind of staying in touch."

The Puppets -- "We were in Thailand, talking about this idea of being in many places, or having to be in many places and not being able to be where we were, and wanting to be somewhere else. We started to talk about ventriloquism, about having someone to stand in for you -- like ventriloquist's puppet. And then Hans Ulrich finished his big interview book, and he was going to have a book launch at the Dia. And both Philippe and I were asked to be on this book launch panel. I think Matthew Barney was there, I don't know who else was on it. But both Philippe and I were going to be somewhere else on that particular day, so we decided to make the puppets and send them to Dia, and I found a ventriloquist from New Jersey, who went to Dia with the puppets and did this dialogue between Philippe and I, on this panel. Philippe and I wrote the script. Now we're going to make a little film of it, because we've never seen the performance."

Somebody saw that, and talked to Hans Ulrich about doing a ventriloquist opera! So we decided to make more puppets -- we have Hans Ulrich, we have Pierre Huyge, and myself and Philippe. Just made them to get them made. They're standing around the gallery, they have to be used. I think it's part of the idea of that station thing. This group of people have been meeting up with each other for the last fifteen years, in very different places. When we meet each other it's almost like we haven't been away. You just kind of pick up from..."

The political activities of Utopia Station, in Brasil etc. - is this the future direction? "I don't think so. It's just one possible direction... But it is our idea to connect our interests with a bigger group of people, who are working toward different goals and aims and structures... It's just a flow."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Any chance of Rirkrit getting into politics in Thailand? (much laughter). "Well, of course, I'm interested in change. But again, I don't like to be a celebrity. I'd rather be behind the puppet! I like to be involved, but I always like to appear like I'm not doing anything."

[END INVU]

... [faded text]

... [faded text]

... [faded text]

"What I really like is the intention of people that I meet... more like the intention that you're looking for in the show..." [faded text]

Do you think of yourself as a conceptual artist? "Well, if I want to do a painting myself, it's not conceptual. It's just a painting. But if I want to do a painting that's not a painting, it's conceptual. It's a way to make a painting that's not a painting. It's a way to make a painting that's not a painting."

"I'm trying to address a kind of awareness of the environment, and of nature, and things like that, which are going to be kind of like the way that we're looking at the world, and the way that we're looking at the world. It's a way to make a painting that's not a painting. It's a way to make a painting that's not a painting."

... [faded text]

How did you feel the year you were in Thailand? "I really enjoyed it. It was a really good experience. It was a really good experience. It was a really good experience."

... [faded text]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

28

Rirkrit 7
(7/2/05 - London)

Saturday - Visiting the Tate Modern to see the "Open Systems" show - conceptual art circa 1970. Rirkrit was much influenced by several of these artists -- Hans Haacke, Sol LeWitt, Martha Rosler, Marcel Broodthaers, Robert Smithson, Alighiero e Boetti, and Bas Jan Ader, a Dutch-born artist who was lost at sea while trying to sail alone across the Atlantic.

While he was still in school, he spent a summer in London, where his girlfriend had a summer job, training to paint sets at Covent Garden. R. worked for a frame-maker, lived across the street from where Gilbert and George lived. He didn't meet them, but watched them having lunch at the same café every day.

Broodthaers' *A Winter Garden* - see note in gallery brochure, re fiction and reality.

"What I really like is the intuition of people from Brazil...more like the eastern Europeans. I think that's a great aspect of the show..." A lot of the work here "is really the kind of work I like. I'm not so systematic in a sense, but maybe the statement at the end, about how the artists are taking systems from life and then trying to re-approach it, that's something I find quite interesting. And it's not all mathematical. There's other kinds of systems."

Do you think of yourself as a conceptual artist? "Well, if I were to categorize myself in any shape or form, that would be the closer. But it's become such a wide field of ideas. It's very hard to narrow it down, partly because you don't want to. Maybe it is true that most art works now are conceptual, in a way. Because it is all re-thinking art."

"You're trying to address a kind of destruction of the environment, and urbanism, and things like that, which also goes hand in hand with Broodthaers talking about the museum, or Hans Haacke or Martha Rosler playing with the idea." But can art make things happen in society? "Well, I kind of believe it. [laughs] "But it's hard to say how. I believe it does, but it's hard to say how. It's so complex now. Before, things seemed simpler or more clear; now there's such a layer of information. But I think that's one of the reasons that art is interesting. I wouldn't say it can change the world, but it can slowly change some minds, or bring people to some thoughts." (see log, p. 1)

Sunday morning, Serpentine, Rirkrit's installation - We are sitting in the recording station, doing an interview before the press opening.

How did he enjoy his visit yesterday to the John Soane House? "I really enjoyed it, because it's such a collection. But on the other hand it's the opposite of how I would live..."

His interest in Schindler - "It's again the attitude, of how the person is, that's really interesting to me and to a few other artists. He didn't compromise himself. He just did

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

29

Saturday - addenda
(not taped)

We meet Rirkrit and Annette at the Tate Modern, to see the "Open Secrets" show of conceptual art circa 1970.

R. explains how the Serpentine project evolved. When they first started to think about it, the plan involved an architect who was going to design a sort of glass mountain that would cover the Serpentine. Rirkrit's response was to think of the museum as a cave, with people in furry animal suits acting as guides. A sort of cartoon. But the glass mountain idea fell through in March, whereupon Rirkrit conceived the idea of a radio play. He's always listened to the radio (BBC). It seemed like a good way to get people involved with his work and career.

I ask about the notion of blaming an artist for a nuclear catastrophe. R.: "And of course he didn't know anything about it."

Lunch in the top floor restaurant with Annette and her friend Scott, a grad student in art history at Columbia. He's working on his PhD dissertation. His field is art history from 1949 to 1953, and the thesis deals with monochrome paintings by five different artists - Ad Reinhardt, Frank Stella, Barnett Newman, Rauschenberg, and Ellsworth Kelly. He's in London to see one painting by Reinhardt, at the Tate.

The China trip this summer with Perreno may not happen. But something has to happen, because they've promised a piece to the Lyon Biennial in September. This, he hopes, will be his last project for a while. He wants to go to Thailand and "hide," be hard to reach by 'phone, so he can think about the future.

He and Annette are staying in a house owned by the Serpentine, north of the park. He's complaining that they haven't yet had a good dinner in a good restaurant in London. They're going tonight, with Perreno and his wife, to a place called "St. Johns" in east London, much favored by the art crowd.

We go with them to John Soane House in Lincoln's Inn Fields.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

30

what he could, and kept it in that scale. And I like his ideas about living -- I mean, it's very communal, very open... I think the scale of what he did was very important. Having your own ideas and staying with it." His replica of the Schindler House in Vienna was used for programs, passive or active -- you either came to see something that was part of the space, or you could come in and activate the space yourself. He met and talked to a lot of people there. Film and video and music events, and also "open mind" events. Showed films by Lawrence Weiner. Invited a Thai artist whose work is about massage and medicine; he came in and gave massages. R. got them to stay open 24 hours once a week, Wednesday through Thursday.

[R's glasses are a color he calls "rose orange." He picked them out of a swatch of lenses. It's a sun glass he wears all the time, because it "makes a nice contrast." He sees the world through rose-colored glasses.]

He likes the Serpentine because there is no permanent collection, and the space can be adapted to almost any program. Even though it started as a tea house.

Backtracking -- his seeing the two slides as a student in Ottawa, what was it that made that such a revelation? "I think in Malevich, it's a kind of spirituality, but also kind of a social body in that work. Of course in Duchamp also, Both those works kind of strike me as a place where I felt like that was how I saw the world. I start to realize that later, really. But at the time, because I didn't really know or understand art at all, it was like a realization that there was something important in art that I could see as being something I would like to do -- I could see my life in that, when I saw those works, how I would like my life to be. That that was possible... A different reality. That there were other realities - that was what I felt when I saw those two slides."

Beuys - discovered him in art school. "It was Documenta, and he was laying down the stones and the oak trees. A friend of mind went there and took some photographs of that. It's funny because, you know, Tinguely was kind of important to me. Tinguely was somebody I was looking at before Beuys. The movement in life -- that's what I was interested in. And Klein, and Manzoni. I was very curious to know all these things, and one would lead the other. I'm still interested in doing that, looking very conscientiously about how those things were formed."

"John Cage came to the school, I think I was in second year. He came to give a talk and performance. I was already much interested in him." Had read *Silence*. Was doing chance watercolors early, then went into a kind of kinetic architecture, a la Tinguely. Then I stopped making things -- that was like 1984, 85. I was just coming out of undergrad school. At grad school I didn't really do anything. I did like a performance work -- but it was like people would come and crit me, and I would sit and -- it was like a talk show where I was the host. I would ask them questions rather than them asking me questions. Some were quite annoyed, but some understood that they were in the performance itself. You weren't really sure whether you were in an experience, or looking at it. That's the point where I was thinking about Cage."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

31

He did multiples when he first came to NY? "I made little curries in cans -- nobody would use them, of course. I made little backpacks that people could take out and take in the field, and there was a map you could open up, and try to figure out -- with some recipes you could cook with the equipment. I made an apron, with a sausage print, and there was a recipe for sausage that came with it. All on craft paper, very ephemeral. I would say to people, you have to use it. The people who buy my work generally understand that they have to use it...But I like multiples, the thinking part of it, and the distribution part of it."

The problem of replicas -- he doesn't want his pieces documented, but he will sell the relics from exhibitions. Isn't this a contradiction, if his art is the social experience? "Well, that was something that happened in the beginning. It wasn't as if the work was sold immediately, but maybe four or five years later. I didn't really think it through at that point. But what I realized was, yeah, there is a kind of problem in that. So one of the things I try not to do is to just have everything as a documentation or a relic. When you actually have this wok, which cooks pad thai or whatever, I again ask the people to use it. Use it to have other people around them, cook the meal and invite other people to eat with you. Have your own experience with it. That's pretty much true with all the things that are happening now."

→ "The value and the meaning is in the use. If you don't use it you don't really have the experience of it."

After the first use, "It doesn't need me at all. It never needed me. People kind of forget that. The presence of me is always very strong." [END SIDE A]

Duchamp's definition of art, as "anything made by man." Does Rirkrit have a working definition of what art is? "No. Not at this point. Maybe at the end of my life I'll say the same thing he said! I did say at one point, that I would like that they take the Urinal, and re-install it on the wall, and piss into it. I think that's one way to deal with what Duchamp did. That's one of the things we did as young students, sit around and say what can you do after the Urinal? Well, you could retrieve it and put it back into action. It could be the same action as what you do every day. But it's very hard to define it now, I think. But I think very much about how I could -- continue."

The Clare Bishop criticism, about quality of the experience - what does he want people to get from his work? "Well, what we were talking about before, to realize that there are different realities. That you can deal with difference. I don't know if she's actually seen the work. There are contradictions in what she describes and what she names it. I don't think it's a problem to be entertaining, but I think there must be something in that that is getting you to that point of there being another reality, or having another experience. But with me it is always about structure for people to use. I don't want to tell people how to use it. That's one of the problems I want to deal with...Play can be entertainment, but from that you can find some actual meaning."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

32

Globalization - is he for or against? "I am against it! I mean, in the sense that it is a false impression. I'm for it if it was real...I think it's always about people who make language and image. The language is made so that other people would have to live through it. To describe something that is not the reality makes everybody have to live with the description. I think that globalization is really the western world trying to deal with how the rest of the world is starting to take on the structure...I think this term is to give the impression that we are open when in fact we're just as closed as before, and we're still trying to control how everything works, how everything is made."

How can he become less busy? (He just told us he is leaving on Thursday for Norway, where a group of artists who have been to The Land want to start something similar.) "Well, I don't really plan so far ahead...At the moment I don't really have any plans. People call you and have a plan, and I don't often say no. Now I do say no...I couldn't teach this year in Venice. We go to Thailand in July... We're pretty much just there. In September I have to go to Lyon, I have to go to Berlin to do a show. There's a project curated by a Thai curator. I'm re-launching the magazine..."[Hans Ulrich calls - he's arriving at 5 pm). How does he see the immediate future? "It's like setting up the working structure differently. In the past, I've been able to react to whatever the circumstances I have to go into. Now I would like to set things up for myself more. Have a bit more time with the idea, so I'm not just going from one place to another. To try to be more fixed. It's almost like feeling there are other works to be done. I want to work on the magazine, which is a very different kind of space. It comes back to the globalizing question. How to make a magazine that is a very open structure, with information that is not in the network. Somehow you feel that all the information [in magazines] is being fed from one place. It's Puff Daddy in Vanity Fair, it's Puff Daddy in Vogue...So I wanted to find a structure that scrambled that. One of the things I'd like to listen to is Tiger Woods's caddy talk about golf, rather than to interview Tiger Woods." Gavin has copies of the magazine. The idea is to publish what comes in, when there's enough to fill the pages, and when we have enough money to print it. It petered out, mainly because the person who was running it in Bangkok decided to go back to the monastery. Younger people tried to run it but couldn't.

The title? "It comes from a Thai slang, which is 'Ver.' It's like to go over the edge, like beyond. It's a slang from English -- they took the word 'over' and dropped the o. We write it with the small o just to reference that word it came from. The covers are done by different artists -- that's the only place where you have a conscious structure. It's been going for three, four years. It's partly visual, and the textual part is all audio. So you have a CD, and it's corresponding to the images. It's a paper form with a disc. It's audio because there is no translation. It's a mixture of Asian and European. It's who we know and who knows who and that kind of thing."

→ In Thailand, "I'm kind of an outsider, because I didn't really go to school there. When I was there I was living in a different culture, almost. So it's quite interesting to be there now." There's a group of younger Thai artists who have a lot of energy.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Montien Boonma, his mentor - a link between the older and younger generations of Thai artists. He was the first to get international exposure. T. never studied with him - but he connected him back to the people there. People rejected R. at first, thought he didn't know anything about Thai culture. Montien's acceptance was important in that sense.

The country house upstate that they're going to build is near Hancock, N.Y.

How does the experience of the retrospective make you feel? "It's basically four exhibitions... They're all very different. In Chiang Mai, it's almost like we copied the work. We used local material to make it. And most of the people there never saw any work like that anywhere. Each one seems like new work. In fact it is new work. It's a story. Even though you had to form it in your own imagination, you still were dealing with an image -- and that's really very new for me. It's new for me to think that I've been dealing a lot with images, even though you don't have it fixed in time and space."

"With this exhibition I don't really have to do anything, and that's rather hard for me. Usually I'm always doing something. This exhibition I don't have anything, so I don't know what to do with myself. I'm happy to make lunch!" [for the crew and friends, today, in the installation kitchen]. Wednesday night he's cooking for the Council of the Serpentine. He and Annette are making tarte tatin. [END]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

34

Rirkrit 8
(7/4/05- London)

Press preview at Serpentine - a lot of buzz - calling for volunteers to come into the recording booth and talk about their ideas of the future.

Rirkrit: "It's funny, sometimes everything is going too fast somehow. Today was like, I kept waking up and saying, I have another hour to go."

Dodie's outside the Serpentine with Rirkrit. They're going to listen on the radio. He cranks up a white transistor. Station Resonance FM, 104.4, "the U.K.'s only fulltime alternative information program. We bring you the most interesting people on the planet, uncensored, unrehearsed, you never know what you're going to hear..."

D. "Do you feel in conflict with the dominant culture?"

R. "No, I don't. What is the dominant culture? I wouldn't say I'm in conflict, I'd say like more resistant... You know, the painting 'Less Oil, More Courage' is directly addressing that. But I suppose I don't want to say in conflict because it's not poetic enough. This idea of conflict."

D. "How do you think the resistance is expressed?"

R. "In terms of the play. I guess, the reason for the play is for people to get the work. The play is like a map to the story. The idea of being in space, or in parallel structures, is all very important in the play, and the memory of things -- how do you remember being in your place, or a place?"

D. Re Gavin's statement about leaving R's work feeling depressed, where is the community, etc.

R. "I think that's more Gavin..."

D. (Asks about Maurizio Cattelan and Matthew Barney.)

R. "I do feel closer to them... They have very different approach to what the possibilities are, but I think that's something to look into. I could say that maybe the common thing about the three of us is the persona -- the idea of the person is very strong in all the work, in very different ways. Jerry Saltz once said to me, 'You're the evil twin of Matthew.' I thought in a sense he's right. Matthew puts himself out there, and I'm trying to put myself away. But in a way it's both about the persona. Matthew is putting himself in, but also becoming disguised, whereas I'm trying to be apart from it, but the image is still there. And you know, Maurizio very much relates to that, in a very different way."

D. "Is there a rivalry, or a pushing each other...?"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

35

R. "Well, I'm very not so competitive. Of course I look at what they do. That's the interesting thing about this generation of artists, we may not agree with the work, not like that or this -- people say it's very hard to find Rirkrit saying something bad about anyone, and that's true -- but in a sense you do look at what they've done, and you do think about what you have to do. I respect what they do. It's not like you measure yourself against them..."

D. (On his relationship with Gavin)

R. "We do inspire each other in a way. He's very competitive, actually... In sailing, he may get to the end first, but it's not very elegant." When they first met, at 303 Gallery, he seemed very rude. Wouldn't talk to you. When Gavin rented the hotel room for Elizabeth Payton's show, Rirkrit was the only one who had a credit card, so he paid for it. "Gavin still owes me money for that." Things just happened. If Randy Alexander hadn't closed his gallery, R. would have stayed there. "And I did like 303, and Lisa. It was Gavin who took me away. There was a good community of people there, and it was very important for all of us, and Lisa was sort of supporting us. It was hard to leave 303. Gavin just said, I want to do this. It was difficult for me to say, 'I'm leaving.' I never kind of did it...It was Gavin really."

D. "How do you support yourself?"

R. "How did I? I've always had a cheap apartment. At the beginning I even had a kind of studio, but then I realized I couldn't pay a rent and have a studio. So I realized I didn't need a studio -- this was like 1986, 87. I was working in different situations -- installing shows for other galleries, I worked for Castelli, for Metro, for Gretchen Bender. In New York twenty years ago, you didn't need a lot. You could have a dinner in Chinatown for three dollars."

Three jets fly over head, trailing red, white, and blue smoke. As though to announce the show, but pure coincidence.

They listen to the Prequel on R's crank-up radio. (See script) R. answers his 'phone. Plummy British-actor-voices reading. Rirkrit: "Sounds good." "It's riveting."

Back to how he supports himself - "Early on, there were a few works that were bought by collectors, who were quite interesting. Marvin and Alice Kostman...I've never sold a work out of an exhibition. It's kind of slow. Even one of the works that sold very early, sold two days after the exhibition closed -- that was 'The Future Is Chrome.' The 'Pad Thai,' which is a kind of key work, sold five or six years after it was made. That's why there are woks scattered around, because the exhibition was dismantled.

"But you know, I have a job, I get paid every month. [By Columbia] And that covers a lot of my costs. My travels, I never pay myself. Very small percentage. Most travels are paid by someone else, like Serpentine."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

36

Assistants? "That's fairly new. They all work as much as there is work to do, and they're good at working more, and getting less paid."

They sat outside the Serpentine, at Rirkrit's request. Several people stop by to congratulate him. He was "beyond relaxed," not involved, detached, happy. [END]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Rirkrit 8/29

(He's in Bielefeld, near Bonn. Annette is in Thailand. He is doing an installation for the museum there, an old performance - cooking - piece from 2000.)

His reaction to egg-throwing at 303 show - "Actually, it wasn't a surprise in a way. I didn't anticipate it really." But did he think the work might release that kind of response? "It's hard to say. When you have eggs, you know - -. I kind of knew it. In a sense it was kind of provoking, in terms of pushing some things. I wasn't surprised, but I didn't anticipate it -- it wasn't a plan. I felt it was like the course of things. For me it's always been, oh, that's the way it works. One person crossed the line, and then everybody felt free. People didn't do it violently. They were doing it in a way that was more playing."

Tony's last name - Haung (Huang?).

Whitney Biennial - how did people know to play the instruments? "It was just from word of mouth. I never put up notes to tell people what to do. It's just how the situation is set up, you know you can enter into it. There was always somebody in there playing. Even the guards were playing. David Ross himself was in there a lot...The night of the opening, people were playing. There were amplifiers and they were all on."

Annette's kids - Mai, 13; Louis, 11 going on 12.

Philip Johnson house at MoMA -- bought by Craig Robbins, in Miami. He has a big collection of Rirkrit multiples. A developer. Has a foundation, does an exhibition once a year.

Learning English - in Ethiopia, at the Princess School. The international school there. He was eight years old.

Defining art today -- "Big question. I have to think a little about that..." He asks for some time, so we call him back two days later.

He goes back to Thailand to surprise Annette on her birthday. 20 Sept. Will be traveling until then -- Berlin, Venice, Paris (to finish up film with Philippe Perreno, which will show at Lyon Biennial).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

(2 days later)

He's talked with some young artist friends about the big question. "If I could say it, the answer to it, then in a way it would be over, or I'm in a trap. I think that what I wanted to find is still, I'm still working on it. It's something I'm still working on. In a way, I probably wouldn't know.

"It's such a complex question and answer. There are so many ways of dealing with it. Actually I don't want to have the answer, because the important thing is always to look for the possibilities.

"At this point, what I find important is the idea of touch -- to get closer. I can't say closer how, but to get closer to people. The purpose of art is always changing, and that's what's important, that it's able to change.

