



presse@mudam.lu
www.mudam.lu

Tel + 352 45 37 85 1
Fax + 352 45 37 85 400

3, Park Dräi Eechelen
L-1499 Luxembourg

Mudam Luxembourg
Musée d'Art Moderne
Grand-Duc Jean

PRESS KIT

**DAMAGE CONTROL
ART AND DESTRUCTION SINCE 1950**

12/07/2014 - 12/10/2014

PRESS RELEASE

DAMAGE CONTROL

ART AND DESTRUCTION SINCE 1950

Exhibition from 12 July to 12 October 2014

Press view: Thursday 10 July 2014 at 10 am

Destruction has played a wide range of roles in contemporary art - as rebellion or protest, as spectacle and release, or as an essential component of re-creation and restoration. *Damage Control: Art and Destruction Since 1950*, on view at Mudam Luxembourg from July 12 through October 12, 2014, offers an overview, if by no means an exhaustive study, of this central element in contemporary culture. Featuring approximately 90 works by nearly 40 international artists, and including painting, sculpture, drawing, printmaking, photography, film, video, installation and performance, the exhibition presents many of the myriad ways in which artists have considered and invoked destruction in their process.

While destruction as a theme can be traced throughout art history, from the early atomic age it has become a pervasive cultural element. In the immediate post-World War II years, to invoke destruction in art was to evoke the war itself: the awful devastation of battle, the firebombing of entire cities, the dropping of the atomic bombs on Japan, and, of course, the Holocaust. Art seemed powerless in the face of that terrible history. But by the early 1950s, with the escalation of the arms race and the prospect of nuclear annihilation, the theme of destruction in art took on a new energy and meaning.

In the decades since, destruction has persisted as an essential component of artistic expression. *Damage Control: Art and Destruction Since 1950* offers an overview of this prevalent motif. Many of the earlier works in the exhibition directly record nuclear bombs or their aftermath, or use such documentation as a starting point for broader commentary. The use of found film, television, and photography as a source expanded more widely in the 1960s as the importance of media coverage of disasters on a cataclysmic or everyday scale increased.

Other artists adopted more conceptual or symbolic approaches to address the potential for destruction in the world or as a reaction to social conventions. Destruction has also been employed as a means of questioning art institutions or challenging the very meaning of art itself. In many of the artworks on view, regardless of time period, medium, or intent, the desire to control destruction or to emphasize the integral relationship between construction and destruction is central.

But whether as rebellion or protest, as spectacle and release, or as an important facet of re-creation and restoration, it is apparent that for generations of artists internationally, destruction has served as an essential means of considering and commenting upon a host of the most pressing artistic, cultural, and social issues of our time.

Under the Patronage of the Embassy of the United States in Luxembourg

Damage Control: Art and Destruction Since 1950 is organized by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, in association with Mudam Luxembourg and Universalmuseum Joanneum/Kunsthhaus Graz.

The international tour of *Damage Control: Art and Destruction Since 1950* received major funding from the Terra Foundation for American Art, and is also made possible through generous support from the Swiss Arts Council Pro Helvetia and the Japan Foundation.

Artists Ai Weiwei, Roy Arden, John Baldessari, Walead Beshty, Monica Bonvicini, Mircea Cantor, Vija Celmins, Jake and Dinos Chapman, Bruce Conner, Luc Delahaye, Thomas Demand, Sam Durant, Harold Edgerton, Dara Friedman, Ori Gersht, Jack Goldstein, Felix Gonzalez-Torres and Christopher Wool, Douglas Gordon, Mona Hatoum, Larry Johnson, Yves Klein, Michael Landy, Christian Marclay, Gordon Matta-Clark, Steve McQueen, Gustav Metzger, Juan Muñoz, Laurel Nakadate, Yoshitomo Nara, Arnold Odermatt, Yoko Ono, Raphael Montañez Ortiz, Pipilotti Rist, Thomas Ruff, Ed Ruscha, Joe Sola, Jean Tinguely, Shōmei Tōmatsu, Jeff Wall, Andy Warhol

