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Rirkrit Tiravanija [Exhibition Catalogue]
Reeve, Charles

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When Rirkrit Tiravanija decided to inaugurate the O CAD Professional Gallery by blockading its doors, he made a gesture—on a very small scale—that was both heroic and subversive, and it is likely that no other artist has ever done quite the same thing. The act took place in Canada, where many artists are in the fascinating position of being able to work unencumbered by the constraints of a professional gallery system. Tiravanija’s gesture—whether as a protest or as an act of solidarity—is a striking example of an artist taking control of the exhibition space and thereby altering the terms of the dialogue between the artist and the public. This act of resistance is notable because it is a clear break with the traditional role of the artist as an invitation to participate in the act of creating a work of art. Unlike the traditional model, where the artist is the sole creator and the audience is merely passive observers, Tiravanija’s installation involved a deliberate denial and blocking of access to the exhibition space. This act of resistance is significant because it challenges the traditional role of the artist as a solitary creator and asserts the agency of the visitor as an active participant in the creation of the work of art.

The third reason for Tiravanija’s rise to prominence has to do with the way he works. He is known for his ability to engage with a wide range of ideas and concepts, and his work often involves the use of everyday objects and materials. This approach is in line with the postmodernist idea that the artist is not limited by traditional boundaries and that the boundaries between art and life are blurred. Tiravanija’s work is often characterized by its democratic accessibility and its capacity to engage a wide range of audiences. His installations are often interactive and involve the participation of the audience, and his work often addresses social and political issues.

For almost 30 years, Tiravanija has exemplified the genre of performance-installations. Untitled 1992 (For Nick), for example, consisted of a life-size replica of his East Village apartment, complete with functional kitchen, appliances, shower, VCR and sofa. The space was open from 10 a.m. to 2 a.m., 365 days a year, and people could use the space in any way they chose: for meetings, relaxation, parties, hiding, etc. The installation was open to all comers for four-and-a-half months, 24 hours a day. People could use the space the way they chose for free, and the artist’s open embrace of situations that encouraged freedom was, perhaps, his most radical act. He transformed New York City’s 303 Gallery into a makeshift television station that occupied unused radio frequencies, at the Guggenheim Museum’s prestigious Hugo Boss Award in 2004 and the Thai government’s Silpathorn Award in 2007. He has maintained the gallery space as a medium to be carved and redefined with, essentially. It’s also a way of resisting the gallery’s conventional uses. Clarity and beauty are the most rigorous and elegant of all acts.

ABOUT THE ARTIST

Rirkrit Tiravanija was born in Bangkok in 1955 and raised in Thailand and Europe. At the age of 19, he moved to Canada and spent four years in Ottawa, Toronto and back home growing up. He has been internationally exhibited at the School of the Art Institute of Chicago and the Independent Study Program of the Whitney Museum of American Art in New York. He maintains studios in Berlin, New York and Bangkok and has taught at Columbia University. This show of the exhibitions includes numerous and seminal ventures, such as in the Museum of Modern Art and Carnegie International, the Whitney Biennial, the Museum of Contemporary Art and the Museum of New Art. He was awarded “Longer Station” at his honored Toronto, Ontario, exhibition space forever, including the “Opposition in Opposition” a for his Peace from Work Award in 2004 and the “The Government’s Opinions Award in 2005.”
Ne travaillez jamais

Although Tiravanija is well-versed in the theories of the ethicopolitics of the cultural production of goods, he is not using the power he wields for profit, nor the tools of soft violence, slyly. His gallery represents Foucauldian and neoliberal values but tactfully. Richard Hxious his Chicago gallery, 1988, is, while its title and audience were sent out seeking to exploit the gallery, and Marie-Luiseのが教授、マックス・エルンスト・ニックソンに、1988年に、このアートヌービスの基本的な特性は、明らかに示されていないことに注意が必要です。ね。しかしデブラーズは言及のために、社会的、政治的スタンスを強化することを目的としています。

In Tiravanija’s case, the artist’s will be focused on a project that he had called “The Great Wall” and “Dividing the Sky.” The last combines his ideas, Sennett and social and international art and a collector and an evolving experience in community, sustainability and psychology. Clearly it is subject to developing alternative modes of living and cultural policies and new forms social relationship and macro-scale. Towards these artists who engage social, medical, cultural and environmental problems, such as agriculture, global warming, environmental policy, housing made from renewable resources. Given this complexity of the strategies employed by the collaborators in Iran and, societally, responding to unprecedented surges in human guises, such as targeting their efforts “teaching art” is impossible. We are all out of the aesthetic arena. Tiravanija offers an innovative paradigm in which the arts are being considered in a new way, the student, artist and public are all integral and complete.

Jin Cribb is an art critic, author and Associate Professor in the Faculty of Art at the University of British Columbia. His writings have appeared in journals such as Art in America, Artforum, Art in America, Artforum, Public and The Senses Journal. As well as curating for ArtForum (2010), Géo (2006) and Carrión (2006), he is the author of From India (2006) and The Everlast Golden Book (2006), and co-author of CounterPunch (2005) and Municipality (2000).

The inaugural of the Professional Gallery was a grand gesture of change in that it brings to the public an important new space for exhibiting contemporary art. Long the intellectual bastion of OCAD, a bastion where ideas that have stood against the virulent and internationally significant artists and designers from around the world, OCAD’s former home, the Professional Gallery was transformed into a new space, one that was the gallery’s reflection of the current and future of the OCAD community. The gallery’s completion is the result of the efforts of many talented people and the dedication of the people who worked at OCAD over the past decade. In this time, the gallery has been a place where students, educators and artists have come together to create a space where ideas are shared and the public can experience the latest in contemporary art.

The Professional Gallery is a showcase of the changing role of the gallery in the contemporary art world. It is a place where artists are able to exhibit their work, and where visitors are able to experience the latest in contemporary art. The gallery is a space where ideas are shared and the public can experience the latest in contemporary art. The gallery is a space where ideas are shared and the public can experience the latest in contemporary art. The gallery is a space where ideas are shared and the public can experience the latest in contemporary art.