"Of course, you always need to find yourself. I didn't think I was doing that at the beginning, but in a sense, on the way I understood myself better. That means myself in the world. It's kind of simple in a way. In order to put out any kind of ideas for anyone to consider, you have to know yourself first. I always kind of thought I was trying to go back home, and in a way I have come to a place where I feel like I have arrived home."

Where will he be in mid-Sept? Call his mobile number. Will leave Europe around the 18th, will be in Thailand 18-25th.
[END]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

807

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Friday 7/1/05
(London)

Rochelle Steiner shows us around the installation. Rirkrit has had them keep three doors to the museum open, instead of just one. It can be entered from the park. "This museum is very much Rirkrit. We're very open, we're in the middle of the park, there's lots of people coming and going and walking their dogs and jogging, and some people stop in here just because they're not really sure what it is...especially in the summer. It's very much Rirkrit to take advantage of the situation here."

In the front room is a large, mirrored table covered with the pieces of a 4,000 piece jigsaw puzzle, ^{with} several stools to sit on. Visitors are expected to work on it. The image is from a film of a performance by Marcel Broodthaers, in London in the seventies, at Hyde Park Corner. He held up various signs, as actions, and the sign here is: "Visit Tate Gallery." People have already worked on it, putting in the edges. Rochelle takes it apart as she goes by. "It's about being communal, being in this space."

To the left, a small gallery which will contain a single painting by Rirkrit -- it's arriving tomorrow, but the mockup shows it's the "Less Oil, More Courage" painting.

Across the way, another small space with a vitrine containing a replica of Rirkrit's current Thai passport, an extraordinary document which accumulates new sections attached to it from time to time, instead of their issuing a new passport. Several accordian-pleated sections extend out from the mother document in several directions. It's a sort of biography of his travels.

The so-called north gallery is set up with a radio recording studio enclosed in a Soho café. "The centerpiece of this show is really the radio play. It is broadcast from this booth, which is modeled after a café. Every day at 4:30, they will be broadcasting a serialized section of the play from here, for fifteen minutes. It's the Resonance radio station, which has a frequency in greater London. It's sort of experimental. There are some professional actors for certain parts, but other parts are played by whoever is here in the gallery. There are accidents going to happen, and mistakes...what happens, happens. On Sunday there will be what they call Omnibus, the marathon version of the whole thing."

[She recaps the story of the radio play for us] Two main characters are the Cook and the Playwright. The Cook has permission to travel back into the past, and to cook real food. Playwright goes to her café to hear her stories. One day he eats a fortune cookie there, with message saying "The artist didn't do it." Decides to travel back with Cook, to find out what really happened, etc. Go to NYC in the late 1980s, visit key works by Rirkrit.

This leads to the two mirror images of Rirkrit's 7th street apartment. There will be radios lying around the space, to listen to the play. (Wind-up "emergency" radios, because in the future there's no electricity for the public.) Fact and fiction, biography and time-travel.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

2

The apartments are made of plywood, and minimally furnished -- one blue sofa and TV on the floor, kitchens with supplies, bedroom with futon on the raised floor.

Whose idea was the time travel? "Rirkrit's. He's written the treatment. It's all his idea." Rotterdam and Paris each had scripts, by Bruce Sterling and Philippe Perreno, which were integrated into this. When the playwright visits the artist's installations, their descriptions are from the earlier shows. The core is the revisiting of these pieces, through the text. "It all came organically. We all met, and asked what it would be like to make a Rirkrit retrospective." All felt it wouldn't make sense just to recreate pieces. So the decision to do it through memories, and through the future, through the Ghost. The idea of a radio play was all Rirkrit. "The discussion was about the philosophy. The show is about his realization of his ideas. He's incredibly smart."

How will the average viewer deal with all this. "My experience is that people get it more than you expect they may. I think what happens is you have a table, and you sit down. This is not like the Tate. This is much more open. At the summer party, people came in here and used the space. Rirkrit asked if they could interview people, and ask, if you could time travel, where would you go? The line to get in there, for people to talk about time travel, at one point wrapped around here. People got really interested!"

The recreated apartments are unpainted plywood, very clean. No décor. Toilet paper in the bathrooms. Coffee for the coffee makers. Cooking oil, big bag of rice, etc. The gallery on one side is 20 inches shorter than his apartment, so it's not exact scale.

Rirkrit not much involved in installing process, but very involved with the radio script. Nobody's heard from him today -- he was up very late the night before. At the party, one young woman went to sleep in a bedroom for an hour or more. [END SIDE A)

Saturday - Private Opening Day
(7/2/05 - London)

Rochelle Steiner takes us around the Summer Pavilion, an open structure near the Serpentine on park land, done this year by Portuguese architect Alvaro Siza and Eduardo Souto de Moura, with Cecil Balmond-Arup. This is a temporary piece of architecture, the fifth in a series that began in 2000 with one by Zaha Hadid, the others being Daniel Liebeskind (2001); Toyo Ito (2002); Oscar Niemeyer (2003); and MDRDV (2004). The Serpentine had its annual party here last night, and will have film screenings, lectures and other events during the summer. The decision on the architect for next year's temporary building will be announced in January. A walking path goes through it. A bar and café has been set up at one end. A great way of showing real architecture, rather than models or photos.

Inside Rirkrit's installation, Tony and Rirkrit are busy cooking in one of the kitchens. Kingfish, pork sausage, bamboo shoots, coriander potatoes, cucumber salad, eggplants (small and green).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Date: Sunday, August 7, 2005 12:00:07 AM
 From: rirkrit@att.net
 To: ~~francesca~~

3

Rirkrit

The Wimbledon semi-finals, Federer-~~Sampras~~ is playing on the TV set on the living room. Several of us gather there to watch, and then to have lunch in front of the screen. The food is good, but highly spiced. Rirkrit's friends are the guests, for the most part -- Pierre Huyge, among others.

We interview Francesca Grassi (see invus).

Dear David,

I was thinking of you and Tom yesterday as some couple on the Serpentine's Terrace were admiring all of the graffiti that has developed in Scott's apartments over the past weeks, so I wanted to update you briefly about how things are going.

The show has taken on a life of its own, including a Russian man (otherwise unknown to us) who has taken up daily residence in the gallery / apartments, studying French for whoever is around, studying English (he has a huge dictionary), and attending to teach Russian to whoever is in the space. We also recently had a group of Russian students, who were staying nearby, using one of the apartments for their daily lunch break. Numerous sketches, paintings and objects are growing as well.

It would be fair to say all the walls are covered with graffiti, from graffiti to small phrases -- brought by visitors -- have emerged in the space as well as several lots of commentary, particularly on political subjects such as housing and terrorism (with Bush and Blair featuring on posters that have been pinned up in one apartment). People are taking with the work very liberally, and someone has even started a book exchange, with paperback books being left for others to take or use.

Of course, the show itself also continues and is going well. The public is really taking your and my work to heart. There was a great bit of programming on the 7th because of the London bombings, but otherwise we are on course. That day the TV's and radio in the room were a source of information for the wall as well as discussion of the public with one of the artists.

I hope this is quite interesting, and to tell you how that I will be on holiday for the next 10 days, something to try imagine around 10 August.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Subj: rirkrit
Date: Sunday, August 7, 2005 12:10:17 AM
From: rochelle_steiner@yahoo.co.uk
To: dodietad@aol.com

Dear Dodie,

I was thinking of you and Tad yesterday as some people on the Serpentine's Team were admiring all of the graffiti that has developed in Rirkrit's apartments over the past weeks, so I wanted to update you briefly about how things are going!

The show has taken on a life of its own, including a Russian man (otherwise unknown to us) who has taken up daily residence in the gallery / apartments, cooking lunch for whoever is around, studying English (he has a huge dictionary), and attempting to teach Russian to whoever is in the space. We also recently had a group of Spanish students, who were studying nearby, using one of the apartments for their daily lunch break. Impromptu meetings, gatherings and picnics are occurring as well.

It would be fair to say all the walls are covered with graffiti, from profound to trivial. Posters -- brought by visitors -- have emerged in the space as well as various bits of commentary, particularly on political subjects such as housing and terrorism (with Bush and Blair featuring on posters that have been pinned up in one apartment). People are taking mid-day naps very frequently, and someone has even started a book exchange, with paperback books being left for others to take or use.

Of course, the radio play also continues and is going well. The public is really taking part and everyone is having a lot of fun. There was a break in programming on July 7 because of the London bombings, but otherwise we are on course. (That day, the TV's and radios in the space were a source of information for the staff as well as members of the public who were in the space.)

I hope this is useful information...Just to let you know that I will be on holiday for the next 10 days, returning to my computer around 19 August.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

This email is sent from a temporary email account (rochelle_steiner@yahoo.co.uk), which I will only be checking periodically while I'm away. But if there is anything you need for the article, as you must be nearing deadline, just give me a call on my mobile -- 011 44 7789 657571. (I will be in the US.)

All the best to both of you,

Rochelle

To help you stay safe and secure online, we've developed the all new Yahoo! Security Centre.

----- Headers -----

Return-Path: <rochelle_steiner@yahoo.co.uk>
Received: from rly-xm04.mx.aol.com (rly-xm04.mail.aol.com [172.20.83.105]) by air-xm03.mail.aol.com (v107.10) with ESMTP id MAILINXM34-60e42f5b3cd35e; Sun, 07 Aug 2005 03:10:17 -0400
Received: from web26306.mail.ukl.yahoo.com (web26306.mail.ukl.yahoo.com [217.146.176.17]) by rly-xm04.mx.aol.com (v107.10) with ESMTP id MAILRELAYINXM410-60e42f5b3cd35e; Sun, 07 Aug 2005 03:10:05 -0400
Received: (qmail 68675 invoked by uid 60001); 7 Aug 2005 07:10:05 -0000
DomainKey-Signature: a=rsa-sha1; q=dns; c=noaws;
s=s1024; d=yahoo.co.uk;
h=Message-ID:Received:Date:From:Subject:To:MIME-Version:Content-Type:Content-Transfer-Encoding;
b=W9ApmibRPIWYuo86DmH0nJhHBjDAJe1bbqmi10mPPdmYskivqKoAfvwNp4noMJsObGM5StijkK e3J/uzGU1NxBIG3+JTUaKe+D4RTosaSokW1lg/jLAgp04CZqKpzmg1W5Tx1AFzt5uxa29/CPLPpJddb Q9lxX4yFNCRg8BuSQ= ;
Message-ID: <20050807071005.68673.qmail@web26306.mail.ukl.yahoo.com>
Received: from [212.137.172.62] by web26306.mail.ukl.yahoo.com via HTTP; Sun, 07 Aug 2005 08:10:05 BST
Date: Sun, 7 Aug 2005 08:10:05 +0100 (BST)
From: Rochelle Steiner <rochelle_steiner@yahoo.co.uk>
Subject: rirkrit
To: dodietad@aol.com
MIME-Version: 1.0
Content-Type: multipart/alternative; boundary="0-1858229631-1123398605=:68516"
Content-Transfer-Encoding: 8bit
X-AOL-IP: 217.146.176.17
X-AOL-SCOLL-SCORE: 1.2:498545796:15032385
X-AOL-SCOLL-URL_COUNT: 2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Randy Alexander
(328/05)

Director of major gifts at Whitney Museum.

In early 1990s, he heard about Rirkrit from a number of people including his wife, who was a performance artist at the time (she's not a medical doctor). She knew him from the school at the Art Institute of Chicago. Artists spoke very highly of him. Randy came to NYC from Chicago in the late 1980s to work with Beth Cutler, whom he left to work with Paula Allen, who had a gallery on Broadway. Started doing curatorial projects in a small room there. One was with Rirkrit -- "Pad Thai." He set up a cooking station, with multiple electric woks; he and others cooked and served the food for the opening, and then continued to do so. "When the show was finished, Rirkrit's notion was just to leave everything as it was, so the detritus of that opening was essentially the formal work that one would see when they came into the space. We had a concern about the olfactory presence, because after a duration we were anxious about rotting food. But I think because of the spice used in cooking, it came to a certain olfactory level, and then never went beyond being obnoxious... It was that way for the duration of the show. And afterward, some of the pieces... became objects [for sale]. I think some of the woks were sold."

With Rirkrit, "there was no separation between art and what he was doing, and his gestures, and his style, his elegance -- all of it became part of one thing. His pathetic presence kind of permeated a lot of things. But at the same time he had this casual, funny, normal side. He was very genuine, very real. People admire him at a significantly different level than most artists. It wasn't a charisma. It was almost a -- an overall demeanor. Like the cooking was the art, his conversation was the art."

"Blind" show was first in his own gallery, in ¹⁹⁹⁰1991 (?) - voice-activated tape recorder, envelopes in the floor, binoculars on the windowsill. Randy served Rolling Rock beer at the opening because he could get it cheap. Rirkrit liked the bottles, and after the show he stacked them up in their original cartons and made a piece out of them. Duchampian gesture. (Recycling). He thinks "Blind" was about Rirkrit's grandmother.

"People really liked Rirkrit. I never heard a critical word about him from anyone, and that was pretty unique in the art world. He was so easy to work with, I always felt comfortable with him. Young artists are often so careful about their program, but Rirkrit was none of those things. He was not contrived." In those days he earned his living as an art-mover. He would go back to Thailand occasionally, but he didn't have enough money to travel then.

[END INVU]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Antoinette Aurell
(6/8/05)

Born in Tokyo, in 1966. Father was American. Grandparents on father's side were missionaries. Grandfather traveled to Japan in the 1880s as a missionary, and got married there. She's half American, half Japanese. Lived in Tokyo until she was 18, then moved to Paris. She was modeling in Japan, when she was in high school, working every day; went to Paris when she graduated, because "I wanted to get out of the past. I wanted to see the world. I was working there a little bit, but then I ended up living there." For the next nine years. Became a photographer in Paris, fashion and portraits, which she still does. Moved to New York.

Met Rirkrit two and a half years ago, when she did a portrait of him for a Japanese magazine. She was living in NY by then. Has two children by a previous marriage, Mai and Louis, age

The kids are going to an international school in Chiang Mai - not boarding, they'll live at home. They'll come back at least twice a year, on vacations, to visit their father in NY. She's giving up her apartment on 13th street; the building is being torn down anyway.

She's used to traveling a lot herself, finds it interesting to be with someone who travels even more than she does. Doesn't find him elusive at all. He does everything very naturally -- nothing is a big deal. She does a lot of the cooking at home -- Japanese. The kids really love him, accept him totally.

Does R. ever get angry or upset? "Yes, I've seen him get upset. Over emotional things between him and me...He gets upset when he's driving. New York drivers and stuff like that. When my car got towed away..."

In Chiang Mai she'll work on her films and her personal pictures, but pulling back to concentrate on family. Will Rirkrit also be pulling back, as he says? "I don't know. He always says that, but when people approach him he has trouble saying no." They'll go to Thailand in July, and the children will come in August.

Rirkrit and Gavin - "They're really, really good friends. Rirkrit says Gavin's an artist."

"Rirkrit gets into this mood and says he's going to quit."

Rirkrit's sister has been taking care of their parents, but she's gone off. Came to their wedding in NY, then disappeared with man she met on the internet. R. looking forward to spending more time with parents. His mother still works as a dentist.

How he proposed - they were in Thailand with the kids. They said, when are you going to get married? R. said, 'Oh, you want to marry me?' And that was it, just like that. And then on my birthday last year, I was in New York and he was traveling somewhere, and he sent me roses. In the roses was a card, saying 'Will you marry me?' [END]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Gavin Brown
(3/9/05 - re Rirkrit Tiravenija)

"So much was revealed to me, through the work...I went up to Randy Alexander's gallery, which I'd heard was interesting. Randy was a very unassuming guy, but somehow had picked up on a number of people who became interesting later, particularly Rirkrit. So I went to the gallery...and there was this stack of beer bottles. Four cases of beer bottles, and it irritated me so much! I said what's that, and he pronounced a name I'd never heard of before, couldn't pronounce it. There was something there. There was a world in there...Beer bottles in their cardboard trays, all empty, tops off. They were at ease with themselves. They were meant to be exactly as they were. It wasn't like a found object, there was so much more to it than that. And I could feel this in waves, even though there was almost nothing to it. I just couldn't get it out of my head. It was an object that seemed to say, you don't realize how little everything else matters. A very odd experience. So you open a door to a whole other wing to your apartment that you never knew about."

So I put him in a show at 303 called 'True to Life'.⁽¹⁹⁹¹⁾ He came to the opening. He was with Elizabeth, I think. I didn't speak to him. And then I think we saw each other in Whole Foods on Prince Street a little later...I was working at 303 then, I had a kid, and I felt somewhat isolated. It seems this was somebody whom...it was like I understood what he was saying, and I was the only person who could hear it. Gavin considered himself an artist then, too, was showing here and there. He wanted to make sure others were aware of Rirkrit's work. ~~(Put him in another group show at 303)~~ Andrea ^{2/9/01} had a live chicken ^[in "True to Life"] running around the gallery, and Rirkrit had a table with boiling water and some eggs, so you could make hard-boiled eggs. As one artist was leaving, he picked up an egg and threw it against the wall, and pretty soon everybody began doing that. "It wasn't very nice. Anything was contained within that work -- anything you as an audience were prepared to bring to it." (See Peyton's note in the Supermarket catalog -- how Rirkrit was "going to go all the way.")

? [Gavin says "There's a horrible side to Rirkrit, which I'll tell you about later -- or maybe I shouldn't."]

"The reason he broke down so much of an iconic relationship to a kind of object -- I found when Rirkrit's work has been most powerful is when it's presented like the worst, the best, the truth, the lies, the whole thing. When it's imperfect and it disappears the next day. Sometimes it's not even what's in itself, but really what you bring to it. So much is in his willingness to let that happen -- there's such a bravery there, which can be thrilling, scary..."

→ "There's a kind of reticence to the work...I think it speaks to how complicated it is to talk about art at all. How truly chaotic it is, and how it doesn't really ever do even what you think the artist is trying to do. With Rirkrit, where do you stop and the work starts? You really have to come half way for the work even to exist. The story is that it's so all-encompassing. I don't think any art can really be put into words."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

2

Essential people to interview: Philippe Vergne. Hans Ulrich Obrist. Andy Stillpass.

He sees Rirkrit's and Elizabeth's work as mirror images: "Although Elizabeth was interested in the painting, I think she was most interested in what was embodied in the person she was painting. The painting is like a totem or a fetish, in which she could get closer to that situation... And I think it's absolutely the same thing in Rirkrit, although it took very different forms... After Rirkrit's show, nothing was the same again; after Elizabeth's show, nothing was the same again. When I first put Elizabeth's things up in the gallery, people said, what's this about? Is it ironic, is it conceptual? And I said, it's something so basic that it's been around a long time and we've just recently forgotten about it..."

After Rirkrit's first solo show in 1992, ^(1992 "Free") the response was immediate -- "Nothing was the same again afterward." This was in the old 303 gallery. R. emptied out everything in the office space (in back) and put it into the exhibition space -- doors, blinds, desks, etc., so gallery employees worked out front. In the back, there was a provisional kitchen, where Gavin or somebody else would cook curry every day. "I think he cooks at his openings because he wants something to do."

Response? "That was in the middle of the recession, after the crash of 1989 or 1990. There was no way of knowing how to [market that show]."

Second solo show at 303, ^(1995, "Still") was a repeat of the first, except that he exposed the three windows looking out on Greene Street. But the whole cooking thing in the back was the same. Everything is saved, so all the waste goes into plastic buckets which are sealed up. In the end Gavin sold the whole thing -- plates, forks, cook pots, garbage etc. "In the end I saw a real beauty in this stripped-down back room, and I understood the decisions made there. But this is all my interpretation... I see a kind of sadism in the work, a kind of masochism in Rirkrit, so many things I see in the work that maybe he doesn't." The interaction with people doesn't necessarily involve Rirkrit. "In one sense the whole thing is just a crashing, fucking bore, all excruciatingly embarrassing... I've seen that, too. I've acted to change it, and he's gotten pissed off at me about that. At the Whitney Biennial, where... [it was related to] "my two-person show at my first gallery on Broome Street (in 1994), with him and Andy Warhol, where I put these three pairs of things together: the bottles, and a little painting of Chairman Mao; and then there was one of the woks from a show he had the gallery before Randy Alexander, a show of five woks, with a Brillo box as a pedestal for the wok; and then there was one of these beds he made, with a TV that showed Warhol movies. For the opening of that show, we cleared all the work out of the main room, and I got a reel from the Warhol Sleep movie which was projected on a wall in the middle of the gallery, and behind that we set up drums, and a guitar, and a bass and amps, and while Sleep was playing, people were grabbing guitars and playing the drums, a constant noise like two or three hours in one key. Sometimes it would be a big mess and other times it would ???... So he was invited to the Biennial. You kind of felt [in 1995] this is amazing, this is a moment in time that'll never happen again, and that is where the work lies, in these moments where you look around you and your head explodes and you

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

3

think this is it, this is fantastic. So, he said we'll make that happen again. Because I think there's a sense in Rirkrit at times of a fear of time, of trying to hold these moments in your hands. So he built this structure which replicated the gallery on Broome Street, and rather than the Sleep movie he projected this film of Broodthiers...just this home movie he had, with guitars and drums what whatever in the background. I had some friends who were musicians, and I thought this opening was a time to kind of blow this piece up, so I kind of took it over a little bit. And I kicked people off the guitar and said you've played enough, I want these people to play. And it was an amazing thing. But I think Rirkrit was very irritated...If you're going to have amplified music in a museum you need to be as aggressive as possible. The opening night turned into the most extraordinary situation, where Klaus Kertess turned up the power to the space, and David Ross insisted it be turned back on again, and we were having drinks and smoking back there...I can remember Patti Smith standing against a wall and just screaming. There was no beginning and no end to this music -- just keep the energy going."