Curators

Kerry Brougher, Director, Academy Museum of Motion Pictures
Russell Ferguson, Professor, Department of Art, University of California at Los Angeles

Main partner of the exhibition at Mudam: SES

EVENTS WITHIN THE FRAMEWORK OF THE EXHIBITION

Piano Destruction Concert

By Raphael Montañez Ortiz
11.07.2014, 8 pm

Film projections

14.09–12.10.2014, every Sunday
Detailed program: www.mudam.lu

“Die Kunst der Klavierzerstörung“

Lecture by Prof. Dr. Gunnar Schmidt
08.10.2014, 6.30 pm
In German, no registration required, free entrance

Exhibition catalogue on sale at Mudam Boutique

Damage Control: Art and Destruction since 1950
Published by the Hirshhorn Museum and Sculpture Garden
In association with DelMonico Books/Prestel
Texts in English by Kerry Brougher, Russell Ferguson, Dario Gamboni
224 pages, 50 €

DAMAGE CONTROL

ART AND DESTRUCTION SINCE 1950

Exhibition

From 12 July to 12 October 2014

Address and information

Mudam Luxembourg
Musée d'Art Moderne Grand-Duc Jean
3, Park Dräi Eechelen, L-1499 Luxembourg-Kirchberg
t. +352 45 37 85 1, info@mudam.lu, www.mudam.lu

Opening hours

Wednesday - Friday: 11 am - 8 pm
Saturday - Monday: 11 am - 6 pm
Closed on Tuesday

Entrance fee

Adults	5 €
Under 26 years old, groups	3 €
Mudami card (valid 1 year for 2 persons)	50 €
Under 21 years old	free
Students under 26 years old	free
Wednesday, 6 pm - 8 pm	free

Images

Available on request

Press Contact

Valerio D'Alimonte, v.dalimonte@mudam.lu, t +352 45 37 85 633

MUDAM THANKS

Mudam thanks all the donors and the sponsors, and particularly



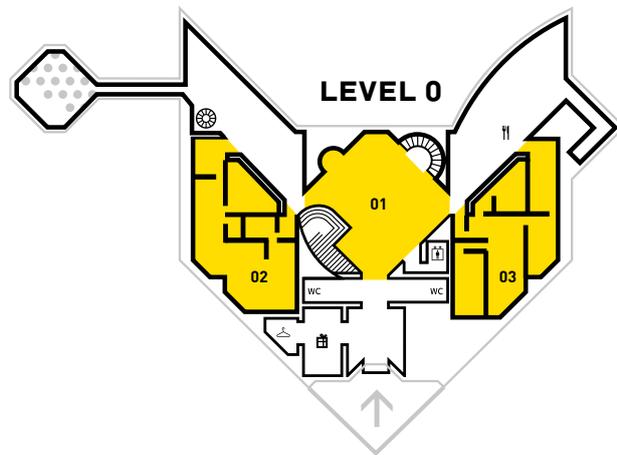
as well as

SES, Arendt & Medernach, PwC, Delfin Sàrl, UniCredit Luxembourg SA, Deutsche Bank Luxembourg SA, Banque LBLux, Prefalux, A Fleur de Peau, Soludec SA, Dussmann Services Luxembourg, Vinci Park Services SA, EducDesign, Les Amis des Musées d'Art et d'Histoire.

Mudam is financed by the Ministry of Culture.