Lisa Spellman was representing Rirkrit then -- with a piece from a facsimile of Gavin's gallery. Rirkrit was in the process of changing to Gavin, but "he never confronts anybody on anything," so it was kind of messy. (Gavin had to do the confronting.)

The Cologne show, where he reproduced his apartment - this was the second time he had reproduced a space. It was open 24 hours a day, had fully functioning electricity and plumbing. Gavin never saw that show, but Rirkrit did it again in Gavin's gallery in 1994. The behavior in New York was less genteel than in Europe. Bums used it as a place to sleep. People fucked "a lot." The bar ["Passerby"] had just opened, so a lot of the activity was alcohol-fueled. It was up almost three months. "That was the moment when the gallery turned from a white cube to a place to be in a certain space. This was 1999. That was the first real with me -- but you know, I consider the Warhol-Rirkrit show the first real one. I really consider Warhol and Rirkrit brothers, stepfather, I don't know."

There were no disasters -- the landlord never really knew what was happening. "We were lucky." Somebody was supposed to be there at all times, watching over things, but they never really knew who that person was...The art world is very polite, really."

"Rirkrit is the least careful artist I know. He'll say yes to anything."

"A lot of people are very critical of the work. They see it as kind of flabby and soft. There was a piece in *October* that he got quite pissed off about...I think people mistake his lack of an agenda or a position as --. And this is where culturally he is Thai. It would be so impolite to take a position in that way, you know?" He's moving to Thailand, right? "I think his life is really moving that way, yeah."

Is he a really good cook? He shakes his head. "Off the record, no! People have such faith in him -- especially kids." [END SIDE A]

For the Serpentine show, he's doing a radio drama that will partly fictionalize his life. Still playing with the idea of a retrospective.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

4

"My hope is to have my son intern with Rirkrit this summer. I think he'd make an extraordinary mentor for a young man. I would trust Rirkrit with my son more than I would trust myself... His future wife has two kids."

Gavin once asked him if he'd ever get involved in politics on Thailand. He said, "I can see it happening in the future." Gavin says his return to Thailand may be a step in that process. I mention that in his interview with Orbrist he was very political, talking about about the problem of globalization. Gavin says he's concerned about that, but that also, "he will give you what you want, that's what Hans Ulrich wants."

→ "He hates London, London's a funny place for Rirkrit. It's been steeped in cynicism for like fifty years."

Is he idealistic? "No, that's a very wet way of looking at things...He's always aware of failure. For him, that Land is an entirely collaborative situation, in which he feels so free. His friends come, and they do this, that, and the other."

"I just feel so lucky, to be involved in his life."

"You see a lot of artists bouncing chests when they're together. Rirkrit does not do that. I think he is beyond charismatic. I think your consecutive choice of Matthew, Maurizio, and now Rirkrit is very very appropriate. It's a full spectrum of what contemporary art encompasses at the moment." Does Rirkrit have the kind of ambition that those two guys have? "Absolutely! Absolutely! He will pass judgment on those other two like you've never heard -- not in a negative way, but he knows their work. He feels no intimidation whatsoever. That is what you feel. The man knows what he is."

→ "There's a spongelike openness about Rirkrit that is absolutely like Warhol's."

→ "After Rirkrit's first 303 show, "some idea that wasn't there is now there, and becomes possible."

The Guggenheim bought R's Vienna show, the Schindler studio -- probably his most important work to date. Rirkrit has been happy to keep his prices low, and for people not to speculate in it. He's constantly made work that is impossible to speculate on. Partly as a result of that, he has the most respect of most artists around. "He's held on to some serious integrity." What is there to buy? Installations. Gavin sold the apartment piece. Also some multiples -- "some are throwaways." "The art market is the sole superpower in art, just as the U.S. is the sole superpower; Rirkrit has managed to elude this." What is there to buy? "A festering pile of rotting food!"

"His studio right now is Columbia University." [END INVU]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

RIRKRIT TIRAVANIJA

OTHER THINGS, ELSEWHERE

GAVIN BROWN

Gavin Brown: Why did you take a year to tell me I was pronouncing your name wrong?

Rirkrit Tiravanija: I didn't think it mattered.

GB: You lived in Argentina until you were three?

RT: Yes.

GB: Then you went to Thailand. How old were you when you left?

RT: Seven.

GB: How was that?

RT: I was very sick. I was in the hospital a lot. I was sick all the time. I hated being there. I threw my shoes out of the car so I wouldn't have to go to school. I think it must have been the heat.

GB: Where did you go after Thailand?

RT: Ethiopia. It changed my life. It was like Switzerland without the snow. Much cooler. I wanted to live and do things. Then I went back to Thailand for high school.

GB: When someone wanders into the middle of an activity that you have had a hand in, are they visitors to something exotic that you are offering, or are you a guest (worker) on their ground?

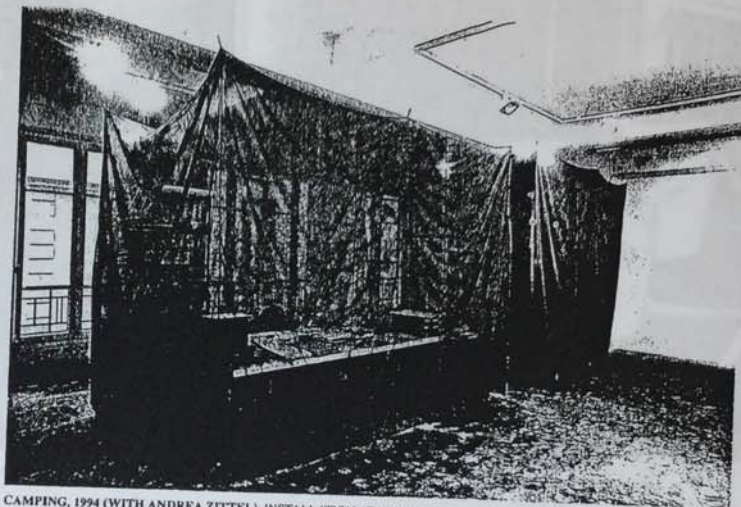
RT: It would probably be an equal exchange.

GB: It is just your presence that you are offering then; someone who is unengaged — not necessarily excluded but uncommitted. Your lack of commitment to an exclusively Western dialogue produces a crack that serves as a reminder that this dialogue is not all-encompassing.

RT: It is not that I am uncommitted but rather that I am committed to other things, elsewhere.

GB: Your work often seems to strive at disappearing, to escape being named as art in the first place. Do you see any distinction between an evening at Rirkrit's home and one in a museum?

RT: No.



CAMPING, 1994 (WITH ANDREA ZITTEL). INSTALLATION AT JENNIFER FLAY, PARIS.

GB: Do you have problems with putting a frame around certain activities?

RT: I have lots of problems.

GB: Do you think you are being used by curators to fulfil a certain kind of desire for the "other"? There does seem to be a need for you right now. Twenty years ago or even five you would have been overlooked.

RT: I am aware of this situation, but it doesn't matter to me. It's less about me and more about them.

GB: The loss of self and ego required by your work in many ways resembles the processes involved in acquiring religious faith. For your work to be successful do you feel that viewers must provide a completion by shedding preconceptions and suspending disbelief? Replacing it with a faith in themselves?

RT: Yes.

GB: Who has had the biggest influence on you?

RT: My grandmother. I grew up in her kitchen. We watched a lot of TV together. She owned a big restaurant. I don't remember what it was called; I think it was my uncle's name. It was in the garden of

my grandfather's house, and everybody in Bangkok came to eat there. It was one of the first garden restaurants in Bangkok. She also taught cooking on Thai TV.

GB: Is she still alive?

RT: No. She died in 1991. She was a very generous woman, very forgiving. The show at Randy Alexander Gallery was in many ways a response to the loss. The crate was not so much a sarcophagus but a container for memories that can be released. If it is opened up at my death, in a sense the life of the piece and the memories of that time when the piece was made can start again.

GB: Will you ever have children?

RT: Yes, but it's not something I think about. I'm not sure I want to make more children. I would rather take care of the ones that are here already. I don't have a need to continue my name.

GB: Are you involved in Thai politics at all?

RT: No. I'm outside of it at the moment, but I think about it a lot. It's not the right time now. When it's time I'll go back — which will be soon, I hope.

GB: What would happen if you went

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68



UNTITLED, 1993. ALUMINUM CANOE, 2 ALUMINUM POTS, 2 CAMPING BURNERS, 3 TABLES, 6 CHAIRS, CUP-O-NOODLES.

back now and became involved in activism?

RT: I would probably be shot. Thailand is a Buddhist culture, so politics occupy a peculiar space. You are free no matter what happens to you.

GB: Are you at all known in Thailand?

RT: Not at all. I'm not interested in being known for what I've done in the West. I have completely different things to do in Thailand, completely different issues to address.

GB: Your work seems to deal with personal change on a fairly large scale using intimate means. Is this how you see yourself possibly bringing about change in Thailand?

RT: Yes, but I'm not sure what you mean by change. I think I could refocus a certain kind of spirituality back toward life. I am interested in the different possibilities of existing as a Buddhist within the inevitability of a capitalist system, of being a Buddhist alongside a so-called progressive/modern world that seems to recognize only a particular, Western kind of future.

GB: Since the changes in Thailand that

occurred during the Vietnam War and as Thailand is transforming itself into an "Economic Tiger", isn't it almost too late for change there? Isn't Thailand taking on the capitalist program wholesale together with all the environmental and cultural consequences that entails?

RT: Absolutely. There is some friction, but in some sense there is no conflict between capitalism and Buddhism. Being a Buddhist you just let go, you can see destruction in front of you and just accept it.

GB: In this environment, what form can activism take?

RT: There is the possibility of activism, but unlike the Western model, it takes a largely passive role. To be a monk is one of the best ways of being an activist in Thailand. It is a very powerful position as the word of a monk carries a lot of weight.

GB: Do you see yourself here practicing as a monk in a material, secular society?

RT: I like to think I practice in a different way.

Gavin Brown is the founder and director of Enterprize, a New York gallery.



SELF-PORTRAIT, 1993.

Rirkrit Tiravanija was born in 1961 in Buenos Aires, Argentina. He lives in New York.

Selected solo shows: 1990: Project Room, Paula Allen, New York; 1991: Randy Alexander, New York; 1992: 303, New York; 1993: Randolph Street Gallery, Chicago, IL.

Selected group shows: 1991: "Fluxattitude," Hallwalls, Buffalo, New York; New Museum of Contemporary Art, New York; 1992: "The Big Nothing or Le Presque Rien," The New Museum of Contemporary Art, New York; 1993: "Simply Made in America," Aldrich Museum of Contemporary Art, Ridgefield, CT; "Real Time," ICA, London; 1301, Los Angeles; "Backstage," Kunstverein, Hamburg.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

8

Gavin Brown
(7/4/05 - London)

At the Serpentine, afternoon of the opening. Rochelle Steiner welcomes the rather dressy crowd on what's become a decidedly cool, in fact increasingly chilly afternoon. She says one person has already taken a nap in one of the bedrooms, and several have made coffee in the kitchens.

We go off with Gavin to the new open-air pavilion. He gets a glass of red wine, and we sit down at a table toward the far end. He's wearing an off-white jacket, no tie, and looking less scruffy than usual. "Is that a good thing or a bad thing?" he asks.

What's the "horrible side" of Rirkrit? "You should ask Rochelle about that. I just think that he, like everybody, is not completely one hundred percent wonderful. A lot of people say about his work that it's about generosity, the social sphere in the best utopian sense; I think that would be a two-dimensional view of him and the work. I think there's sometimes a lot of anger in the work, I think there's a lot of aggression there as well." What about you owing him money? "He's like an old woman, hanging on to things like that."

→ "My point in that essay (for Supermarket) is that nothing he does is real. It's always slightly removed. And it's over and it passes, and it's gone, and since there is nothing to hold onto, there's a certain melancholia in his work. You can sit down and have a conversation with someone, and it's called art, but in the end it's just like everything else. I'm not quite sure what he does as an artist. You have a very tough project on your hands, to condense it into words. Once you put it into words, it escapes into something else."

How does he support his operation? "It's only recently, in the past two or three years, that I would say that" this has become a question.

"I think I've stuck around long enough, until the market came around. I wouldn't say I've made him saleable...It doesn't reside in the object. It resides in our belief in it. It's essential to believe that these things and that they speak about ourselves communally as humans. One half of that is people gathering around it, to add to it, and the other side is people willing to make a financial change for it."

He's got several large pieces that museums are interested in. "There's now a consensus behind the work. It's mostly been with museums at the beginning, and now private collectors are much more willing to invest in large pieces." The original apartment is in a German gallery. The one in Gavin's was sold to the TK Foundation in Liverpool, a few years ago. That was the beginning.

He's offering a piece to the Tate at the moment for \$450,000 -- off the record. (Gavin doesn't have much interest in the other artists in R's group -- Huyge or Gillick or Perreno, et al.) "The Modern doesn't really own a Rirkrit piece yet." The Guggenheim paid \$350,000 for its piece, which Gavin thinks was a steal.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

9

Rirkrit sells through a lot of satellite gallery, and Gavin doesn't participate. Multiples, small pieces, etc. Gavin has discreetly been offering the beer crate piece to people for years; it recently sold, for \$75,000 (off the record). Not huge prices. He's not yet at the point where his prices match his reputation.

But "He's absolutely certain of his own position. He doesn't need to feel worried about it. I think he enjoys other people's work, but that he sometimes gets frustrated, very rarely, when he sees one of his contemporaries so clearly lauded...Even if it's by people who value market figures over something else. He is one of the most informed people I know. We'll have this conversation about younger artists, and we'll notice in the middle of it, how many of them are artists Rirkrit told us to go and see."

Their personal relationship - "Yeah, it's probably competitive. We always get at each other. I suppose it's close enough to be antagonistic at times. Do I get angry with him? Only when I get frustrated with how passive he is. He passes on his own aggression to other people, through intermediaries!"

Moving to Thailand -- "I think that's a very good start" on his doing less, changing his life. "He'll be with Annette, and the kids...This is really a new chapter, and this series of shows in Rotterdam and Paris and here kind of tie that chapter up."

Any thoughts about the new chapter? "I have no idea."

Tells story again of the Whitney Biennial piece, about which Gavin felt a part of. "I saw it as an opportunity to attack the museum. That was my agenda. ..Rirkrit was unhappy about it, because he's very loyal to his friends. I thought that was a powerful opportunity for him and for the work. And it did. If you were inside that space, that was a pure zone of creativity. I think people were so refreshed...Did you read that review by Lane ??? He talked about how dry and stuffy it was at the museum, and then you went into that room...To me, that was what art should be, that was how art should function. The next day Rirkrit felt the same thing, but he still felt bad about how his friends were sacrificed."

"It's an interesting question, as to, at what point does he hold on? And say, this is mine. How far does he let the rope slip through his hands? I think when the work is really [best] is when he lets go. It's a *really* dangerous thing to do. And I suppose I have a sense of control about it, and I won't let go, and I didn't let go there. I was inside the work not outside it." Has that happened again? "Perhaps with the apartment, because I think the nature of that apartment in my gallery was so much to do with the nature of my space there. With the bar attached...The German version was more utopian."

Dodie on R's competitiveness: "But he doesn't have to finish first, right?" Gavin: "You are so wrong! He *loves* to win. Absolutely."

What about Buddhism? "I think it's perhaps Colonialist or racist to bring it up. It's just who he is."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

10

The painting "Less Oil More Courage" - "It wasn't about being nice, it wasn't about bringing people together. I think a lot of his work is somewhat confrontational. I think it may be hiding behind a plate of curry and rice, but it comes out more or less in different circumstances."

"I think he sees art as a sharp sword."

The Schindler House opening at the Guggenheim - "It was trying to fit an entirely open-ended situation into the bureaucracy of the museum, the space, the city -- it disappointed me beyond belief. And I then disappointed a lot of other people...It was all backwards. I don't really blame anyone at the Guggenheim, I just blame how New York is. It should have stayed open much longer. The music was cut short because it was shut down [by the police -- there were complaints]. There were massive lines outside. It could have been an extraordinary evening. It was reaching a level of energy that could have been extraordinary. At four o'clock in the morning it was shut down -- it was meant to go on through the following day. That was the agreement. We said you can do this, if you will respect the work and allow something important to happen in it...They weren't interested in the work, they were interested in using the work."

Was Rirkrit there? "For some of it, yes." How important is his presence? "Not so important, I don't think."

Did you start your gallery because of him? "A role opened up for me in some way. Let's just say there wouldn't have been any point in it without him." [END] *He trusted me.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Corinna Darland
(6.6.05)

"He's let go more and more." Pulled back, more in the background. "That could also be the Buddhist aspect, let things just be."

R. is not into celebrity. But, "he is a star, and knows he's a star. He's able to put his trust in the people around him."

The Schindler House -- wasn't finished for the start of the exhibition. It came together around the people and the activity -- started off as just the floor. But that's how it is with Rirkrit, if something doesn't come together, then that's what it is.

Much of his work is not documented. He refuses to allow professional photographs of his projects, just snapshots. Unless you know what was happening, they don't reveal anything. How do you list what's in a work of his?

"He's such a vital part of the gallery -- in shaping the general form of the gallery."

The Beuymans Boeningen show - important as story-telling. (?)

"He doesn't have to be part of them in order for them to work."

He drives a hybrid SUV.

Udamsak -- interesting long-term relationship.

Eric Parker -- the artist who was living in the apartment at Gavin's. His courtship took place there.

Competition with Gavin? Yes, that can be a problem, but it's also part of the gallery's dynamic.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Richard Flood
(7/22/05)

The 1995 show at the Walker - they invited Rirkrit to do a show (or a residency?). He came to Minnesota for a visit, and became intrigued with the North Star blanket factory -- as much as a phrase as anything else. But the company no longer existed in Minneapolis. They had a plant in the northern part of the state, which "took Rirkrit on the road. He was taping his road trip, and that became one element of what he was doing." He also got interested in the Hmong people who had been there since the end of the Vietnam War; they make story quilts, and R. visited some women who made the quilts, and taped that. Then, he bought a lot of camping gear -- a big tent, camp stools, lantern, etc. And started building a camp ground in one of the galleries. He was working with a Minneapolis artist (now in NY) named Hans Accola, who worked only at night, making interventions in the gallery architecture -- removing sections of wall, exposing lath, "very minimal and somewhat precious." Rirkrit would come in the morning and find a way to make Hans's work become part of the landscape for his tent.

Reactions to show - "People were very confused. But part of Rirkrit's genius is to create an environment that people tend to stay put in. So the tent became this shelter from the storm of aesthetics! We have a very large adolescent -- repeat adolescent -- population, who more or less took it over as a clubhouse. They'd be in there, playing card games and so forth. It provided a comfort level in a gallery that I just previously had not experienced. For a month after the formal opening, Rirkrit would send menus -- faxed menus -- and every Monday, when the center's closed, another department would cook lunch in there."

The criticism of blandness - "Look, I think the guy's a genius. And I think nobody has perfected the art of social sculpture like Rirkrit. I hear the complaints, I hear 'slacker art,' and stuff like that being thrown at it, but what he does is not easy. What he does is possible only because of who he is. Somebody else -- and many have come along and tried to imitate the seeming ease of Rirkrit's methodology, and fall flat on their face. Basically, he's guileless. Which makes you feel like you're really dealing with another species. He doesn't run roughshod over anyone. The ideas don't come pouring out -- they're all very considered. And it's always different, it always takes it

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

to another level. There are still ample amounts of charm, but the work has become much more socially necessary -- gaining strength.

"In this handful of artists of Rirkrit's generation who have transformed what follows them, he is really one of the most important." The others "are all operating much more within an art world that we're both aware of. They're not challenging commodification, which Rirkrit really is. Rirkrit has a real ability to bring an amazingly disparate group of people together on one project. He's essentially very different."

His major contribution so far? "I would say, he's managed to have art and life in the same pipeline. I know that's very cliché and easy to say, but it's not so easy to do. And the thing is, there is never any hubris around it. There's a level of simplicity. He works very hard to make sure that how the work communicates is easily understandable..."

The relics becoming collectibles - "It's because the whole nature of art in our time is about commodification, and as his fame grows -- this is a capitalist society! Somebody is always going to find a way to sell something."

Rirkrit and Beuys - "It's easier for him [R] to understand the need to be flexible in the world."

"He does incredibly beautiful installations. They may appear to be very easy, but formally they are very beautiful. Maybe he's drawing a bit parallel to some kind of Edenic Bauhaus. I think certainly the project in Thailand is very much a Bauhaus for our time."

"We're in a moment in time when, how can you react to the world we live in? Art can't reach it, it really can't. It's gotta go some other place. And The Land makes a whole lot of sense for that. If you can hold on to any sense of utopia in this time, you're going to be important."

[END]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Bruce Ferguson
(5/17/05)

"He's a very dedicated and committed teacher. Our philosophy is artists teaching other artists...so we deal with a lot of high-level professional artists who have other commitments. One of my jobs is just to balance their schedules and their commitments to the students."

"During the last provost we formed a different kind of faculty line, which allows us to get two people on the same faculty line. The other person with Rirkrit is Kara Walker; she teaches one semester and he teaches the other...Both of them like teaching and are committed to it. They're not tenured. We have something called professor of professional practice, something we introduced at the School of the Arts, and now they have it in journalism and also at the School of Architecture. It allows somebody to have the same benefits as a tenured professor -- that is to say, possible housing, health care, and so forth, and to be reviewed in the same way that tenured people are reviewed. But it also means that every five years they are re-reviewed, so if we decided that, for whatever reasons, it isn't working, then they would go out and somebody else would come in. So it gives is more flexibility. It's sort of between the adjunct and the tenure system. And it allows us to develop this faculty of pretty high-powered professional artists -- someone like Mira Nahir, for example, one of the great film directors in the world. It's a pretty creative system.

"Rirkrit had been brought in as a visiting artist, and then worked as an adjunct. Both John and I felt that he really represented...the next generation of thinking about aesthetics in a significant way, and that he's obviously charismatic, and tremendously committed to teaching and to young artists. And that he could just give us a different direction than we had. And it's proven to be the case. Some faculty members teach skills that are traditional in a conservatory way, some people -- those who are involved in conceptual art -- teach on a more need-to-know basis, and some are really mentors. It's a combination of the European system and the North American system. Rirkrit represents both the mentor system and also the need-to-know system, because his own practice is that when he needs to know something he learns that skill. In that Duchampian tradition of the found object, and the person's culture rather than the object."

How he operates -- "He's a very modest person. He has a tremendous effect on everyone, obviously on the students, but he does it in his subtle, soft way. It's not ideological rigor, it's more a kind of soft influence, and he does it through the foil of a social gathering, so that people are extremely comfortable, made to feel welcome, and then the teaching goes on partly by example. He can also be very critical, but in this way that is very surprising -- it's not forceful on the surface, it's almost a peripheral force... You see the impact some time later. It's deeper and more profound than it seems.

"He and Kara are almost like recruiting tools. The fact that young artists know they're there is one of the reasons they want to come...He takes part in the recruitment, he goes

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

2

to interviews with the other faculty members. He can be very present, but then he disappears!"

"There's this group of artists who are nomadic, and they all know each other and run into each other in these exotic places. There are something like 180 biennials in the world...But at one time or another they all come to New York. And any one of them coming through, we can often have some contact with them. A huge part of our educational experience is the visual artists who come through New York City. When Rirkrit first came, as I remember, he was a visiting artist."

They have six hundred and some applicants for the 22 positions in Visual Arts dept. at Columbia. In the Greater New York show at PS1, 32 of the 150 artists came out of this program or were students in it. Dana Schutz the big success story of the moment. "The students are influenced by the faculty, but they don't become mini-versions of them, which I think is more the case in Europe."

"Dana is an artist who probably had a sense of what she wanted to be and how to do it when she came. I think we helped by providing a critical environment for her, and a whole range of ideas which she might not otherwise have met with, but in a way she was almost more influential on the other students than we were on her. She was that strong a figure. Every now and then you get those kinds of artists -- you never shift them much, but I think we gave her a secure environment for her development, probably speeded her development up, but her vision didn't change from the moment she walked in. She had this quirky sense of imagery and how to paint from the very beginning, and it just became better...and more ambitious. Her aesthetic ambition rubbed off on a number of the other painters, there's just no question about it. And her success, of course, raises the bar for the other students. It shows that the school is already a platform for being a professional, which is what we keep saying. We're a professional school, and our faculty are artists teaching other artists. Alison Elizabeth Taylor, this year, was shown in a large show, and was part of another large show in Spain..."

"Rirkrit, because he's internationally known, draws international students to us as well."

It used to be that in New York, when an artist became even remotely successful, he gave up his teaching job. Now this has changed. "It might have something to do with the relationship to Europe, because in Europe it's not only acceptable, but it's considered a responsibility of an artist to teach. Maybe that influence has made it to the East Coast."

How does Rirkrit handle the administrative responsibilities? [Much laughter]
"Fortunately because it's a large university he doesn't have to. I think Rirkrit is, at core, anti-institutional. We don't give him major administrative responsibilities."

"The arts within the university is always a situation which is somewhat fraught, but we've been very fortunate to carve out a niche within this large university which does not necessarily welcome the arts but is slowly adjusting to their importance."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

3

The Duchampian change of context is central to the work of Rirkrit others -- bringing popular culture into the gallery, etc. Rirkrit "represents that strain at its highest level." It's both/and rather than either/or. "Anything that is necessary for making a work is what they will choose. They really are promiscuous in that way. It's not a lack of commitment; it's all on a contingency basis. If Rirkrit needed to weld something, he would learn how to weld. He doesn't fetishize the process. They have much more information to choose from, and they tend to choose widely rather than narrowly."

Does this run the danger of self-indulgence? Maybe. "But the danger of narcissism in making art is always there." It's up to the faculty to point this out when it crops up. Could Rirkrit tell a student his or her work is no good? "I think he could. In fact I know he could. But he might not say it in those words. He would find a gentler way of doing it. With Rirkrit it's not an enforcing, it's an encouragement."

"Rirkrit is a charismatic figure. Not in the traditional way, but a genuine charisma. In his presence you find yourself smiling -- where does that come from?"

"There is now a healthy number of people who do post-studio practice. He represents the post-studio practice, and Kara represents the studio practice." [END SIDE A]

Students in the visual arts program have to complete 60 academic credits -- it's quite rigorous. But as always, students teach each other. There's a lot of crossover between departments -- art history, poetry, fiction writing, film-making etc. The visual arts are spread over eleven different buildings on campus; they're now talking about a new bldg in 125th Street.

"Rirkrit has been able to maintain a kind of critical distance" from his own work, which is what makes it what it is. [END INVU]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Liam Gillick
(6/13/05)

Lives part time in NYC, part time in London. Is married to Sarah Morris, film-maker. He's one of the artists who "use continental Europe as a given, as a matrix of work, without giving it a second thought, and so the big problem with being here all the time is that I would be in Europe a lot."

Collaboration -- "This is something that is absolutely crucial to a lot of people, but to put it mildly it's also been slightly misunderstood. I think a lot of it comes out because of the shift in curatorial practice. I can think of moments in the past when artists made active decisions to group...to make a point about the nature of art and being an artist. What happened is that in the early nineties this kind of shift in the curatorial starts to effect the way exhibitions become set and the way they would start to form. And artists became much more involved in the development of the projects, rather than just being asked would you do this or would do something. What happened is that some of the things which are now hazily viewed as ?? didn't start that way, they happened because people happened to be around, or happened to be ?? to each other, and projects developed through that. It's only later on that people put it together and said this is collaboration. This has happened to me in some shows that I was involved in with Rirkrit and Jorge Pardo and Philippe Parreno and so on." There was a convivial space, a place for discussion or just to hang out, e.g. "Lost Paradise" at the Kunsthalle in Vienna in 1993; Rirkrit had already set up a kind of tea room situation, "which meant that I could work on my project which involved a kind of parallel information about the group show in general. I set up my own information service about the exhibition in general. I didn't need to think about how to formalize this space, because there was already a space...to do this and that. Whether that's a collaboration, I don't know...There was a kind of parasitical relationship between people, in a friendly way. Host and parasite, as it were. I think people are taking time to be the host or the parasite..."

"Another example might be that we are making a film together, and I'm the one who's involved in the pre-production aspects of it, but we all get credit equally as co-authors of the film but in fact the people that actually made the film...It's not a question of a film directed by so-and-so -- there's a suppression of that traditional crediting. In that case I might just turn all the discussion into usable written material at a very early stage, where Rirkrit might do something at the very end. There's a lot of shifting of responsibilities. Collaboration seems to be to imply, we sit here, and describe how to make a table, and talk together about how to do that; in this case, it's as though Rirkrit is going to make a decent table, I'll set the table, and Philippe will invite people for dinner. It's a more social thing. Philippe hasn't used the term 'collaboration' very much, because in France it has a certain meaning -- a collaborator. So Philippe always talks about projects. A project is work, and people come together to get this project done."

"This is definitely a fixed group of people who came together...[for the Guggenheim show]...This is the curatorial shift, slightly different from what it would have been a few years ago. It's not that Nancy [Spector] would be suggesting however many artists should

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

2

come together and do a show. It's like setting up the conditions under which those people could have a discussion in order to think about how to make a project at the Guggenheim. I know that sounds like quibbling over details, but it's really the case. And until those people were convinced that that's what was being offered, they were reluctant to take part. This is the key. The groupings have always been about trying to set up conditions to discuss something, or to make something possible."

L
 What's shared is a working technique, a methodology, a way of approaching things -- some shared beliefs. How did that come about? "When we were growing up, we were told that it's over -- a kind of optimism, a modernist optimism that things can be better, that design and art and social space are things that can be worked with. That the work is not necessarily based on irony, in that way of post-modern irony, the ironic failure of modernism. I don't think that's at the basis of their work. Whereas when I was in art school the dominant discussion was that ironic modernism was the thing. Gary Hume is a very interesting artist, but when he was in art school he painted things that looked first like a modernist monochrome painting, but it's just a door -- it's a kind of game, like when is a door not a door? When it's a painting. If you look at some of the artists who have worked with Rirkrit, it's often very difficult to identify very clear-cut margins... There's very little resolved in the work. There's very little resolution of form and content within the work. And you also get an interest in moments that -- seem to be an applied utopia. To the question, would you be more interested in seeing a bit of a Gordon Matta-Clark house in a gallery, or in reading an old copy of Avalanche magazine about Food, the thing he was involved in -- and I think the issue would be, yes, I'm more interested in looking at the old copy of Avalanche. I think everyone realized we all shared these things.

"If you look at Rirkrit's work, there's a lot in there that seems to be coming from second-order conceptual art, which is more connected to critical theory, like Michael Asher and people like that. But it has the added part, that it's not making such a big point about the nature of art within the structure itself, in the same way that Michael Asher is. Like, there is as much interest in the museum café as in the museum itself." The discussion is not so much about what is the nature of art, and what is it to be an artist, as it is in the conditions around the production of art. "Like Jorge Pardo doing the library for Dia, rather than an artist's big show -- I think this is connected to a very specific take on being told that certain things didn't work, and not being sure about that."

Much emphasis on the social space. And not *that* connected to critical theory. Some other artists who emerged in the nineties may have been "too didactic, too dogmatic about showing you what you already know. A lot of the work that Rirkrit's done, and Jorge, and Philippe, is much more playful, it doesn't do as much telling you what you already know -- take what the dominant culture seems to do, and shown it back to the dominant culture. Like, well, no shit. I think all of us have a much more negotiated and complicated relationship to [the culture?]."

Liam went to Goldsmith's in the eighties. A school focused on conceptual art; get a good idea, and do it. "I read every copy of Artforum from 1962 to 1987. As a result, I became

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

3

quite interested in secondary things, the things that weren't discussed a lot. I was very interested in American art from the late sixties. I thought that conceptual art was as much about speeding up the dialogue as it was about dematerializing the thought... And also the great democratizing aspect of conceptual art was very interesting to me -- that you didn't have to have big craft skills, that it communicates as long as you can read, that if you told a story you could understand some things... At this point the David Salle catalog was not cool. The dematerialisation that never happened became a commodity. But the commodity thing was never a big problem for me, never the big issue. That's where I was coming from... I was interested - like Rauschenberg, I guess -- in these little gaps you could find in the culture, between things, and trying to work with them."

→ France in the late 1980s decided to spend more money on culture, and became a big meeting point for new artists. Big group shows, international. Jack Lang, the culture minister, put money into decentralizing the art budget; set up regional art centers, in Bordeaux and four other cities. Liam heard about Rirkrit in Bordeaux, but didn't meet him until the 303 show in 1993, which Jack Tilton took him to. Tilton makes it his business to know young artists. Reaction to the show: "I felt implicated. I felt like an actor, a presented party in the culture. Because I was immediately doing a scene, as people were coming in. I was sitting on a stool with Jack, having some curry, and some people who didn't want to have a curry were sort of, what are you? Are you part of the show, or an artist? So I felt implicated, but not used. I think this is an aspect that doesn't get mentioned too much, because there's so much focus on this idea of good times or conviviality and so forth. There's a little edge to the work where, if you become involved in any way, you also become implicated. You're kind of in the work... There's a tension in it. Much more than you would think, from the way the works gets talked about. It's all muddled up with how-should-we-behave stuff."

Relational Aesthetics (Nicolas Bourriaud) - He organized a show in 1996 in Bordeaux called "Traffic." The key thing about it was that everything was interrupted. He was addressing the myth of inter-action. Nicolas then went away and tried to define his position, in response to the artists's work, in a big essay called "Relational Aesthetics." This separated him from the artists, put him in the critical camp. The essay has been very successful, but "it separates itself from the work," and is not really a handbook for it. It's also "woefully misunderstood."

→ "Time, contingency, parallelness, compromise, negotiation, a kind of collaborative sensibility, and really this idea of things not being resolved. When I was in school the idea was to resolve form and content, that's what we were taught to do..."

The curators would often be in an adversarial relationship to the institution, the museum. They and the artists would be allied in trying to change things.

"What I find interesting in Rirkrit is that he very rarely presents what one might think of as the signature work -- which might be people hanging out. He's been under pressure a lot, for years, to end up being a service that puts a gloss on something that's basically boring. 'Hey, why don't you come, and you make dinner for everyone? Why don't you

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

4

re-design the way you come in and out' ... You don't know about the times he's said no. He could easily in the last ten years have done a tea room in every biennale that's been going, but he hasn't done that."

Clare Bishop's criticism of their work - "I think what she's saying is that it doesn't antagonize the bourgeoisie enough. And that good art antagonizes the bourgeoisie... Her piece is a classic academic argument, and I rather like it, but she's understood [the Bourriaud essay] as a handbook, which is not the case. The second problem, I think, is that she doesn't look closely enough at the assumptions of hierarchies in the culture that are necessary to make other work seem antagonistic or difficult. [END SIDE A]... She's setting up a kind of false situation. She's got a point, but it's based on assumptions that [don't apply?]... The dominant culture already knows it sucks. Which is why they spend so much money on advertising and PR, renaming themselves, and trying to ameliorate the situation temporarily to make things more ?? They already know it sucks. I think Clare likes art where you know where you stand, and you know who are the good guys and who are the bad guys. I think knowing where the bad guys are and the good guys are is what gets us in trouble in the first place... Damien Hirst used to say to me, 'What do you really think about things?' Because he thinks such and such. And I'd say, 'Well, I think everything's contingent.' And he'd say, 'But what do you really think?' And I'd say, 'What I really think is that it all depends,' and we never got anywhere. Now I'm having the same argument with Clare, but in a slightly more thoughtful, academic way. But if Clare had her way, we'd all know who was good and bad, but nothing would change."

In Rirkrit's work, "There's so much conversation in the work, so many confusing moments, so much collaborative things within the work about The Land, his teaching involvement, the commodity basis or not of the work, the ability to share in the culture, the generosity -- playing with all these things, perhaps it's not very easy to then fit that within a certain framework, but I think these things are political things. I don't see any difference between artists and -- you know, artists are the public, too. And there are multiple publics... Rirkrit's an internationalist, he's not interested in borders. But we love and respect national differences. Nationalism is a very complicated issue, and a very suppressed discussion here..."

So, these artists really want to bring about change? There is a utopian strain in the work? "Part of it is just to take the world as it comes, it does change. So the desire for change can just be an acknowledgement of how things are. I think Rirkrit comes from a position of, there is change, anyway." There's something complicated about them all. Rirkrit's from Thailand. Perreno is French, but born in Algeria. Gillick is British, but with Irish roots. "I think we all assume that things are going to change, so let's be part of that. I think the work is doing it, rather than being about this."

The voice of intellectual authority, which had been Central European in the sixties, became American in the seventies. He's been interested in American critical theory about the culture -- somewhat influenced here by his wife. Donald Judd "a very interesting character."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

5

Duchamp hardly ever comes up in their discussion -- maybe because he's just there. Warhol? Gillick would go to all-night showings of Warhol movies, but had no interest in what he was showing in the galleries.

The Tate - There's such a feeling that only Serota could have done that building. Getting something like that, with public money, is so difficult in England. With anyone else, it would have been an extension to the back of the old Tate building -- that would have been Tate Modern. As everyone says, the collection is a bit shaky, they could be a little more adventurous, etc. He goes there a lot. It's not the most dynamic museum in aesthetic terms, but they have a clear presence in the culture. Nick has made people feel like it's supposed to be there. The Tate has ignored the work of Gillick et al, but he says it's not possible for them to do that.

Tate Serota was very young when he started. Worked through the system, from Oxford to the Whitechapel, to the Tate, and never came across as a careerist. But he had a very clear understanding of postwar British patrician, liberal, left-wing establishment -- the people who built the welfare state.

Has he played a big part in overcoming the British distaste for modern art? Gillick thinks that distaste has been overstated. Even people who don't like it are often fascinated. "There's a thing in the culture about not liking art, but actually secretly liking it. One of the reasons is that we never had a revolution." The press is awful about it, of course, but that attitude is not widely accepted by the public.

Rirkrit's work comes from a sophisticated context, which is not a bad thing. Other art emerging now doesn't -- some German painting. Rirkrit's is not naïve.

Gillick went to the apartment show in Cologne. "I thought it was risky, leaving doors open all night. I think you can sometimes trust people, but leaving doors open to the street -- there might be some weird people hanging out there. It was unsettling, and tricky."

"It's great to walk around the gallery and have some curry, it's not so great when Jerry Saltz walks in and sees you doing it."

R's work "is not really a commodity critique, the way some people have misunderstood it. That there's nothing to buy -- that's not what the work is about. He just tries out different things. He's aware of his own history, and aware that things got signified -- he's very plugged in, at some level. Andy Stillpass has a canoe full of rotten food, and a lot of other things.

Gillick hasn't been to The Land, and probably won't go. "Everybody goes to everything, and there's a tension...I don't know that the world needs any more British people going to the East and..."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

6

Celebrity - "Rirkrit's a real star...But the art world stays diverse and multiple. He's just not in the same art world that, say, John Currin is in."

"I think a lot of his serious work is done in connection with teaching." [END TAPE]

in 1997. They suggest that while some museums people just give them - it's about
hospitality and respect, he has given a lot of Rirkrit. I met Rirkrit because my husband
(Nancy Drew) ... and he's the best artist of our generation. This was in 1997. I was
remembered from seeing a lot of Rirkrit's work, but that was the most important
moment in it.

"I realized that there was something that was not the way things, about who he was and
why he was doing what he was doing. I was under his spell, and began to understand why
with a wide range of artists could be attracted. I had no explanation - unless it was
1997. It was a piece that Rirkrit did for a group show of about 100 artists. It's a great piece
of progress, and this was a group called Godzilla - it was about 100 artists. Anyway
there were no installations, and Rirkrit's piece was a photograph that was called, which was
"Small Wasteland" from "Anna and the King of Denmark" he would be there, actually it was
only more and then, but at the opening he, for the record on the record album, and he told
me to dance..." This was the first time she showed. He was an artist, and he was
(419-419 - end of recording)

When I started at the Museum in 1995 I was through, so you'd have a project with Rirkrit -
-this was in a 1995-1996. That was the first time I did there. This was more right after
the playhouse for him he'd done in London. It was an idea, and it was about an idea until
the Museum in London had set a new program. It was the idea of having a very expensive
I've been had working with artists, because he was working there. He was just there as a
part of a department that was about teaching with it. But in what way, it was a way
to give an audience to make about the quality. He was in the line, a substance
because of Holly Anderson's piece because he got in the garden to be an active participant
and, because he was an artist, he was a participant of Rirkrit. All these is very specific
conversations. He was going to be there about the art's world, which was talking to do
with himself. You being part of it. He'd be in a 1995-1996, you don't know
where. You had a chance, but then it was about his work. It was about his
experience, he did a little about himself, and then he'd it would be about to have
a place to do his own things. He would about his art, and then he would be
the artist, and the artist of the artist of - which was about. It was about to be a
half the the thing of himself. He was going up the weekend while it was
drawing, or was he had been a lot of that that he was. I said, "What do you think?"
He looked at me, and said, "No, it was really..." (laughter)

Was Friday I know something. I don't know, I don't know, through the artist's view
of himself. He's a person that was about - he's a person that was about group
could see the point. He was not about a lot, so he was - which was to show a
Hollander aspect of this and - which was about, because he was a very good person
a lot of things. Rirkrit gave a lot of a lot of work and much more. This was very good.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Laura Hoptman
(3/22/05)

→ "There is not a school of Rirkrit. He's a kind of transparent figure, with a very omnivorous eye. He mentors a lot of artists...His enthusiasm runs from performance art to ????. The younger Thai artist who massages people and gives them -- it's about hospitality and experience, he is a pure child of Rirkrit. I met Rirkrit because my husband [Verne Dawson]...said he's the best artist of our generation. This was in 1987. I can remember him saying a lot of Rirkrit's work was not art, but that was the most important part about it."

→ "I realized that there was something that moved me very deeply, about who he was and why he was doing what he was doing. I was under his spell, and began to understand why such a wide swath of artists could be attracted. I had an epiphany -- ~~either in 1989 or 1991~~. It was a piece that Rirkrit did for a group show of Asian artists. He's a great joiner of groups, and this was a group called Godzilla -- it was Asian artist-activists. Anyway there was an exhibition, and Rirkrit's piece was a phonograph and a record, which was 'Shall WeDance' from 'Anna and the King of Siam.' He would be there, actually it was only now and then, but at the opening he put the record on the record player, and asked me to dance..." This was the first time she met him. "He was so debonair, and so polite." (419-430 - out of sequence).