WORKS IN THE EXHIBITION



01 / GRAND HALL

Raphael Montañez Ortiz

Destruction, the concept at the core of Raphael Montañez Ortiz's 1962 manifesto "Destructivism: a Manifesto", remains the key principle underpinning his work. The artist's *Archaeological Finds* (1961–65) series presents everyday items such as mattresses and upholstery that he purposefully destroyed yet still affirmed as found objects. His staged destructions of pianos—from his first *Piano Destruction Concert* as part of the Destruction in Art Symposium in London in 1966 to his performance for the opening of the exhibition at Mudam—show the artist-performer taking center stage. In Ortiz's concerts, the piano, a symbol of disciplined artistic prowess, is celebrated as a cathartic victim. His manifesto accordingly compares the art of destruction with sacrificial rituals inspired by the indigenous culture of his Puerto Rican ancestors. Regarding his *Piano Destruction Concerts*, Ortiz notes, "Sound is an important part of indigenous ritual, and the drumming sounds of the pianos that resonated when I chopped them apart were an expansion of their voice, so to speak."

Piano Destruction Concert: Dance Number One
Part 3 of Duncan Terrace 1966 Destruction In Art Symposium London England Piano Destruction Concert: *The Eagle in Flight*
Remnants of destroyed piano from Mudam Piano Destruction Concert
Performance of July 11th, 2014
Production and Collection Mudam Luxembourg
Donation of the artist

02 / GALERIE 1

John Baldessari

For this work, John Baldessari publicly burned, or "cremated", all of the conventionally hand-made works he painted between May 1953 and March 1966. "The context," the artist has said, "was isolation, discontent, a growing feeling that I was on the wrong track, and that I had to do something about it, shut off the faucets somehow." While wiping his slate clean, Baldessari did preserve some of the ashes of his work—baking some into cookies and putting some into an urn.

Cremation Project, Corpus Wafers (With Text, Recipe and Documentation), 1970
Jar of "cookies", original affidavit of publication, recipe for making cookies, public newspaper announcement containing a notice of cremation of his early works done between May 1953 and March 1966, set of six photographs of the cremation event
Dimensions variable
Collection Hirshhorn Museum and Sculpture Garden, Washington, DC
Gift of the Glenstone Foundation, Mitchell P. Rales, Founder, in honor of Ned Rifkin's tenure as Director of the Hirshhorn Museum and Sculpture Garden (2002–05), 2005

Vija Celmins

Flying Fortress, 1966
Oil paint on canvas
40.6 x 66 cm
Collection Museum of Modern Art, New York
Gift of Edward R. Broida, 2005

Hiroshima, 1968
Graphite on acrylic ground on paper
34 x 46 cm
Collection Leta and Mel Ramos Family

Tulip Car #1, 1966
Oil paint on canvas
40.6 x 68.6 cm
Collection National Gallery of Art, Washington, DC
Gift of Edward R. Broida, 2005

Bruce Conner

A MOVIE, the first film by the American artist Bruce Conner, consists entirely of found footage: images from feature and documentary films and from newsreels. It is a prime example of the suggestive power of film, demonstrating how to create an incoherent yet dramatic narrative solely through editing. A MOVIE exposes and ironically undermines the modern spectator's viewing habits and expectations shaped by Hollywood cinema. It does so not only through the use of title cards, which, among other things, allows the artist to put the "end" at the beginning, but also through the mixture of excitement and repulsion provoked by the images of car races, plane crashes, war, atomic explosions and pin-ups. With this visionary film, Conner not only anticipated the use of found footage in experimental cinema, but his editing techniques also foreshadowed the much later emergence of music videos.

A MOVIE, 1958
16 mm film transferred to digital media
Black-and-white, sound
12 min
Courtesy Conner Family Trust

Harold Edgerton

This silent film, which shows a series of atomic explosions filmed at varying speeds and from different angles and distances, was commissioned by the US Atomic Energy Commission and produced by Harold Edgerton, Germeshausen & Grier. The project was conducted in the 1950s under the supervision of the Los Alamos Scientific Laboratory and the Armed Forces Special Weapons Project, the US department responsible for the development of nuclear armament. To record these nuclear bomb tests, Edgerton, a pioneer of high-speed photography known mainly for his spectacular images of bullets passing through various objects, developed special film and photo cameras allowing for extremely brief exposure times, such as the Rapatronic camera. Like Edgerton's slow-motion photographs, these films remain fascinating in part because of the inherent aesthetic appeal of the destruction they document.