When I started at the Modern in 1995 I just thought, no one's done a project with Rirkrit - this one is a no-brainer. That was the first thing I did there. This one came right after the playhouse for kids he'd done in Sweden. "It was an idea, and it remained an idea until the Museum of Modern Art put it into practice. It was the most extraordinary experience I've ever had working with an artist, because he was never there. He was just there as a sort of spectre around the work as we struggled with it. Not in a bad way, in a good way. We hired an architect to make object this a reality. He gave us the idea, a miniature version of Philip Johnson's glass house, to be put in the garden to be an extra classroom area, because as you know at the Museum of Modern Art there is very specific educational philosophy, put into place since the early sixties, which has nothing to do with hands-on. You bring your kids to MoMA, as of 1960-something, you don't make objects. You look at objects, but there's no hands-on art work. Rirkrit gently made inquiries, he did a little bit of research beforehand, and they said it would be great to have a place to do hands-on things...He recused himself from all decisions made except for one, which was the color of the material -- which was orange. It took about a year and a half for the thing to happen. As the thing was going up, the weekend before it was opening, it was the first time I'd seen him in maybe a year. I said, 'What do you think?' He looked at me, and said, 'I like it very much.'" (laughter)

Was Philip Johnson involved? Only in a very peripheral way, through the architect who consulted him. Patterson Sims was involved too. Rirkrit's idea was that school groups would use the house. The scale was enlarged a little, so teachers wouldn't have to stoop -- Hoptman approved this and many other decisions, because Rirkrit was away and gave her a lot of leeway. Rirkrit gave a list of artists to come and teach there. The kids were given

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

2

finger paints to use. "The whole education department was watching in horror, watching. It was very popular. Hundreds and hundreds of kids came -- we sneaked them in the back door, I don't know if I should say that or not. Rirkrit taught two or three classes, but we had maybe fifteen or twenty artists to agreed to come and give classes. Each artist worked with what they did. They didn't give us any budget for material -- we had crayons and pens. Anyway, it was in a lot of ways a success, but in a lot of ways it was a failure. Not a failure, but problematic. It looked like MoMA had had a little baby and put it in the center of the garden. You didn't really see the intrusion and the strangeness... The structure went up to Williams College later, and they did it with Linda Shearer. And then I think somebody privately bought the pavilion... I don't know how it started, but the kids who did drawings in the pavilion stuck their drawings up on the wall, so by the end of the exhibition the whole interior of the pavilion was covered with children's drawings."

The project was up for four months. Rirkrit, "a man who is everywhere," appeared only occasionally. "He's like a cloud, kind of an atmosphere."

[Ask Patterson Sims about this, and about precedents - Victor d'Amico?]

Rirkrit's choices are "deeply, deeply resonant. A lot of big Biennial artists, they go to some place, they think of something, and you cause it to happen. This is not at all what Rirkrit does. His choices aren't like that. He's really like a baker. He gets involved, he's not just there for five days or something. His art is very integrated into everything else that he does, it's not extraneous at it."

What is the art experience that an audience gets from a Rirkrit piece? "There's the question, isn't it? Sometimes it's crap. [laughs] Of course. I mean, particularly the visual experience can be --. Let me think about how to say this. At the beginning, it was a frisson to be able to eat in a gallery, or to lie around in a museum, or pick up an instrument at the Whitney Biennial. You were an artist, it was a kind of democratization of the process. Kids could hang their work at MoMA! In a sense that was the bottom line of what was going on in this beautiful edifice... The art experience, though, was in a sense -- if you weren't there, doing it, you don't get it. If you don't become an actor it can't be an interesting experience. ..I always admired Rirkrit's work in general because... most of it was bound to fail. Especially with the materials he was using, it was not a beautiful art experience. But I think I've revised my thinking, partly because the objects started getting more elegant. As Rirkrit's reputation grew, the budgets grew, and the understanding of the thing kind of grew, we were able to accommodate better what he was thinking. The Guggenheim show is a good example. That's a very graphically compelling thing on the wall..."

How essential is Rirkrit's presence? "I've always felt, no. He removes himself from the project almost immediately. It's not about admiring the artist, and the amount of labor he puts into this thing. It's very much not that. And this is the Buddhist element of Rirkrit -- I think Rirkrit allows you in, to collaborate in this, and also the people who are experiencing the art work. It's a big family effort, when you're talking about a Rirkrit

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

3

work. And it's very important for him to step back. With that glass house, it's very important for him to step back like a spectator and say, 'I like it very much.'

R. was always very involved with the non-profit art world. "Art in General" (?).

Elizabeth Peyton says "Gavin's gallery began when he fell in love with Rirkrit."

Rirkrit "brings everybody together." He's "kind of in a teacher mode all the time, but if Rirkrit had followers he wouldn't be that interesting. It's something else, it's not followers. A lot of people are touched by Rirkrit..."

Montien Boonma, R's teacher - Asia Society did retrospective of his work a couple of years ago, with catalog - he died young, in his forties, of cancer.

Gavin's show with the Rirkrit apartment - several other artists did their own drawings on the wall, hoping to get noticed. But it's true that nothing bad happened. You might worry that in such a situation, "someone would go in there, shoot up, and die of an overdose. But nothing terrible happened. People slept there. It was really nice. The art world is a very exclusive place, especially when you get to the heady heights of cool. And Rirkrit's work [lets people in]."

Rirkrit goes to all sorts of openings, looks at a lot of art.

"You should talk to Gavin about how you make Rirkrit's work saleable. I think what you get when you buy a Rirkrit, in my honest opinion, is a souvenir. In the purest sense of the term. You never can buy a Rirkrit experience, it's like clouds. I don't think Rirkrit takes a stand against the materiality of the art object, I think that's just the way it goes down." Also talk to his European dealers: Chantal Crousel in Paris, TK in Germany.

Rirkrit is now a tenured professor at Columbia, with health benefits and salary, etc.

"I think getting married is going to change things. Annette has two children...Rirkrit travels constantly. He's constantly on airplanes."

[END INVU]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

John Kessler
(3/31/05)

He is chairman of the visual arts division in the graduate School of the Arts. The dean of the School is Bruce Ferguson.

How did Rirkrit get the job at Columbia? "I was given the opportunity to [go out and get a superstar]. But I split it. I knew there was no way the people I wanted for the job would teach for a full year, so I split it into two, and I hired Kara [Walker] and Rirkrit. We have tenure system in this school, which is, you either get tenure or professor ~~??~~, and they're actually ~~professor ??~~ ^{the latter}. But yes, unless they do something devastatingly crazy, they've got a job for life. Rirkrit was very concerned about who the other professor is, and it's just a very good match. They're very different people, but together they're an incredible hire."

of pro-
fessional
practice.

"I was actually surprised that Rirkrit took it. This was two years ago. This was before Anette. I think he had a desire to spend thirteen weeks in one place. He's such a rolling stone, the paradigm of the contemporary artist who just needs a good carry-on bag and frequent flier miles."

Why he chose him - Met him at the 303 cooking show. Loved the work. But it was more what he represented -- very different from the academic. Wanted him to come in and challenge the academic setup. "I was trying in some ways to get him to conform to the curriculum that I had set, so it was interesting." "Rirkrit's classes are much more like -- lunch. They were about ideas. If you wanted to make stuff, you would have to get up and go, and have the self-initiative to do that. Rirkrit was not providing them with the structure or even the technical knowhow to make that thing. He could do that. He's really good about understanding what's available to him at the university, in terms of technical... What Rirkrit does in his art is what he's doing in a classroom. Which is not necessarily the case with most of us... [With Rirkrit] You learn by example. Guru is not the right word, because that turns into a power thing."

The Columbia program is very much about community, and R. fits right into that. Kessler has been chair since 1994. R. does not fit into academic life at Columbia, though. "He's more present this year than he ever has been." In past he's often communicated by fax because he was somewhere else, but this year it's different. "Rirkrit has such incredible presence, and when he's not present here we know he's present somewhere else."

His teaching methods - Not a problem. "We're a graduate school. We're not giving grades, or following an academic procedure. With some of these kids it's really sink or swim. They're really brilliant. Some of them want to make what they think is sculpture..." But he functions very well on the various committees that interview students, etc.

Both R. and Kara "are now very involved with the program. They care about its well-being, they care about the students, it's not just a job." There's a shift going on in New

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

2

York now, away from the idea that you teach art only if you can't make it as an artist. A lot of Kessler's students want to teach."

Kessler got rid of the visiting critic system, and replaced it with a system of monitors -- established artists who come in for two weeks a year (one week per semester) and work intensively with students for that period.

He thinks Rirkrit puts his whole salary into his teaching -- he takes the class to lunch, pays for it himself. They sit around a table and talk about "everything." At Columbia, "he's only known by us" in the visual arts department. When he won the Smithsonian Award (when?) they put it in the university website, also the Hugo Boss prize.

R's reputation comes from "really good work. I've never seen a bad piece by Rirkrit."
[END SIDE B]

"One of the things I'm very much aware of in Rirkrit is that he is having fun. He is having a god damn lot of fun. That is really important. And he conveys that in his teaching."

The other people there "didn't really understand when he first came. Some of my faculty don't necessarily ??? what he does."

"Art schools come and go, like Cal Arts had its moment. This is a really amazing moment for Columbia..." He took over 4-5 years ago, from Ron Jones. "The big problem at Columbia, our tuition is about a third higher than Yale. Yale of 24 and we're 34. And then you have living in New York...it's a challenge. We do more fund-raising than we probably want to, just to get money for fellowships for the students."

How is R. perceived in the art world? "Rirkrit is golden. Maybe he does represent a kind of joyousness...That presence. He's really admired. The generosity." He's belongs to the same generation as John Currin et al, but to a different club: Pierre Huyge, Philippe Perreno, et al. The generation that comes out of relational aesthetics.

R's most important pieces: "I loved that last piece on Spongebob, but it seemed like a departure, a little bit. The key chain, the wax models and so on. I think the piece that defines his greatness is his apartment in Gavin's gallery. I was there a lot...A student of Rirkrit's, who was a student of mine, too, was asked to live there, and the person didn't get paid, he had no money, but he was able to drink for free. You'd watch this kid, who was a little on the edge -- it was a reality show. You could go and watch him live. It made you very aware of yourself in there -- again, it was about presence. Just the extension of Rirkrit, and his life, and his apartment, that is my art!"

[END INVU]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Liz Linden
(3/19/05)

She met Rirkrit when she was a student at Yale. He came to lecture, with slides, but was completely disorganized about it. Dumped slides on a table, told everybody to "pick a slide you like and we'll talk about it." Slides were upside down, and most of lecture period was spent trying to sort them out. Rirkrit invited a few students to have lunch afterward, and "he ended up saying well, I think I can find you some work if you move to New York. Call me if you come." She did call, went to work for him, "and of course the work grew exponentially, so it's taken over my life. You're working full time, all the time."

"I was lucky, I got on board just in time to see his star really rise. I got in on Utopia Station at the beginning. That really brought a lot of attention to ^{his} own practice, just because it was such an unconventional show and people had such strong reactions to it. It's been visible to me, the growth of interest in what he's doing."

His other current assistants are Francesca, who is Italian, and now Tony, recently hired. Both young artists, like Liz. She travels a lot, scouting things in advance before he comes. "His studio is now on East 13th street [Annette's place]." When Liz started she worked at his apartment on East 7th, but now she works at home a lot, in Brooklyn. This won't change when he moves to Thailand -- he'll still teach half the year at Columbia, and be here as much as ever. Even when he's officially here, such as last month, he went off to Paris for his opening, then back, then to Stuttgart, then Miami, Chiang Mai on symposiums. Sometimes he just disappears and nobody knows where he is.

"The Land" project is about 20 miles from Chiang Mai, in the country. It's an open community, "anybody can come and build on it. Although he hates the word commune, and it doesn't function that way, because there aren't really permanent inhabitants, except for one or two farmers. There are no owners. But also, now he's getting married, and building a home in the city of Chiang Mai." Liz has been there. The house is next to a sort of office/foundation run by another Thai artist.

Utopia Station - The curator is Molly Nesbit, in Zurich. The impetus was the 2003 Venice Biennale. "Somehow the curators became engaged in some sort of dialogue about utopia, how relevant that term is any more. They began to think about putting together some kind of any exhibition on it, a questioning -- Molly Nesbit and Hans-Ulrich Obrist and Rirkrit. Even before the Venice exhibition happened, there was some kind of conference, with a lot of artists and creative philosophers...around a dinner that Rirkrit cooked. It began as something informal, with various artist friends of theirs, and some academics. Then, for the Biennale, they put together an exhibition, which was quite -- untraditional. They invited something like 150 artists to make posters, generally dealing with the idea of utopia. There were very few instructions...Matthew Barney made a poster, and Maurizio Cattelan...The posters were put up all over Venice, not just at the Biennale, but there were also posters at the Biennale itself. That was one component. Then, there was an actual physical space in the Arsensale, in a sort of garden

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

2

in back. It was an indoor-outdoor space. Rirkrit designed a plywood platform, with these vague rooms -- nothing very constructed, very Rirkrit. And then installed in the exhibition space were 35 to 40 pieces by that many artists. Some of them were projects, for example Michelangelo Pistoletto was working on a project about the Mediterranean basin, and the political tensions there, so for his piece he installed this mirror-table cut to look like the Mediterranean basin, with chairs, each one representing a different nation, and it became a sort of lab for discussion..." Another group got a trained chimpanzee, and the idea was that the chimpanzee would be taught to spell utopia, in a performance with her trainer..." There were also some paintings, but the exhibit was fairly chaotic. There was no cooking performance.

In such a situation, does Rirkrit act as a leader? "Rirkrit is one of these people whom other people look to for reassurance, maybe. And it's a position that he often feels uncomfortable in. At the same time, he just has that quality. He very much doesn't like being the center of attention... for him, the cooking is a sort of defense mechanism. But especially in the Utopia experience, which was so chaotic, there's no unifying message. People need somebody to point to and say, OK, this is happening because of -- and Rirkrit often becomes that person. In a way he's a sort of reticent ringleader."

Charismatic? "One thing I really love about Rirkrit, is that he doesn't say a lot. He's a very quiet soul. I went to Thailand all last summer, and it was hugely instructive to me, in terms of knowing better why he does these crazy things that he does. Charisma is really a good way of describing. But it's not this kind of bravado, American masculine-ness thing. He does have this kind of quiet confidence. As a young artist myself, trying to learn from his stuff, I always wonder at what point did this quality become so definitive of him and his work? Was there a moment when he was starting out, when he wasn't able to sit back and rely on his seemingly innate ability to make people feel comfortable? I don't know the answer to that. I think certainly at the beginning he was doing work that was more traditional, more object-oriented... a little less complex. But it must be the quality that's always been Rirkrit's."

Last winter the Utopia exhibition went to Munich. Then to Brazil. Some of the artists and curators went to the World Social Forum, in Puerto Alegre, which was a sort of alternative to the World Economic Conference. Liz went to Brazil for two weeks. They did some broadcasting over local radio and TV, gave out postcards, almost a guerrilla operation.

How is this sort of thing funded? Utopia Station had Biennale funding, and some from collectors. (She doesn't know much about this side.) Gavin has nothing to do with such projects, not interested.

The retrospective -- Liz laid out the walls in Rotterdam and in Paris, sort of designed the spaces. But didn't see either. Her big project last summer, though, was the one in Chiang Mai, which was different. Instead of showing nothing, they made "fakes" of the original installations -- an exhibition of copies. In Thailand you can get things fabricated easily and quickly, on small budget. Thai visitors wouldn't have known it was a retrospective.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Serving pad thai to Thais is different from serving to New Yorkers. "But the opening was like his other openings -- a lot of people seemed to have a lot of fun, and that's generally how he measures the strength of a piece. The reviews were not very hard-hitting...I don't know how the average person responded...I think it must be baffling." Even though there are now a lot of Thai conceptual artists, and people there are aware of him. "But their view of art is a lot more organic in Thailand."

"The nice thing about working for him is that you get to travel."

The Serpentine show will "move back into material reality." Original idea was to have Rotterdam, Paris, and Serpentine shows all open simultaneously, but that just proved unworkable.

Is there a down side to working for Rirkrit? "Sure. I don't have any time for my own work, for one thing." [Although she's in a group show now in NYC]. "It can take up all your time...He's really good to work with, though. He puts a lot of responsibility on our shoulders, which is great -- that's the best part, and an opportunity you don't get with some artists." [END SIDE A]

"He has trouble saying no. People write and say, oh, we're having a benefit for children with Aids in Africa, will you make a poster, and he'll say oh, of course, so suddenly the studio has to make a poster at the same time as we're doing the Serpentine and another project in Italy or something. Often you get many of these little projects backed up at once, because he's friends with so many people. Those are the projects he most likely turns over [to us], which is great. For example, Tony just called me yesterday -- Rirkrit had asked him the night before, to send a film to his students in Kanizawa. He has a kind of on-going relationship with students there. The class was about to be in session..." This required taking an existing film, putting in new subtitles and a new message -- a job that would take five days or more, but it had to be in Japan by Monday. "It was too late already."

→ Working with the Guggenheim - Rirkrit tends not to want to make decisions. Prefers to leave things open. This made the Guggenheim people very uncomfortable.

His wanting to "do less" -- will he be able to? "He's always saying that he wants to disappear from the work completely, which I think is the same thing. I don't think he'll ever be able to disappear. I think Rirkrit could be totally happy just disappearing...quit all the teaching, not answer his email any more, and I think he could lead a perfectly happy life. However, it's not what he'll do...As long as he's anywhere, people are going to find him. I think he'd like ever-more assistants taking care of ever-more things, until eventually he can just disappear into the stratosphere. But, it's not realistic, because of the charisma thing. No matter how many times I've taken care of things for him, people are still disappointed when I'm not him, standing there in front of the work."

His marriage a sign of pulling back? "I definitely think so. The last year -- suddenly this idea of having a house and settling down really does seem to make him very calm."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

4

Annette has two children, around twelve and thirteen, who live with her part time and part time with their father.

A master fortune-teller in Bangkok (something Rirkrit takes an interest in) told him. "You could sell coffins," meaning he could sell anything. Then he said, "You had to work very hard in this last year, but now you can work less." It's definitely a hope.

He has two Thai assistants. A studio in Bangkok, where they used to publish the magazine oVER. There's no text, just images and a CD in every issue. The assistants are named Por and Tho. The Thai assistants don't travel - they handle a lot of fabrication jobs; "they can make anything." The publishing thing may start up again, she thinks.

The assistant before Liz, who introduced her to Rirkrit, left to follow medical studies. She was there for about six months: Lee Kiang (917-399-6347).

Re the October article: "He makes such friendly work, but it's so difficult to interpret. As a result, there are all these people who are going to read things into the work."

Rirkrit a curator -- "He's never been concerned with terms."

He's not at all proprietary about his success -- takes a sort of childish pleasure in it, but as something shared. "I'd say his ego is more obvious at a dinner party than at an opening. He takes more umbrage at somebody saying this isn't very good stuff, than at somebody saying this is bad art. He takes the path of less resistance in many things..."

In his early days with Gavin, when the bar Passerby opened, Gavin had arranged that the artists would drink for free. But the bartender didn't know Rirkrit was an artist, and he was too shy to say so. So he spent his own money for months or years, until Gavin found out. At the same time, in Gavin's family of artists Rirkrit is now sort of the patriarch. Not the oldest, but his quietness and reserve is stabilizing. "The gallery always wants to know where he is, and they're always very reassured when he's in New York."

"Although sometimes he's this completely silly man, whom you have to make sure gets from point A to point B."

[END INVU]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

MOLLY NESBITT
(phone conversaton/25 May 05)

She suggests Venice catalog to help with "Utopia Station."

Also, www.e-flux.com. Scroll down to Utopia Station, and poster project, which will show 175 posters along with the Venice text. Rirkrit did the arrow, which has become synonymous with the project. He also did a poster with Emmanuel Bowerstein (?), which she said we should look at.

"I am a friend of Rirkrit's," she tells me. "So it may be hard for me to talk about him. However, to talk about his work -- a lot takes place through friendship."

She tells me that she knows Rirkrit though Gabrielle Orosco, and that the two of them were very close in the early 90s. "They watched the world together."

When I say it's hard to get a handle on his work, she says: "It's the fire in the fireplace stuff. Like the bicycle wheel...It's the zone you get into...It's the place where art lives."

"He's part of the Association of Free (or Freed) Time gang. He intersects with different groups. That zone in the early 90's, he and Gabriel. Then a little later, the zone with Maurizio and Dominique etc, and later Oliafson, they develop the dream of trying to work collectively, with a new definition of collective. Most of them are fierce readers. They do this work mostly in Europe, where we don't see it."

Nicholas tk, relational aesthetics

"Once that work got translated into English, it gets (wrong), and that gets me angry."

She tells me that Claire Bishop's piece is not informed. Errors.

She also says it's important to go to the land. "The idea of collectivity that Rirkrit assumes is not mysterious. It's (just where he's from and who he is)."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

1a

Molly Nesbitt
(6/6/05)

Utopia Station - She had extended conversations with Gabriel Oroszco, and at one point with Oroszco and Rirkrit in Mexico, about Oroszco's work and the conjunction of art and everyday life. She realized that Rirkrit was someone she wanted to work with. "I guess you could say I had an intuition about him." Rirkrit and Gabriel were very close in the early 1990s. They talked about things, and helped each other, and with other artists were part of the Aperto at the Venice Biennale in 1993. "That's when they see themselves as a group of young artists -- not doing work that looks alike, but it's proceeding from similar assumptions and propositions. That Aperto is a turning point, it's where they enter public life."

In summer of 2001, Hans Ulrich Obrist called her to say he wanted to do a book with him. She said yes instantly, without even knowing the subject. Book was for a Thames and Hudson series, in which a curator and an artist would team up to make an exhibit, which would be the book, and maybe eventually a real exhibition for which the book would become the catalog. They had thought up a list of one-word topics, from which to choose. Hans Ulrich had chosen the topic "Utopia."

First step was a Utopia seminar that Hans Ulrich gave at the Univ. of Venice, in the art school, in summer of 2001. This led to a research project, of talking to a wide range of people about utopia. Rirkrit was an obvious participant. "It's a sunny kind of word, with a lot of magnetism to it. We all use it as a catylist..."

They don't meet again until the fall -- after 9/11. Chaotic time. In January 2002 she sat down with Rirkrit, to talk about his work for an essay she was writing for Documenta. "Following the trail of what he's done is extremely difficult...I don't know half of what is going on. He's got three offices, one in Thailand, one in Berlin, and one here. And there are all these projects getting done." With most artists you can go to the studio and consult the archive and get a pretty clear idea of the work, but with Rirkrit you can't. Anyway, in January 2002 she and Rirkrit sit down to talk about utopia and other things. He talks to her in great detail about the apartment piece, very important, "not too many people writing about Rirkrit have done that, so there's a certain amount of loose talk around."

Rirkrit doesn't draw, he says. Has someone in Thailand do that for him. (Ask?) But the drawings are for sale as Rirkrit's.

Rirkrit told her that the books he always traveled with were by John Cage. "This makes enormous sense."

For the 2003 Biennale, Francesco Bonami asked Hans Ulrich to curate one of the Aperto shows in the Arsenale, and Hans Ulrich decided to make it a utopia show, and to work with Molly. Hans Ulrich also asked Rirkrit to collaborate. "Rirkrit was making 'stations,' and we were working on utopia, and so we just put it together as Utopia Station, as a sort

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

of chance operation. But when you put utopia in connection with station, something interesting happens, because you no longer have to define utopia. Which is helpful, because the term is fraught. It's something that's only good for the future, you can't quite get to it because it's too ideal. It's the best life, not just the better life. A station is a way station, like a *relais*, an inn. Rirkrit's idea of a station comes from work he's done in Thailand, where he had done projects with this magazine called VER. VER had made a broadcast situation that went out over the web. But then he took the idea of a station to the Vienna Secession show, the one with the Schindler house, which has now gone to the Guggenheim. That was considered to be a station, I think it was the first structure that was a station. Anyway, the idea was that we would invent a structure for Venice, that would allow us to invite people, and produce this condition of exchange -- which happens anyway in the work of Rirkrit. But this time it was going to be a lot of people, and they would all be artists.

"We tried to invite as many people as we could. In the end we had 65 artists, but some of those are actually groups, so there were probably more like 160 people actually making works for the station. It was put in a space where nobody had a room of their own, except for Yoko Ono, TK, and Jonas Mekas. Everybody had the opportunity to bring something medium-sized, or small..." There were many discussions, but the basic idea was Rirkrit's, to make something like station or a train station, with a platform, from which other structures would be generated. Some structures would go eventually to The Land in Thailand. One went to the garden outside the Arsenale. There was a Sonic House, for voice training. (A lot of sound in Utopia Station.) There was a long platform, against a wall, with a series of doors. One door opened onto another wall, where they put the Poster Project. Every artist was asked to make a poster, which were printed up and hung on this long wall in spring 2003, at a time when the Iraq War was building and being fought -- many were against the war. Most of the artists wrote statements, and both posters and statements were reproduced in the Biennale catalog. Also an essay on the idea of a "station." There were many other projects, such as the "Church of Fear", and lectures, and concerts. [END SIDE A]

"Rirkrit always said he didn't want to create a situation that could be summarized or captured by a picture or an image." And you can't do that with Utopia Station. "He also said the structure... is not a building, but a passage. What his situation does finally is to produce a different kind of time. You can spend time in this place, and absorb the things that come to you as you sit and look and listen... and these things that are free, which you can take away. Rirkrit designed the shopping bag, but he didn't want his name on it. His idea of the station was that you would bring something of yourself to it, and you would take something away."

There was another Utopia Station in Munich, in the fall of 2004, at the Haus der Kunst. Rirkrit's idea that something with a human scale, multiplied many times, can break a fascist state. The Utopia group is open-ended, and cross-generational. It continues to have a life; the conversation grows, but in different forms -- exhibitions, meetings, publications, videos, etc. Don't want to have a formal structure, rather a continuing experiment. In spring of 2006 there will be a block party on Ludlow Street in NYC.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Political activism -- "What would our relationship be to that? We're not a fixed group. But we keep talking politics in utopia stations, raising the questions and exchanging what we know." The World Social Forum, a "movement of movements, which meets every year at the same time as Davos, the World Economic Forum...that dynamic of exchange is not a bad description of Utopia Station. We thought we should find out more about the World Social Forum...The experiment we made was to take a study trip," she and Rirkrit, last November to Brazil, where Social Forum was meeting in Puerto Alegre. Took the posters and put them up on the street. Not a formal presence by Utopia Station; they decided they should have done more, and will in the future.

"One more point about Utopia Station. In the sixties, you had a kind of formalization of avant-garde activity that boxed artists into groups, named them too precisely, labeled them in such a way that it made it hard for artists in groups to move. You get stuck. So by the time you get to the seventies and early eighties, you don't see avant-garde formations in the old way, much at all. When you think about Utopia Station as a group activity, what kind of a group is it? Is it avant-garde? No, because we can't operate like that any more. And in any case our group is too big.

"The contemporary art market booms in the fifties, expands in the sixties...but basically the art market markets individually. So the story of contemporary art is a story of individuals. They may come together and do important [group] shows now and then, but it's mostly a story of single individuals doing something. Now it's unusual to have groups in play. This kind of star culture has grown up around Damien Hirst and Matthew Barney and others, which turns them into celebrities...I think with Utopia Station, without a lot of heavy theorizing, we just moved this thing into being, and it continues. Part of the attraction to it is it produces a kind of group situation in which you can interact and make things and work together, and get away from this culture of celebrity and the pressure of celebrity, and the pressure to make a big expensive work all the time. It allows art to be in another way, in another kind of place. It's as much a social space as anything else, that's not being organized for you by -- a dealer with a stable, or a museum with a theme show...I don't think it can get too much bigger."

"Relational aesthetics has become a kind of handle for people to try to understand the kind of work that strips away from the old prototypes...It's not possible to talk about the work very meaningfully in a group way, which relational aesthetics appears to do. When you speak of the work of Liam Gillick and Pierre Huyge and Rirkrit...it seems to be working with the forms of everyday life in a way that doesn't necessarily aestheticize them, but rather keeps them active. It allows people to work with what they already know when they look at art. You're not being initiated into a secret rite, or a cult...Many of the ideas in relational aesthetics are not brand new, but reactivating older material that someone who has been around the left will recognize and approve." The book on this, by TK, was published in France in the late 90s, and in English only last year. It was seen as a sort of master theory, and criticized as such -- a lot of fighting over critical territory, which has no effect on anything. The Claire Bishop article has factual errors which are unfortunate. Daniel Birnbaum is a more important source, knows Rirkrit well.

Nicolas Bourriaud

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

4

Rirkrit's style is to be "organizing but submerged."

Daniel Birnbaum is writing a book about Rirkrit, she thinks. He's a philosopher by training. One of the things that interests him is Rirkrit's interest in Wittgenstein, "meaning being used, meaning is use. It's one of those ideas that Rirkrit carries around with him, the way he carries around the work of John Cage. Daniel has a light touch. He can tell you more about Rirkrit in Germany, the way he worked in Germany. A lot of the collective work Rirkrit does gets going in Germany. Rirkrit could not have become the Rirkrit we know if he'd just stayed in New York..."

Gavin did a show at the ICA in London in 1989, called "Real Time." (He started out as a curator). Rirkrit is in it, and Gabriel Oroszco. Gavin's catalog essay on everyday life is useful. A radical thinker who wanted to be an artist.

[END]

Off tape: Rirkrit says "I don't like to be singled out."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Hans-Ulrich Obrist
(7/3/05 - London)

Became aware of Rirkrit in 1992. Made studio visit "in a café."

"I think all great artists I have come across have invented a way of working that makes sense for their time. Warhol's "Factory" -- he had a breakthrough in the whole idea of the studio..." Rirkrit's way of working reflects globalization, but also deals with the dangers of homogenizing that go with it. "In a certain way he has not rejected the positive side of globalization, but I think his idea of *mondialite* is basically enhancing the global balance, by resisting the homogenization."

He thinks each of the artists associated with Rirkrit has invented a different system. The difference with Rirkrit is that his system also involves a lot of students. "His teaching has played a very essential role, and he has a lot of young artists to whom he has somehow given courage, in many parts of the world. It does not have to do with media, or with articles written on him, but always with a specific effect of his being there. His presence generates something -- I think the world would be different without him."

The effect of Jack Lang's activities in the 1980s, opening culture centers around France? "That's an interesting question. It also has to do with the fact that so many American artists get discovered first in Europe. The best Paul McCarthy show I've ever seen is in ????. And now Rirkrit, who has never had a retrospective in America, is having it in London, Paris, and Rotterdam. This is something that has been going on for years..."

The shift in curatorial role - "I've never felt I was acting as an artist. I'm an organizer, I've never made art..."

The Utopia Station project - The question was how to do an exhibition without objects, an exhibition of a different kind. Rirkrit listens - he is very receptive. Hans and Molly Nesbit had been talking a lot, "and then all of a sudden, after weeks and weeks -- we were in his apartment in Berlin at the time -- he took a piece of paper and said, 'There.' He had been listening to all of us, in a very open atmosphere of students. And Rirkrit draws a few lines. I have always been amazed by that sort of unique focus he has. The drawing he made was basically that platform, a very long platform, a display feature made out of wood.

"Now for the retrospective, he came up with this idea of a script...a matrix idea." A guided tour, with actors reading the text. In Rotterdam they had loudspeakers instead of tour guides. In Paris, the show was very popular - "the most popular show we've had in that space over the last twelve months. There were mountains of reviews. The reaction was very enthusiastic, across the spectrum of actors and artists and others. There were fifteen young artists who drew on the wall. Now the space has been repainted and we are having another show there..."

R's work very involved with time, something very new in the nineties.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

2

Utopianism in R's work - and in the work of the others as well. This group doesn't have a manifesto or a confined boundary. But there is a lot of collaboration, and group solidarity. Huyge, Perreno, Douglas Gordon and others have come to London for Rirkrit's opening. A lot of exchange.

R. has invented a new kind of school. In Venice, in Berlin, in Chiang Mai. "The office of Rirkrit in Thailand is producing a whole new generation of artists, who are working with him in the magazine, on The Land..."

"At the same time he has never rejected the gallery. It's not heavy -- that's the interesting... Like Duchamp, he [travels light]. A lot of people all over the world work with him. A lot of people do everything for him, but that has to do with his native generosity -- he does so much for all these people."

"Picasso was always adding studios. With Rirkrit, it is not studios, it is situations he multiplies."

Re Clare Bishop criticism: "For me, art is about experience. And I think that Rirkrit has generated for me many extraordinary experiences. To go to the Kunstmuseum in Cologne, and see how that space was activated for 24 hours... Rirkrit is not somebody who makes art about politics, but I think he is a genuinely political artist, because he always changes the rules of the game, he changes institutions -- at the Serpentine, this is very radical."

His talk about "doing less" - R. has always been able to disconnect from the world. He will be out of communication for a while, but then you reach him again.

[END SIDE A]

Architecture - "One of the things that is fascinating is that whole idea of the maquette as a real experience. If the maquette is small, then you are outside, and it is not real. With Rirkrit, it is real. The other thing is that he has developed a possibility to make spaces experienced in a very different way. I have done exhibitions in the Serpentine, and I was extremely surprised today at how he has given a completely new perspective on that space, through his intervention." At the Haus der Kunst in Munich, where Utopia Station went after Venice, he broke the rather fascist architecture by stacking structures into a tower.

When they were doing Utopia Station in Venice, there was a very hectic last night. There was a lot of tension, because "we had so much left to do, and the Biennale opened the next day, and we knew that fifty thousand people were coming. At eight o'clock at night, Rirkrit said that we should go. Molly and me, the TK, etc. We knew that all the posters still had to be glued, that all the things had to be fixed. But we went. And the next morning it was all done. I was asking if Rirkrit had been there all night, but he said no. He got artists and students to do it all, much better than we could have done."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

“It has a lot to do with letting energy develop, and not blocking it. He’s a master at that.”

“He’s charming, without compromise.” Some artists, in order to get their visionary projects happen, will produce a lot of objects and sell them on the art market. With Rirkrit, “there are no bad objects out there by him. He’s never compromised. His ‘Less oil, more courage’ is very much a motto, in a certain way. He’s never developed his practice in an opportunistic way. There are very few artists who change art world. Like Warhol before him, I don’t think the art world would be the same place without Tiravenija. And that is true of very few artists.”

[END INVU]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Eric Parker
(6/21/05)

A painter, of paintings that contain handwritten, chartlike elements, which join together different genres. He's 36. Was in a group show at White Columns, at a time when he was going through a separation and didn't have a place to live. Was hanging out at Passerby when Rirkrit's show opened, was friendly with Elisabeth Peyton, who came to his opening at White Columns. Gavin and Rirkrit also saw the show, and asked Eric to do a big wall painting in Rirkrit's apartment at Gavin's?. "It was really hot there." It took him about three weeks to do the painting.

The bar had just opened, and a lot of artists would come and get "completely drunk." "I didn't know anybody. I was employed at the time as the guy who swept the floor at Luring Augustine Gallery. I would do that by day and then go and do my wall project, drinking beers and playing foosball with Chris Ofili and Cecily Brown." It was a big chart piece.

"His work is basically throwing a party and then leaving. I thought, wow, what a great idea."

One day he walked in to the gallery and a gay porno mag was doing a porno shoot. One guy giving another a blow job. His wall painting ended up in the magazine. Fisher-Spooner played there one night, before they became known.

"My now-wife ^{and I} got caught having sex there, by Jerry Saltz. We actually met at a bar in Williamsburg -- you could say we courted there. I didn't get paid to do the wall piece -- it was unsellable. But I had two other works on paper that Gavin sold for me, and then I got free drinks for life at Passerby." He now shows at Leo Kornig.

There were definitely drugs there - cocaine, pot, etc. "Some guy mouthed off at Chris Ofili and I sprayed him with a fire extinguisher. There was all this kind of drunk and debauchery at around two am. The wall piece started getting tagged. It deteriorated, so I quit. Toward the end everything was a bit battered. I think Ashley Bickerton was in town and did some drawings on the wall in the kitchen." People used the shower, cooked, ate there all the time. Rirkrit wasn't around much after the opening. "They had that up all summer. It was a really hot summer, and it was up for about two months."

"The thing that made it work was that people were left to their own devices, and the right people were doing the right things. It just felt right. It didn't seem pretentious...It was sincere, like Rirkrit. He's a really cool guy."

Other artists he met there - Peter Doig, Thomas Dayrle (German film-artist), Jorge Pardo. His wife's name is Brooke Parker. [END]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Elizabeth Peyton
(3/24/05)

How she met Rirkrit - at Ted ?'s birthday party. "I remember Ted saying something like, 'Oh, he's a real ladies' man.' And that really got me thinking, he doesn't seem like that at all, he seems really sweet. We ran into each other now and then, and I'd think, wow, what a great smile he has. Ted was very upset about us falling in love..." It happened just like Rirkrit said, meeting on the street and R. saying he needed to get married, and Elizabeth saying "I'll marry you." She moved into the 7th street apartment then, and they were together for almost ten years, 1990 to 1999.

Rirkrit was already established in that peer group as an important artist, having had three shows. He was about to do the group show with Gavin at 303 Gallery, "and Gavin was completely in love with Rirkrit, his work. That was a big deal to show at 303, because 303 was a really established gallery." She has no real memories of that show, except that Gavin was a really moody person.

They got married on a beautiful day, at City Hall. Party afterward at The Clocktower, then dinner at a Vietnamese restaurant.

The chicken and egg show -- "Everybody wanted to participate in our newfound freedom, that we can do anything in a gallery, including defacing it." But what made you feel that Rirkrit "was going to go all the way"? "I just felt like it had such an element of the dark side of freedom. He also allowed for the really scary side of that." Was Rirkrit aware of that possibility? "I think he was sort of resigned to it. That that was a part of it. I think he almost expected it...I think it was important, because there was a feeling of Rirkrit being 'the cute Thai guy' who came to openings. He was criticized for letting that happen, but I think his attitude of not saying no to anything was going to include a huge chunk of the world."

"It was a kind of conflict for me at the time. I was feeling, why are you doing this? Why are you cooking every night for all these people? But he was bigger than just being passive, rolling over and letting it happen. It was kind of like how he saw the world and what we should do about it...I think he was pretty firm about being part of world, bigger than the art world, and that was a part of it, too."

"You know that piece of his, 'Shall We Dance'? That's a great piece. It was a show at Artist's Space, and the theme of the show was about awareness of HIV and Aids. Rirkrit had a little phonograph, and anybody could come up to him and dance. He would talk with people about HIV if they wanted, but he'd talk about anything. It was about intimacy... On the one hand he was letting himself be taken, but on the other hand he was allowing intimacy to happen. He would go there any time he wasn't working at his art moving job, he would go and dance." Is he a good dancer? "He's OK at that, slo-mo. He was using the cute Thai guy...I think that was 1991."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

When he had his art moving job, he would do shows in his truck on weekends -- invite his friends to do shows, and park on Greene Street. He and Eric Oppenheim would also take people on tours of artist studios. This was from late 1980s to about 1995 or 1996, all the time they were married. Not his own business - the owner was a film-maker.

Elizabeth had a job. Rirkrit got a lot of grants, and "he had some stuff to sell." He got the Gordon Matta-Clark grant, a Tiffany grant, among others. He also made paintings, landscapes, and trompe l'oeil paintings in apartments. He made food paintings -- a peach painting (a square of peach-colored paint, no peaches). The left-over oatmeal from a cooking piece would all go into one container and then he'd put it out on the fire escape. "He had lots of things like that going on at home. For the longest time he'd cut his toenails and his fingernails every week, and tape them to this notebook and write down the date. It was very meditative for him, I think. And he liked saving everything."

Elizabeth once went to Thailand, for a little more than a month. Met his parents. "His dad is so much like Rirkrit, and his sister. He's got a very large extended family, a little chaotic. We'd just gotten married, and I'd never been to Asia. I think his parents knew he was an artist, but they didn't understand what that meant. I don't think they understood why he lived in New York and not with them. In Thailand, you're supposed to be taking care of your parents, so it was kind of weird for him not to there. He did build a house for them. They already had a house, but on this land in Bangkok he built them another house."

"Rirkrit is not aggressive, but he's quite persistent. He's very gentle. But at the same time he's quite fierce. He's got a lot of integrity -- it's almost brutal, I think."

When she lived with him, there were people coming and going in the apartment. "He really likes to include everybody."

The apartment show - in New York, "the apartment got really gross. People were really living in it, there was graffiti everywhere, and people were leaving their art work everywhere. It would be cleaned up every so often. And because it [the gallery] was attached to the bar, people were there much later at night than in Cologne. In Cologne it was just a destination, you'd have to know you were going there, you wouldn't just happen to be there. And people seemed more respectful of it there, maybe it seemed more like somebody's home. At the moment he made it, he was traveling a lot, and to remake his home in another space, I thought was really amazing. I also think we were starting to drift away a little bit..."

She didn't travel with him, because of her job. "That was really hard for me. I was very young, and very unsure in a lot of ways, and very dependent. But it became such a good thing, because I became very independent, and that's when I started painting a lot. I got my studio... I was really excited for him, but of course I was also -- jealous, too. The way people interact with Rirkrit, it's so godlike. They just think he's amazing, and he is, but... It was Gavin's passion for Rirkrit that led him to open the gallery." For him, or for

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

When he had his art moving job, he would do shows in his truck on weekends -- invite his friends to do shows, and park on Greene Street. He and Eric Oppenheim would also take people on tours of artist studios. This was from late 1980s to about 1995 or 1996, all the time they were married. Not his own business - the owner was a film-maker.

Elizabeth had a job. Rirkrit got a lot of grants, and "he had some stuff to sell." He got the Gordon Matta-Clark grant, a Tiffany grant, among others. He also made paintings, landscapes, and trompe l'oeil paintings in apartments. He made food paintings -- a peach painting (a square of peach-colored paint, no peaches). The left-over oatmeal from a cooking piece would all go into one container and then he'd put it out on the fire escape. "He had lots of things like that going on at home. For the longest time he'd cut his toenails and his fingernails every week, and tape them to this notebook and write down the date. It was very meditative for him, I think. And he liked saving everything."

Elizabeth once went to Thailand, for a little more than a month. Met his parents. "His dad is so much like Rirkrit, and his sister. He's got a very large extended family, a little chaotic. We'd just gotten married, and I'd never been to Asia. I think his parents knew he was an artist, but they didn't understand what that meant. I don't think they understood why he lived in New York and not with them. In Thailand, you're supposed to be taking care of your parents, so it was kind of weird for him not to there. He did build a house for them. They already had a house, but on this land in Bangkok he built them another house."