Harold Edgerton with Germeshausen & Grier
(for the US Atomic Energy Commission)
Photography of Nuclear Detonations, 1950s
16mm Kodachrome film transferred to digital media
Color, silent
11 min 34 sec
Courtesy MIT Museum, Cambridge, Massachusetts

Yves Klein

Letter from Yves Klein to the President of the International Conference ("Blue Explosions"), 1958
Typescript and ink on paper
27 x 21 cm
Collection Yves Klein Archives, Paris

Gustav Metzger Destruction in Art Symposium

"The cataclysmic increase in world destructive potential since 1945 is inextricably linked with the most disturbing tendencies in modern art, and the proliferation of programmes of research into aggression and destruction in society."

Press release for the Destruction in Art Symposium, 1966

In response to what he viewed as the close relationship between the destructive nature of art and of society, artist Gustav Metzger, along with poet John Sharkey, organized the Destruction in Art Symposium in London in 1966. This month-long event brought together an international group of artists from varied disciplines who sought to explore the creative potential of destruction through performances, lectures, poetry readings, and happenings. Key participants included Raphael Montañez Ortiz, who played and then destroyed a piano with an ax for his *Piano Destruction Concert*, and Yoko Ono, who performed *Cut Piece*, in which audience members were invited to snip off her clothing using tailor scissors as she knelt silently, and vulnerably, onstage.

For these artists, the invocation of destruction was a means of responding to and controlling this pervasive element in culture, transforming it into an act of creation. For his acid "paintings," Metzger, dressed in a protective jacket, gloves, and a gas mask, sprayed hydrochloric acid onto nylon sheets that were destroyed as they were being created. Ortiz ritualistically "sacrificed" everyday, personal objects as a means of expression and transformation. And Ono implicated viewers in the process by presenting "instructions" that compelled them to contemplate and act.

Auto-destructive Art – the Activities of G. Metzger, 1963

Directed by Harold Liversidge

16 mm film transferred to digital media

Black-and-white, silent

7 min 33 sec

Courtesy Contemporary Films, Ltd., London

Arnold Odermatt

For more than forty years, from the late 1940s into the 1980s, the Swiss police photographer Arnold Odermatt documented car accidents in the canton of Nidwalden. His characteristically austere and painstakingly composed images extend far beyond the requirements of forensic photography. In these still lifes, indeed, the car wrecks are embedded in the landscape, symbols of the ephemeral nature of life. The work of Odermatt, which was brought to public attention by his son, was first acknowledged internationally when it was presented in the 49th Venice Biennale curated by Harald Szeemann in 2001, and was subsequently documented in several extensive monographic publications.

Buochs, 1968

Gelatin silver print

40 x 22 cm

Stansstad, 1958

Oberdorf, 1964

Buochs, 1965

Hergiswil, 1968

Stans, 1973

Oberdorf, 1964

Stansstad, 1969

Gelatin silver prints

30 x 40 cm each

All works: © Urs Odermatt, Windisch

Courtesy Galerie Springer Berlin

Yoko Ono

Cut Piece, 1965
Carnegie Hall Performance
16 mm film transferred to digital media
Black-and-white, sound
9 min 13 sec
Courtesy the artist and Maysles Films, Inc.

Instructions, 1964
Reproduced from Grapefruit
Dimensions variable
Courtesy the artist

Raphael Montañez Ortiz

Piano Destruction Concert, 1966
Footage shown on BBC television's 24 Hours
Film transferred to digital media
Black-and-white, sound
Excerpt from 5 min 19 sec
Footage provided by T3Media

Jean Tinguely

Homage to New York, 1960
Documentary footage from D. A. Pennebaker,
Breaking It Up at the Museum
16 mm film transferred to digital media
Black-and-white, sound
6 min 5 sec
Courtesy Pennebaker Hegedus Films, Inc.

The Sorceress, 1961
Iron, steel, paint, aluminum, ceramic, copper, hemp, cotton twine, galvanized wire, springs, electrical wire and rubber, electric motor
96 x 49 x 52 cm
Collection Hirshhorn Museum and Sculpture Garden, Washington, DC
Holenia Purchase Fund, in memory of Joseph H. Hirshhorn, 1988

Documentation of *The Sorceress* in motion

Study for an End of the World No. 2, 1962
Documentary aired on David Brinkley's Journal
16 mm film transferred to digital media
Black-and-white, sound
25 min 32 sec
Courtesy NBC Universal Archives, New York

03 / GALERIE 2

Ai Weiwei

Dropping a Han Dynasty Urn, 1995
3 black-and-white prints
191.5 x 172 cm each
Courtesy Galerie Urs Meile, Beijing, Lucerne

Jake and Dinos Chapman

Injury to Insult to Injury, 2004
Francisco de Goya "Disasters of War" portfolio of eighty etchings reworked and "improved"
37 x 47 cm each
The Duerckheim Collection

Ori Gersht

Big Bang I, 2006
Moving image for LCD flat screen
Color, sound
4 min 23 sec
72 x 60 x 14 cm each framed monitor
Collection Hirshhorn Museum and Sculpture Garden, Washington, DC
Joseph H. Hirshhorn Purchase Fund, 2008

Jack Goldstein

Jack Goldstein's series of paintings featuring warplanes and nightly bombing raids reveal the recurrence of death and destruction as subjects in his work. Made in the early 1980s, these paintings exemplify the appropriation of found imagery practiced by a group of artists now known as the Pictures Generation, which included Cindy Sherman, Robert Longo, and Richard Prince. At the same time, the works show few signs of being influenced by Minimal Art and the dominant philosophical concepts of their time insofar as they undermine the authorship of the artist. Goldstein's paintings were, in fact, airbrushed by his assistants and copied after famous photographs from the Second World War, such as the one seen here, *German Air Raid over Kremlin* by Margaret Bourke-White.

Untitled, 1981
Acrylic paint on canvas
213 x 335 cm
Collection Melva Bucksbaum and Raymond Learsy

Untitled, 1981
Acrylic paint on fiberboard
Collection Hirshhorn Museum and Sculpture Garden, Washington, DC
Joseph H. Hirshhorn Purchase Fund, 2008

Mona Hatoum

Nature morte aux grenades (Still Life with Grenades), 2006–07
Crystal, mild steel, rubber
95 x 208 x 70 cm
Collection Forin, Bassano

Gordon Matta-Clark

On the occasion of an exhibition at the Institute for Architecture and Urban Resources, Gordon Matta-Clark embraced a kind of trompe l'œil when he took photographs of buildings in the south Bronx in which the windows had been broken, displayed these photographs in the Institute's windows, and then, without seeking permission, used an air rifle to shoot holes through them all. The next day the director of the Institute had the photographs removed and the Institute's windows replaced. This instant repair—the kind of service unavailable to residents of the Bronx—made Matta-Clark's point about the distribution of civic resources. The piece was directed against power: political power that enforced inequality and, more narrowly, the institutional power represented by elite architecture.

Splitting, 1974
Super 8 film transferred to digital media
Color and black-and-white, silent
10 min 50 sec
Courtesy Electronic Arts Intermix (EAI), New York

Window Blow-Out, 1976
Exhibition copies (eight digital prints produced in 2009)
27 x 34 cm each
Collection Generali Foundation, Vienna

Steve McQueen

Steve McQueen was awarded the Turner Prize in 1999 for *Deadpan*. His film re-creates a famous sequence from Buster Keaton's silent film *Steamboat Bill, Jr.* (1928), shot from numerous perspectives and looped, subverting the slapstick quality of the original for wider artistic reflection. As McQueen explains, "It was a lot to do with being framed, about frames, window frames and frames of houses. Also being framed within the environment of the institution, being framed within the broader, wider society, and then the individual within the window frame standing up. So, can you escape? Even if you're out, you're in."