"Rirkrit is not aggressive, but he's quite persistent. He's very gentle. But at the same time he's quite fierce. He's got a lot of integrity -- it's almost brutal, I think."

When she lived with him, there were people coming and going in the apartment. "He really likes to include everybody."

The apartment show - in New York, "the apartment got really gross. People were really living in it, there was graffiti everywhere, and people were leaving their art work everywhere. It would be cleaned up every so often. And because it [the gallery] was attached to the bar, people were there much later at night than in Cologne. In Cologne it was just a destination, you'd have to know you were going there, you wouldn't just happen to be there. And people seemed more respectful of it there, maybe it seemed more like somebody's home. At the moment he made it, he was traveling a lot, and to remake his home in another space, I thought was really amazing. I also think we were starting to drift away a little bit..."

She didn't travel with him, because of her job. "That was really hard for me. I was very young, and very unsure in a lot of ways, and very dependent. But it became such a good thing, because I became very independent, and that's when I started painting a lot. I got my studio... I was really excited for him, but of course I was also -- jealous, too. The way people interact with Rirkrit, it's so godlike. They just think he's amazing, and he is, but... It was Gavin's passion for Rirkrit that led him to open the gallery." For him, or for

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

3

the work? "For both. I used to think it was really the work, but for Rirkrit, too. He seems very accessible, not judgmental, and very accepting of people."

Do his pieces depend on his presence? "You know, I think that becomes a criticism of him, that it becomes like a cult. Yeah, I think it is part dependent on him. But the work at the Guggenheim, or the apartment -- the work has a kind of melancholy ???."

Isn't it amazing that nothing really bad happened in the recreated apartment when it was in New York? "They hired a young artist-student from Chicago to live there -- I don't know if they paid him or whether it was just a free place to stay. But he was kind of looking after things at night..." People fucked in it there, but probably not in Cologne. "A lot of artists put stuff on the walls." The piece went to Liverpool, with all their furniture. Before that, in Cologne, it was Ikea furniture, not theirs. Somebody in Liverpool bought the complete piece.

rehe → What about the idea of saving leftovers from the cooking pieces and selling them? "He was always saving stuff. He'd save all his garbage for a while. I guess it's a kind of hanging on to the moment thing. I don't know if that was anything he had to decide, I think it's just naturally what he tends to do with stuff. And then he made them into sculpture, too. Quite beautiful. He always gets great pots and pans, stuff with good labels on it."

Buddhism - "He always talked about it a lot."

Why they drifted apart -- "It was the travel, and the stuff that happened because of it. I totally loved Rirkrit, I think he's great... But I felt like, now's my chance, I can't be following around after Rirkrit. A lot of personal stuff happened... It made me sad, so I kind of made myself have it end... Rirkrit's not too good at leaving people, he wants them to leave him. He's very very loyal. Gavin had to really force him to leave Lisa Spellman."

→ "I don't think Rirkrit is passive. I think he's quite willful... He's very complicated."

→ 1996 Was there a change in his thinking about the work as he became better known? "Yeah. Something did happen when he became popular. It's that thing of being misunderstood. People were knowing his work for one thing, and he thought it was another thing. With the cooking, people would call up and say I'm having an opening, would you like to be part of the show and do cooking? He was really angry about that, really upset. He went back to Thailand for a while, and he started this magazine called [oVER]. The other thing was, he wasn't making any money. People weren't buying his work, so he went back to Thailand and started this magazine. And maybe he started feeling he can be in control, he can do what he wants, he doesn't have to wait for the world to catch up to him. He can just put out in the world what he wants, and he found ways to do it. Students love working for him, so there are always a lot of people to help realize all these things."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

4

→ “He’s been in so many shows, and people had this cliché about him as this multicultural artist. They didn’t see the really human things in his art, which was bigger than cooking...” His going back to Thailand was around 1997. He started teaching more. Columbia started, and he started feeling more respect. [END SIDE A]

Rirkrit loves playing games -- any games, croquet etc. Last weekend at Orient, he fished for hours -- fly casting.

Did Rirkrit help her with her own work? “He made me feel I didn’t need anybody. That I didn’t have to be nice to anybody I didn’t want to be nice to. He’d say -- which used to make me very mad -- ‘maybe you’re just going to make your work for yourself.’ When we were first together. And I’d feel, no way. He was very supportive. And he’d say he liked this and he didn’t like that.”

Teaching - “He likes -- followers. He likes showing people things. I think he’s pretty tough, too. He doesn’t want people to waste their time.”

Connection between his work and hers? “I always think we’re both very popular -- our work is for the people. It’s related to people. Being accessible, so they can come in... You know, everybody understands eating, and music. A lot of the elements that Rirkrit deals with are like that. They start at a kind of even place that everyone can come equally to. And there can be more sophisticated readings...” How does her work get outside the art world? “I don’t know that it does. There are times when it does. People know who John Lennon is...A lot of people who don’t care about art will like somebody that I paint, and that’ll be like a way in. And there’s nothing outside of the picture that you need to know. You just see it there.”

She’s painted Rirkrit several times. One portrait hangs in his bathroom.

“For some reason it seems like he [R.] doesn’t like London, although he’s never said that.”

[END INVU]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

David Ross
(7/22/05)

Rirkrit's piece at the 1995 Whitney Biennial - "That was one of the highlights of my time at the Whitney, I'll tell you. It was just such a successful work. It did all the things that Rirkrit's work tries to do -- at least up to that point in time. Take the idea of art as social sculpture, the kind of Beuysian notion of art, and personalize it, but at the same time generalize it. So by creating Gavin's gallery space, and showing someone else's work in it -- a videotape of ??? -- and then he worked with his friend, the sculptor Danny Oaks, who handmade these beautiful electric guitars, and he bought some amplifiers and a drum set and just left them there, all set up and turned on, for anyone to come in and turn it into a model of the kind of social space that existed in the back of Gavin's gallery in the early days, where people would come and play music...It was just enormous fun. During the opening we were all jamming back there, and Lou Reed came in, picked up a guitar and started playing! It was fantastic."

"During the course of the show, bands would privately arrange amongst themselves to come together at that piece and a predetermined time, and practice/perform. Setting up this structure to create new works of art for the audience, which had no idea what was going to happen. During the course of that Biennial some really amazing, young, nameless bands played with no publicity and no hype, just showed up and used the piece. It was as selfless as Rirkrit's pieces can be, and at the same time for me it was a real signature work...In the grand tradition that Rirkrit entered into, of the work of art as a servant, an inciting servant...a teacher, someone who provides something very simple and basic."

(Ross saw his work first at Jack Tilton's on 57th street, a cooking piece. Has followed it ever since.)

He didn't hear anything about the Gavin incident at the Biennial opening. "I recall people playing that night, but I know Rirkrit's idea was quite pure in its conception...It was an enormously successful work of art. In my ten years at the Whitney, I think of Glen Seator's piece as one of the real highlights, and of Rirkrit's piece as a real highlight."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

2

No problem with the sound being too loud. "I'd say that 98% of the people who walked back there, as most people do in museums, didn't think they were allowed to touch anything. If they saw someone else playing, they figured those people had been authorized to do it. There wasn't a constant stream of people waiting to play."

Danny Oaks showed with Gavin - ask about spelling.

What is Rirkrit's main contribution? - "I think Rirkrit continues the whole tradition of post-studio art, and socially engaged art, by merging the role of teacher and artist, activist and entrepreneur, game-player and also traditional object-maker. A new hybrid position in the art world. It's more interesting than any individual work. I think he would be pleased that people like the totality of what he's done, more than any single thing."

"Craig Robbins's collection - Craig has a foundation in Miami, someone I work closely with (he's my cousin), and we decided to buy all of Rirkrit's editions, forever. In the same way that Beuys's editions work has a particular resonance...I think Rirkrit's editions are particularly resonant." Robbins bought the Rirkrit's model of the Philip Johnson house (which MoMA should have bought); installed in that house in Miami is an evolving collection of all R's multiples. Robbins commissioned Tuttle to do his first major outdoor public work, a 100-foot mosaic wall.

The criticism that R's work is too soft - "I guess there are people who feel that art should leave you with an emptier feeling. I think Rirkrit's work leads to questions -- many more questions than answers. It reconsiders what the artist's job is. A hundred and sixty years after we began asking ourselves that question, it's still not easily resolved...I think the work is deeply political, and deeply committed to a certain idea of shared humanity. Maybe that makes some people uncomfortable...I think there's something about being positive, at this moment, work that's affirmative and humane and positive, that makes some people feel, oh, come on. But is Rirkrit's work Pollyanish? I don't think so."

"This idea of serving food has been around for a long time. Rirkrit found it was a natural home for what evolved as something far more complicated than just valorizing cooking."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

3

Utopia Station - "I think it was a grand mess. I enjoyed it. I didn't enjoy that whole Venice Biennale, but I enjoyed Utopia Station more than most of it. That's like being the coolest person in Plattsburg -- damning with faint praise. There was some really good work in it...But the context was a little hard to handle, because you don't have four hours once you're there, especially if it's 95 degrees...It was anything but utopic."

Like Gabriel Oroszco in Mexico, Rirkrit is probably helping to create a whole new generation of Thai artists into "this newly globalized art world."

The Serpentine retrospective - "Well, you can't do a retrospective of Rirkrit, or of Gabriel. In each case the artist is so enormously sensitive to site, both on a physical and sociological level, that regardless of what he's brought to that show, it will be so thoroughly transformed by use that it will be essentially new work. That is the nature of Rirkrit's work, that it is situationally conditioned."

(END INVU]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Amanda Sharp (ed. Freeze)

Re early shows at Gavin Brown's - "To go into a gallery and actually sit and talk to other people because there isn't something hanging, it's an amazing shift in how you think about that kind of space..."

"Relational aesthetics -- it's just about the idea of what one chooses. That's a group of artists that...are very different from each other. Of course it's changed the kind of exhibitions that are happening or could happen in museums and galleries."

Anton Kern said he wouldn't have a gallery if it weren't for that apartment show of Rirkrit's, at Gavin Brown's.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

DANA SCHUTZ on Rirkrit
(11 May 05 at the Mark Hotel for lunch)

(What was he like as a teacher)

He would do group critiques, but he was fantastic. He would always cook. So we would have the critique and then we would come back and all talk in a very informal way.

(Where)

In the studio building, cause there was this common space.

(Would he bring a cooker)

There was a wok. At that point, we were having a lot of group critiques all the time, from everybody. The program was not really packed with stuff, which was great cause it was like trying to get everything all at once. There were so many different experiences. You'd have lectures and group critiques and you'd get to visit artist studios. At that point, I think we were kind of pooped with the group critiques, so his was really refreshing cause it was a different sort of structure.

(What was the structure)

It was just people getting together and talk. So maybe more of a social structure. Maybe social structure is not the best word, but social way of talking about work. It was more casual.

(Did he lead the conversation)

Not really. He would bring things up. But if you would choose to talk to him. But everyone at that point, they'd start talking about each other's work at that table. Because we were in the studio building, so you were already thinking about it and around the work.

(Was it a big table, where everybody would sit down and eat and talk)

Yeah. It was very casual. You would just talk. You could leave and go and look at work or come back. Someone would make the salad and then he would make usually the stir fried. It was fun. I think that topics would come up. At the end, I think some topics would come up...

There was no class. You would always have a kind of visiting critique with the person. It's still the same thing. He'd go around and visit.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

2

(And everything happened at lunch time, together)
Yeah, or it would be maybe more of a dinner. Like in the evening, we'd all sit and talk. But it was really great. I do think in the end there was kind of like a topic that would tie everything together. People would talk about what they were talking about.

(He would bring that up)
Yeah, or a student would. He's a different kind of artist, with his method of his work.

(What did you get from him)
If anything, it was just really exciting to see that there were these different types of artists and that there are so many different ways to be an artist.

(He was a revelation)
Yeah or it was just sort of interesting. And also he has a really great personality and he's really smart. And he's very open to lots of different types of art.

(Was the class small)
Yuh, maybe 10 or 12 people.

(His style of teaching -- he's known as being a great teacher)
I think maybe it was the openness. Because it wasn't prescribed. It was you would have a very open way of dealing with different ideas and different types of work. So that was really nice.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Nancy Spector
(5/23/05)

"I'd been interested in his work for a long time. I felt like I was circling around it, and I would often run into him. It was always a friendly encounter. I always wanted to bring something into the museum's collection, to find the appropriate piece that would have some presence of some scale...It didn't happen for a long time -- until we acquired the installation from the Schindler house, from the Secession exhibition last fall. We bought that work because it's an architectural entity, and platform for performance activity. Over time, he will program it for us when we show it, or if we lend it -- we have this ongoing engagement with him, which I thought was really important. I didn't want something that felt finished...a vitrine containing detritus. And at that point began an engagement that is still on-going.

"His work, I think, is getting more formal. He has this interesting engagement with architectural and form. It's coming out more in the work. There's a visual strength that he probably wasn't as concerned with initially."

"Rirkrit and I were joking the other day about all the people who now say they saw the apartment show, but probably didn't. I know I didn't. But I heard so much about it. I think hearsay, gossip, stories creating a new narrative -- a number of artists in his generation are creating a contemporary mythology. Many people he collaborates with, like Pierre Huyge. I may be working toward a show -- that's why I gravitated toward this group artists. Rirkrit, Pierre Huyge, Philippe Perreno, Dominique Gonzalez-Forster, Liam Gillick, Frederika Caplan (??), Douglas Gordon, Jorge Pardo, and Carsten Holler. All artists who have worked together at various points, sometimes in a larger group, sometimes one-on-one. They've all worked with the exhibition model -- with the notion of altering our reality through a new narrative or a new myth that emerges from what they've done. It's a kind of extra aspect of what they practice. I'm just beginning to really formulate about their work. What I invited them to do is, to function as an advisory board or a curatorial board, and be curators with me, to come up with a model for an exhibition. I'm very open-ended. We've been meeting for the past year. The only given is the space and the time -- right now it's the fall of 2007. And it's the whole Guggenheim, although that may change according to what their needs are.

"They're all really post-Matthew Barney. And I'm trying to think how to do a group show at the Guggenheim, not having done one on this scale. To me, the best part of the Matthew Barney exhibition was seeing the audience, and how young it was, and how people would come and stay the whole day. Kids would be lying on their back packs watching the video monitors. How do we bring back this young audience -- people interested in films, people interested in music. A number of these artists work with other disciplines. They collaborate with architects, with musicians...It's an exhibition that will change over time. There will be a script, and the script will call for, perhaps, other participants, perhaps younger artists or musicians or film-makers. It's like the cast will grow, but they're the directors and the scriptwriters. It was even as open-ended as, they would not do a show..."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

2

"They didn't want to make the discussion public, because they thought that might hamper." But there may be a book afterward on the whole process.

Bourriaud

What is the affinity among these artists? "In my mind, it's mostly -- initially, at the formal level -- that they've all worked together in one way or another. They've been grouped under the rubric of interactivity. The critic Nicholas Borio, who works in Paris, coined the term inter-relational art. He did the exhibition "Traffic," in 1996 ~~or 1995~~, in Bordeaux. They were all included, and there were others as well. This is not a show about categorizing or historicizing the movement. But they're all very aware they've been discussed under this term, that they create inter-relational art.

"Someone like Rirkrit, his practice is probably easier to discuss in that way, in that it does require the engagement and participation of the audience. It turns the viewer into a participant -- I suppose that's embedded in Duchamp's practice as well, that you have to come to recognizing the readymade as being an art work. That completes the circle. But I'm not interested in making a show that demonstrates that. If anything, it will be a show that opens that up to --. Rirkrit was also very involved in that Utopia Station, which was very open-ended..."

"The artists are very reticent at this point in the process, about saying the show will be about this or about that. It's more about a kind of practice, and I'm not sure yet even how to define that. Is it like a chess game, where one person makes a move and then another person makes another move. Some of them are very conscious of a game, like Pierre Huyge with the show we had at Dia, in which he brought five of them to a town in upstate New York and created a holiday, which will now be an annual event in the town - - the art work being the catalyst. I wouldn't say this is conscious with Rirkrit, but that's certainly a result of his work -- that he has a following, and whatever he does becomes spoken about and rehearsed. I've spoken at Columbia, and realized how influential he is there in terms of his orbit, and how much they've gleaned from a very quiet presence that he has. The kind of license he gives them. He really is a catalyst, in his quiet, creatively passive way."

Pierre Huyge's Dia show -- "It was a year, a year and a half ago. One result has been a film that he made there. It was a small town in upstate New York, a brand-new development. I think he thought of it as a family moving into the town, and they create a holiday in which they had a bake sale, I forget what, tables of doughnuts with these bizarre-colored frostings, and wonderful costumes with animal heads that Pierre brought. He and an architect friend are designing a community center there. I know Pierre was not interested in just making something at Dia that would be hanging from the wall, but rather something that would be an interaction or an intervention into reality. It's on-going.

"Rirkrit's project The Land -- is it an art project, is it a land reclamation project, what exactly is it? My project of inviting this group to do a show is, how when you bring this

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

3

into a museum, what happens? And they're all very resistant to any kind of codification, or making it static."

Nomadic? "I think the art world on the whole now -- artists tend to be working in different locations."

Marina Abramowitz - Nancy is doing a show with her at the Guggenheim, scheduled for October, in which she will re-do Vito Acconci's "Seedbed", Bruce Nauman's "Body Press," Gina Parnay's "Auto-Portrait," and other performance works from the late sixties and early seventies, along with a new one of hers, over a one-week period. Rirkrit was on one of the panels to discuss this show. He's a student of Marina's work, and is enough of a performance artist himself. Marina lives in NY, would be a great profile. "What a life! She's a consummate story-teller. Her stories of Joseph Beuys saving her from asphyxiation in one of her performances when she was lying in the middle of a burning story, he pulled her out -- true or not. She was born in Yugoslavia. She's been living in Amsterdam, and teaching. Her English is perfect. She's articulate, she's funny. The story of her 50th birthday party, where she learned to dance the tango -- TK was brought out naked on the trays(???), she'll tell you the story. The show may be put off until later.

"This is Rirkrit's moment, in a way. Everything has coalesced. He's moved to a much more significant place." His Hugo Boss show at Guggenheim is very well attended, and very timely, with issues of the threat to civil rights. His idea of community is "a little retro," recycling themes of the seventies. Re Guggenheim show - "He wasn't really interested in breaking the rules, so much as bringing them to the fore."

"Rirkrit told me that he was interested in doing a documentary now. About his friends in the art world, and fellow artists. I'm not sure what form it's going to take."

Olafur Eliason is not in the group of artists in her show. His best known piece is the one he did in the Turbine Hall at the Tate last year. Has to do with effects of the weather, done with very low tech. A little like James Turrell, but more playful. [END SIDE A]

With a lot of the new art, it's often hard to tell that it's a work of art. Francis Alys did a work as part of a biennial in ??, called "Faith Moves Mountains." He got a lot of volunteers to shovel enormous amounts of earth from one place to another. That sort of thing becomes a fable. This is the opposite of Matthew Barney, who makes his own elaborate myths which you can visit by seeing the films.

One problem with her show is that it's difficult to get the artists together. When she does, they spend most of the time debating about the next meeting. 2007 seems so far away, and they don't really want to be pinned down. The working title is "Anyspace-whatsoever," one word. A Deleuzian term, from his Cinema Studies, "a title to use until another one emerges. They're all getting really fond of it, because it could be anything."

"Rirkrit is a Buddhist. I think he adheres to that in both his art and his life." [END]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Rochelle Steiner
(5/19/05)

She's been curator at Serpentine for three and half years. London "very lively now in terms of contemporary art, and very international." YBA emergence was focused on British art.

"Rirkrit hasn't had any real exposure in England. He was in a group show in 1994 or 5 at the ICA, and he may have had a piece over the years at the Royal College...but there really hasn't been any focus on Rirkrit in London." Doesn't have a dealer there; his galleries are in NY, Berlin, and LA. "That seemed like a real omission, and something important to highlight."

"I did a show with him in 1995, at the Walker Art Center. This was when I first met him. It was a two-person show..." She continued her contacts with him. The Serpentine show "came about in a very Rirkrit-type way..." He was having a workshop with students in Munich, and Steiner got involved in it, and it became an occasion to explore the possibilities for something Rirkrit was becoming interested in, which was, "Can you make a retrospective of my work?...I don't think that our show is a retrospective. I think it's begging certain questions about, what would it mean to make a retrospective of somebody's work which is so ???, and how can you recreate certain ideas, especially with work that is free-standing, and can't be object-based?" The Rotterdam and the Paris shows explored this idea, and the Serpentine will do so somewhat differently, but each show has grown off the one before. "Rirkrit decided in those cases to have a play, a script written about his life and his work, as a way to remember, and bring forth the memory of his work. This is something that's always been important to him. That once the work gets past, what you are left with are the memories, and how people talk it, and how you remember your experience of it, and hearing about it...That's what the original script was about for Paris and Rotterdam. For us, now, it's taking one step further. The writing is being augmented, and it's actually going to be a radio play, rather than being acted out by docents and by actors as it was in Paris. We're going to do it as a live play, every day, in fifteen-minute increments. We're working with a radio station in London that does experimental radio. We're going to set up a broadcast space within one of his spaces at the Serpentine. The script has aspects of biography and also fictional aspects. It's a story that he's written, that's almost metaphoric about the role of the artist and the playwright and the cook and these characters, who are sort of exploring things from a different time period. There is some time-travel, some sci-fi, but all of this is a way to get at the memory, and the fictional memory -- because as you remember things you also make it up as you go along.