Deadpan, 1997
16 mm film transferred to digital media
Black-and-white, silent
4 min 35 sec
Courtesy the artist and Marian Goodman Gallery, New York, Paris

Yoshitomo Nara

In the floating world, 1999
Rescue Puppy
White Fujiyama Ski Gelände
No Nukes
Full Moon Night
Mirror
What's Going On?
Little Tannenbaum
Punk Ebizo
Cup Kid
Goldfish
Ocean Child
Fuck 'bout Everything!!
Stash with a Knife
Sword and Starlit Night
No Fun!
Angry Face

All works: acrylic paint and colored pencil on Ukiyo-e prints
42 x 33 cm each
Collection Eileen Harris Norton, Los Angeles

Ed Ruscha

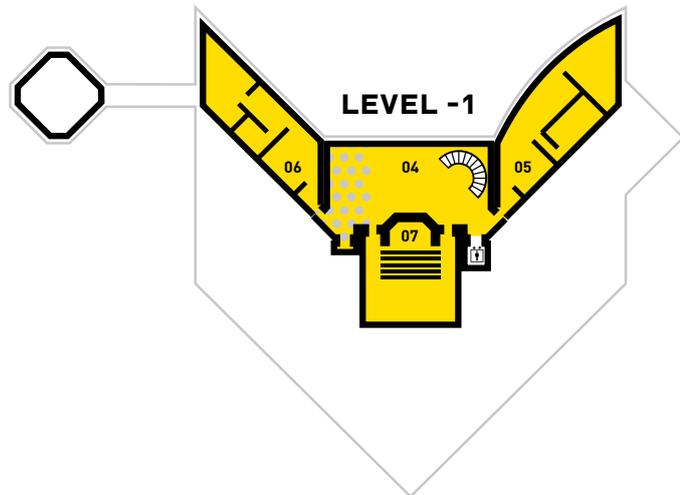
The Los Angeles County Museum of Art on Fire by Ed Ruscha depicts the museum in an aerial perspective that exaggerates the vanishing lines. While the artist refutes any connection with the 1965 riots in the Watts neighborhood in Los Angeles, during which numerous buildings were set ablaze, and assigns the fire in his image an essentially painterly and aesthetic role, he does not deny its wider political significance: "If you want to see [it] as a political painting, you can—a revolt against an authority figure." Fire and destruction are recurring subjects in Ruscha's work, as can be seen for instance in the paintings *Damage* (1964) and *Burning Gas Station* (1966), and in his famous artist's books *Various Small Fires* (1964) and *Royal Road Test* (1967).

The Los Angeles County Museum on Fire, 1965–68
Oil paint on canvas
136 x 339 cm
Collection Hirshhorn Museum and Sculpture Garden, Washington, DC
Gift of Joseph H. Hirshhorn, 1972

Royal Road Test, 1967
Artist book
24 x 16.5 cm each
Collections Smithsonian Institution Libraries, National Gallery of Art, George Washington University, Washington, DC

Andy Warhol

Electric Chair, 1971
6 screen prints from set of ten
89.5 x 122 cm each
Collection Barbara and Aaron Levine



04 / FOYER

Juan Muñoz

Derailment was completed by Juan Muñoz a few months before his sudden death. Made from Corten steel, a material often used in public sculpture, it represents a scaled-down, high-speed train (or is it an enlarged model railway?) that has derailed. On closer inspection, another miniature model world reveals itself amidst the chaos inside the wagons, complete with houses, trees, paths and stairs—as though new life was already blossoming. Muñoz's play with the scale of the derailed train can be seen as a metaphor for the existentialist question of whether the visible disaster conceals another, possibly intact world.