"That will be broadcast from the gallery." Will be heard both outside and inside the gallery. People will see the broadcast taking place, in a café setting, and people outside will hear it. (Not the case at the Guggenheim, where the broadcast is internal only.)

They're also building Rirkrit's apartment, which is also a key moment in his work. "You're invited into his space, created in our space." The apartment has been recreated

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

2

three times before -- in Cologne, at Gavin's, and in Thailand, somewhat differently each time. There will be furniture, cooking utensils, etc.

The broadcast segments will be serialized, and on the weekends all the week's sections will be broadcast together, consecutively.

Show opens July 4th, closes August 21st. Seven weeks in all. "It's not biographical -- I mean, it is and it isn't. It really is a fiction, yet the stories in it have facts about his life, woven into this fictional biography." It's probably a good thing that his collaborator dropped out, because now he'll be more directly involved.

"One thing I've learned with Rirkrit is that, whatever happens, it was sort of meant to be. Things shift, and things develop over time, and unfold. And that's the beauty of the work, that things develop in response to other things that are happening...I think it's pretty unique for someone to be as open as that, as an artist."

The fact of people using the space and participating is an important aspect of the work. "The key is that building-in the use of it."

Elusiveness? -- "I don't find him elusive...as much as somebody who has lots of things on the burner all the time." But he's not trying to evade things.

Nomadic? -- "Nomadic implies that you don't have a home base. I think Rirkrit...has multiple home bases. I don't think of him as nomadic, so much as someone who's able to operate simultaneously in many different places and many different ways." NY, Berlin, and Thailand. [END SIDE A]

In the nineties, the art world was very focused on biennials. Now, it's focused on art fairs. This has less to do with R's work than with the time. We're in a more market-driven art world now. The mid-to-late nineties, when the market was weaker, was a good time for artists like Rirkrit to develop. More openness and generosity. Now, he continues to do what he does, without thinking about the market.

R's work comes out of himself -- it's "fundamentally about bringing people together. There are very personal layers in the work, and there are art historical layers, and theoretical layers and social layers, but they all interweave, which is ultimately why I think the work is so strong."

The Serpentine -- very open. In the middle of the park. People come in who have no idea what they're seeing. Very well suited to R's work.

"For a long time, he would say, 'I'm a supporting actor in this endeavor.' What I see with Rirkrit is that he sets things in motion, he's a catalyst...Once it gets set in motion, then it takes off. The sense of unfolding is very important. Because his work takes place over time. Not just the time of the exhibition itself, but the time after, when you remember it. That is the continuation of the unfolding of the work."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

3

"One of the materials he used to list in his work was 'lots of people.' He'd started to realize that the work was not just about that thing on the pedestal." The cooking came to include eating. "He talks about that moment when he decided to step on the Carl Andre. The moment you need to go over the line. I think that's at the heart of the work."

"There's always another side to the work. There's the side that you see, and the side that you realize later." He was in a group show at LAMOCA in late 1990s or 2000 called "The Public Offering." They wanted him to cook. He didn't want to cook on command. He made a piece in which you couldn't see him cooking, so the performance element was eliminated. Ask Rirkrit about this. He doesn't always do what is expected of him.

In the party tonight at the Cohens's, where one of his early cooking pieces is being re-activated (a dumpling piece which they own), the guests will become part of the work.

The day after the opening in London, Rirkrit and ^{Liam Gillick}~~Leon H.~~ are having a public conversation.

Rirkrit's "ever-widening circle of influence." It's nothing calculated, just his focus on bringing people together, communicating, getting people involved. The new interest in broadcasting -- at the Guggenheim, at the Serpentine -- is a natural development of this.

Time element - the work is in the present, and you have to experience it that way, in person. But there is also the past of the work, which has to do with your memory of it, and other people's memory of it. This comes into his idea about a retrospective, that the work is not going to be the same -- it changes, we change, our memory of it changes... Each time a work is re-created, it changes.

Catalog for Serpentine show will include the radio script, and an essay by Rochelle.

She went to the apartment show in Cologne, and also at Gavin's. People really used the apartment in both places; it took on a life of its own.

* "I always thought Rirkrit's work grows out of New York in the early nineties. With references to things that went on here in the sixties and seventies. I think he's very conscious of a lot of things that happened here, and the transmission of art into the public space in the nineties. He's witnessed all these things going on around him. I really associate his work with New York, but with a very strong pull from another culture, which is his Thai background, and the experience of his grandmother cooking, and all of these very personal references. I see it as a fusion of these things. The art world in New York in the early nineties was going through a real transformation... The shift happened, and this thing that emerged was aware of all these other layers of history. It can't be seen as only New York, because he comes from a completely different background."

"He opened up a lot of terrain. He crystallized a lot of ideas that were floating around, and that allowed for a real opening up of the possibilities of what can be made. You

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

4

might want to talk with Lawrence Weiner -- they're friendly. Their work is radically different, but [for both of them] art is about relationships. There's some kind of affinity."

"Rirkrit's work is not about a specific moment -- it's very additive, in time." [END]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

Ann Temkin
(3/21/05)

John Ravenal, now at Virginia Museum, supervised the Phila. Museum project with Rirkrit. Ann had seen and admired his work at Gavin Brown's. "Rirkrit's work appealed on the basis that it was not about making some object that would be for sale, but about engaging people and engaging institutions, and in some fashion redefining art."

What was on view at Phila.? "I remember Rirkrit saying that he would like to create for the two Thai art students his ideal trip cross-country U.S. trip, a combination of places that were really your typical American tourist destinations, with this funny combination... We had it set up as a counter, with a computer terminal and bulletin board -- like an education center. We posted all their postcards and letters, and a big map with pins to show where they had gotten that day. As always with Rirkrit, it was that not entirely clear place between absolutely sincere and -- not quite pulling your leg, but, you know, performance."

How does something like this become, for the viewer, an art experience? "Right. That project was not particularly heavy on that end of the spectrum. Although ultimately, I guess the van became an art object. I think it was sold... [Wexner Center in Columbus?] He would probably see the art experience as stronger for the people they encountered along the way, rather than the people who were in the museum. I would say that was probably the least strong element of the whole thing."

So, the art experience with Rirkrit requires his presence? "And that's one of the tricks, or mysteries. He, I believe, thinks not. For him, it's just as important what he set into motion. An easy example, at the Carnegie International, when he set up the house, cooking Thai food, which was very early, like ten years ago, at the opening he was the one cooking, but throughout the several months of the International it was the museum docents or volunteers cooking. And for him that was just as good. It's a situation that is somewhat analogous to Joseph Beuys, what Beuys set up. And certainly his social sculpture has to be cited as one of the precedents for Rirkrit's entire oeuvre. That concept of sculpting social experience rather than sculpting objects. But the paradox that accompanied Beuys throughout his whole career, that on the one hand his motto was 'everyone is an artist,' and what he wanted was this society-wide involvement with what he was doing, and on the other hand that so hinged on his personal charisma. With Rirkrit, not to compare his style in any way to Beuys's, but certainly you can't extricate him from equation. There is still the myth of the artist as individual, if not quite genius, then figure, at the heart of it, no matter how democratic, no matter how collaborative. It's a tightrope, in a way."

Rirkrit doesn't want to be an artist-shaman, "and that makes sense in terms of an Asian aesthetic, as well. And maybe it's what we as a western audience are turning him into... He's certainly not someone cultivating..."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

→ Selling the garbage from cooking pieces - a negation? "It's not pure, you know. Not a pure situation. He could have decided, I guess, to utterly separate himself from the market situation, and somehow manage. On the other hand, he doesn't necessarily want to live like a monk. Here are these artists making millions of dollars, in his own generation -- who are we to say Rirkrit, you should --. But there is a contradiction, and one could either live with the contradiction, and say this is all part of the story, or you could, as a critic, use that contradiction as a way to fault his work, or even discredit him as a strong artist."

→ "It's definitely a strain in modern art that he's operating in. If you think about how east and west are meeting, and all of that, he is one of the great examples of an artist who is very comfortably situating himself...in an international system, in a genuine way."

→ "I don't know if I would say his work is Duchampian...But he's working in the realm made possible by Duchamp."

"He certainly makes what might be termed aesthetic choices, but he's not in the least concerned that the materials he's using are handmade."

The movement of peripatetic, nomadic art and artists is already institutionalized -- has been going strong since early 1990s. Certain curators have been part of it, the best known being Hans-Ulrich Obrist. The artists include Mauricio Cattelan, Gabriel Orozco, Matthew Barney, Olafur Eliasson. No women? The market here "is not so much for the object as for the cultural event." "The Gates" could also be part of it. Documenta attracts thousands of non-Germans. Maybe ROCI too.

[END INVU]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

JOAN YOUNG on Rirkrit
(24 Mar 05/at Mark Hotel)

I first met Rirkrit -- it was in October, just this past year. He had been nominated for the prize and he'd contributed to the publication...with artist projects for each artist...(She tells me it's in place of doing an exhibition of the short-listed artists, they now do a publication that includes artists' projects so they could each be represented.)...

We never invite the public to vote. It's just the jury who selects the winner and selects the short-list. There's six people. Three are outside curators or museum directors or critics...Within the Guggenheim, Tom Krens is always a juror, and then two curators from the Guggenheim who change from prize to prize. It's rotating. So myself and Susan Cross...

(Was it clear to you that it was going to be Rirkrit)
Yes. We did the short list from about 50 artists. Each juror nominates up to ten. We determined the short list back in January of 2004. Then we whittled down to six artists. In this case it was five artists and one collaborative pair, so seven all together. We really try not to at that point determine who the winner is from the beginning. But once we met again in October, I think Rirkrit really stood out from the crowd. Esp all the activity in the last couple of years. Certainly he has been a strong presence in the art world for ten years. And it was interesting though because Nancy and I were discussing whether his name had ever come up. I don't think he had ever been nominated for the Hugo Boss prize before, which was really something unusual. And then this year, his name came up and it's just that he seems to have had so much impact now. And now it seems to where it's really coming through with all his activities with the Utopia Station and the retrospectives -- that it just seemed to be the moment for him. And I guess some people might have thought it was the predictable choice, but it was also one that couldn't be denied either. And it was really time.

(Did you have any idea of what he was going to do)
No. The winners -- either they can show existing work or create new work, and I knew he had so many projects going on. He was so busy. I think we were surprised that he

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

2

decided to do a piece. So we first learned about that in November, and he had first mentioned -- just mentioned it as this low-power television station and referred to the project he had done in Italy this summer that's related. It started off with discussions as -- and this was all via e-mail or channel 2-S through Francesca and Liz because, of course, Rirkrit is always in Paris or Rome or Berlin. (laugh) Impossible to find. So at the same time, they were trying to figure out what he was doing at the same time we were. But at first it was the idea that it was more of an open. One aspect of it was a platform that other people could show their work. There'd be other students, public, whoever. But then as we began to discuss some of the issues the whole project raised for the museum, such as the legality of it, then I thought how it was really interesting how he then addressed that aspect.

(How did he)

First of all, the text was the first thing that I knew about. That they were starting to collect all this research on FCC regulations and develop this text for the walls. This wall paper he wanted to surround it. And then when he proposed placing the transmitter in this glass case, because at first the transmitter was going to be more out in the public and approachable, and it was actually going to possibly be more interactive. People could put their own videos into the source and stuff to play.

(What were the factors in his winning the Hugo Boss prize) There's a jury statement that we have from the press release when it was announced...The factors were -- well, the requisites for the Hugo Boss prize is that it go to an artist who has really made some sort of great impact in the contemporary art world. And one that you can see has influenced younger artists and just has continued reverberations. And certainly with his career. So that idea of the inclusion of the visitor and the viewer in his art work, that participatory elements. Also following in the steps of Duchamp of bringing in not just familiar objects into the museum, but familiar activities and practices that you wouldn't necessarily expect.

(Like broadcasting)

Like eating, like broadcasting, and playing music. But then also his project with Utopia Stations, which was also such a collaborative project, but on a much larger scale.

(Did you think he might do cooking)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

3

I think I had known that he sort of wanted to get away from cooking (laugh) at this point. He wants not to be known always as the artist who cooks. But that was the first question everyone asked. "Is he going to cook?" (laugh)...So while I think this installation for the Hugo Boss Prize perhaps doesn't have as many of the expected interactive elements with visitors, it's still engaged the institution in the process...which all of his projects really do, because they often challenge the institution in terms of figuring out how to deal with cooking and other activities. And another criteria too that we didn't mention was the land, so it's really how a number of his projects really become much broader in scale, but still always with that same very generous kind of philosophy behind it.

(What was it like to work with him on this project? Any details)
Well...

(How is he different to work with than other artists you've worked with)
Trying to always determine where he is. (laugh) But it wasn't really so necessary because it's just interesting that the level to which a number of artists -- such as Matthew Barney -- really are involved with every detail.

(Did you work with Matthew Barney)
Yes. I know you spoke with Nancy. She sends her best. But with Rirkrit, it's very interesting because I think it's more that he develops the concept and the idea, but then sets it out for others to contribute to and help the way that we sort of help see through. It's very open to discussion in terms of how the institution responded to it, in terms of our concerns about FCC regulations and such. So that was very interesting because I think the way that it actually turned out to be something quite different from the original, the first ideas that he had mentioned.

(Is he happy to leave the detail work to other people)
He certainly reviews everything and has his input and has his very strong ideas that then other people respond to, and he's very happy to include that. He's very inclusive that way. To include that sort of dialogue, collaboration, like all of his works are so much about instigating dialogue in the same way. Somehow it wasn't so much on a public level, but behind the scenes.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

4

(In the installation, and with you)
Yuh.

(So you had probably even a larger involvement with the installation and making decisions)
Perhaps, but it was certainly on a different level than your curatorial level. It wasn't about placing art works. It was about more trying to negotiate between him and the institution.

(Were there any problems)
Not in the end, but it stirred up a lot of dialogue and kind of debating about an analysis within our legal dept, about what we could safely do without violating any FCC regulations, and how far -- it's always something that goes on with this idea of the educational elements of art work and the fair use laws about interpreting the copyright if you can argue that there's an educational component to it, then you are allowed to do certain things. So I spoke with a number of other museum -- I was trying to research this to see if there was any precedent.

(Were there)
Not that I could find. There were some museums who had done some workshops with radio or done some radio broadcasting, but it's certainly restricting, there seem to be a bit more leeway in terms of radio than in television.

(Because of the visual)
Yuh, because the visual maybe I think requires a different part of the bandwidth, one that's more highly regulated. I don't know if it requires more barrier (?) on it to transmit images. I also spoke with people I knew who did have lower power television stations. They were licensed to do so, but they were very familiar with the policies too. So I had tried to track down other institutions and I think finally I tracked down that the San Francisco Art Institute had done a project with an artist, but a component was a pirate radio station. And they though said that they eventually shut it down because when they realized -- I think someone from outside raised the fact that it was not a legal. They weren't made to shut it down, I think they made the decision that they couldn't take the risk.

(Has there been any question about the legality of this, or is it so carefully done that there's no problem)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

5

Carefully done. We actually spoke with -- a former intern in our legal dept now works for a telecommunications lawyer. So we spoke with him, and he ended up speaking to the FCC and finding out how -- we were hesitant to do that because we didn't want to raise any red flags, but he found someone at the FCC who happened to be very sympathetic to art. (laugh) And they gave him very clear instructions about if you transmit on this one frequency and don't amplify your antennas to go outside of the museum building that we'd be fine. So we are in compliance with the FCC. (laugh) But our legal dept did ask that we explicitly state that, too. And as did Rirkrit too. That was one element of the wallpaper and his text on the FCC regulations history. The regulation was to include a statement from the museum about how we asked him to restrict it...It would only broadcast within a very small area, is the idea. But the transmission is not very clear. It's not a really strong transmitter. And that is because of the transmitter and also because of the antennas that are being used. He does, though, offer that information. That information is included in the text and has those references to websites with information about how to build your own station, and it does talk about an amplifier that if someone took that information home, built their own station, they couldn't possibly amplify or project or transmit farther...

(The idea is that everybody could be doing this. Is there anything personal in working with him...)
 We spent very little time with him. In this instance, he worked on the drawings and reviewed those, reviewed the text. But I think because of his travel schedule and also because of the people he's working with fabricators in Berlin, they engineered the rooms, the spaces. And built the transmitter, through discussions with him, though. But so much of it was developed via e-mails and telephone calls and such. So we didn't spend so much time. We had a couple of meetings where we reviewed some of the details and really tried to understand what it was. And then he came at one point to the museum a few days after we had begun the installation, put up the wallpaper and such. I think some photographs were being sent back to him via his studio. But it was really interesting, that experience of the collaborative nature of the work. It's like all of his other projects too, in that he sets up these spaces and situations, but then leaves it to others to use and kind of complete and fill. So again that idea where he set up the concept, but left it very open for others to input.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

6

(Do you see any connection with Rirkrit and Matthew Barney)
Matthew in the same way has built a team of people who really contribute, but that's sort of in the same way. But I think Rirkrit is even possibly more open in the way that...

(She tells me that his assistants have been working with him long enough to put themselves in his place and say, "What would Rirkrit do.")

(What was your meal the night before the Guggenheim opening)

It was everyone who had been involved with the installation, as a thank you. (It was at the 13th Street place, with cooking on the table top) They had Liz and Tony helping prepare the food, with Annette. And the rest of us were treated like guests. We were welcome to participate...He has so much going on but is really able to focus on each individual. He's so dedicated to his students and what is asked of him at Columbia...His intervention of the museum. The architectural intervention of Buren's and Rirkrit's more process policy...

(His is not tangible)
But constantly there.

(She saw his apt at Gavin's -- that was the first thing she saw) His work is not isolated objects. To actually experience the space of the activity and the people there and everyone's response...The detritus isn't sold anymore. He doesn't produce works from that. What he does instead is produce these really beautiful, finely crafted spaces that are for activity. The Museum just acquired "Untitled 2002, He Promised," which is based on Schindler's studio. We got it last summer. Nancy Spector had been in conversation with Gavin for quite some time, before Rirkrit's nomination about whether there was any work that we could acquire of Rirkrit's. Really wanting to include that into the collection. That one was so beautiful, but also one that was more institution friendly. But there is the idea, now that we have that work -- Nancy could certainly speak more to it, some of the reasons behind it. But how it will be programmed. We still want Rirkrit's involvement. I don't know that he necessarily feels that he needs to be involved. We exhibited it for a short time last fall in Sept at the former ACE gallery...And we developed programming for that. That was the first time I worked with him. At that point I began to understand how he -- he was happy to have us come up with the ideas for

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

7

the programming and do what we wanted to do. But of course we wanted it to be in the spirit of his work, so we had some back and forth. We had proposals and then he responded to that.

(What did you end up doing)

We decided to do it thematically, so one day we focused on the body of the formats, and we had set up monitors and we showed videos of performance art pieces. Maria Abramovich, Ana Mendieta, and then invited a Thai masseuse and a yoga instructor and a pilates instructor. Because we had this enormous space so we could spread out. Then another day was focused more on architecture design and we did that with the help of the Storefront for Art and Architecture provided videos to show and arranged a panel discussion amongst architecture magazines. And then there was the night of the concert that Gavin and Rirkrit put together. It was this all-night -- it started at 6 or 7 and went until 4 in the morning, I think. A bunch of young bands. It was only about five days it was up...

We're talking about the relics or the detritus -- there's always the interesting issue of how the works translate to new venues in different times, different places. And the way he's done the retrospective without any physical objects, part of that because it's really not the physical object that's the most important aspect of it. It's really the experience and what happens, and everything that can't really be documented that you don't have physically, that's so important...I think he has that hope that those works will still live on.

(Through the stories)

Through the stories and now with a work like Schindler House, that if we re-install that, it'll carry with it certain histories through story, certain oral histories. But then also the various dings and scratches and relics of the last installation, which he wants. We did have that, at least, discussion with him about whether this is not to be kept pristine. It's a space where people are supposed to use it, so there should be that evidence there. The floors are chrome plated, so originally they were I'm sure pristine. And of course they got scratched by people walking through them. But then also I was thinking it's so interesting how they do translate to different places and locations, going along with his nomadic lifestyle, the way that he tries to always welcomes and embraces the local context and people to bring their own -- that there is

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	II. B. 68

8

something global behind these pieces and that they can welcome the local wherever they are. And that idea that that television station that he first did in Italy and bringing that to NY, it's been transformed. It's not the same work but it really responds to the specific context of the U.S. and whether if this piece would go to Europe, if he'll address some of the same sort of issues in those specific places.

(Does the Guggenheim own this piece)

No. We've contributed to the cost of fabricating...but we have an option to buy. I don't know what's going to happen, but we certainly think it's a great piece.

(She tells me that Gavin said there's a body of work that's available. We should check that out)

But it is difficult work to own...Recently I saw that the MoMA piece Playtime is in the collection of Craig Robbins or it's in Miami in some collection. It was nice to see that installed. Of course, that was interesting because they had sealed off the space and it now contained some other works of Rirkrit's too. So it wasn't this participatory space any more. An activity space. So again, it's become like the relic. (laugh)

(You can't get away from it)

Hopefully, with the Schindler House piece -- I suppose we could surround it with stanchions -- but we'll never do that. We want to keep the spirit of it.