Derailment, 2000–01
Steel
168 x 762 x 610 cm
Courtesy Juan Muñoz Estate and Marian Goodman Gallery, New York, Paris

05 / GALERIE 3

Roy Arden

Roy Arden's *Supernatural* presents a montage of archival footage (interspersed with black screens) from local TV stations of the riots after the seventh game of the Stanley Cup in 1994, when disappointed Canucks fans ransacked downtown Vancouver after their team had lost its home game against the New York Rangers. In this work, Arden returns to a subject of a previous video, *Rupture* (1985), in which he used archival photographs of the 1938 workers' riots in Vancouver, demonstrations that were crushed in what became known as "Bloody Sunday." In *Supernatural*, Arden, as a critical chronicler of the events in his hometown, shows violence and destruction in a post-political society as a depoliticized, decadent phenomenon, leaving no room for comment or illusions. The title of the work is an ironic *détournement* of British Columbia's official slogan "Super, Natural."

Supernatural, 2005
Video
Color, sound
15 minutes
Courtesy the artist and Richard Telles Fine Art, Los Angeles

Walead Beshty

Walead Beshty sneaked into an abandoned Iraqi diplomatic building in the former East Berlin to photograph his "Travel Pictures." Although the German Democratic Republic had ceased to exist in 1990, and the Ba'athist controlled Republic of Iraq ended in 2003, the building lingered on in a stateless limbo. The resulting images of the decaying, vandalized interior—which include arbitrary streaks and washes of color—were made with film that had been damaged by airport X-Ray machines, which the artist then sent back through the X-Ray machines.

Travel Picture Rose [Tschaikowskistrasse 17 in multiple exposures (LAXFRATHF/ TXLCPHSEALAX) March 27–April 3, 2006] *Contax G-2, L-3 Communications eXaminer 3DX 6000, and In Vision Technologies CTX 5000, 2006/2008*

Travel Picture Sunset [Tschaikowskistrasse 17 in multiple exposures (LAXFRATHF/ TXLCPHSEALAX) March 27–April 3, 2006] *Contax G-2, L-3 Communications eXaminer 3DX 6000, and In Vision Technologies CTX 5000, 2006/2008*

Travel Picture Mist [Tschaikowskistrasse 17 in multiple exposures (LAXFRATHF/ TXLCPHSEALAX) March 27–April 3, 2006] *Contax G-2, L-3 Communications eXaminer 3DX 6000, and In Vision Technologies CTX 5000, 2006/2008*

All works: chromogenic prints

229 x 129.5 cm each (framed)

Courtesy the artist and Regen Projects, Los Angeles

Monica Bonvicini

Hurricanes and Other Catastrophes #1, 2008

164.5 x 200 cm

Hurricanes and Other Catastrophes #27, 2008

163.5 x 209 cm

All works: Tempera and spray paint on paper

Courtesy the artist

Thomas Demand

In January 2006, a visitor descending the stairs at the Fitzwilliam Museum in Cambridge tripped on his shoelace and smashed three valuable Qing Dynasty vases. Thomas Demand's *Landing* shows a painstaking re-creation by the artist of the scene as it was photographed by a conservator immediately following the incident. Demand's image captures at once the fascination with the moment of destruction itself and its anarchic pleasures, as well as the artist's desire to control this chaos.

Landing, 2006

Chromogenic print with Diasec

180 x 286 cm

Courtesy Matthew Marks Gallery, New York, Sprüth Magers, Berlin and London and Esther Schipper, Berlin

Sam Durant

Sam Durant's series of *Abandoned Houses* consists of architectural models of so-called Case Study Houses, experimental single-family homes built in Los Angeles between 1945 and 1966. Imagined by architects such as Richard Neutra, Charles Eames and Pierre König, the houses were made in the style of the Bauhaus to reflect a modernist vision of the *American way of life*. Durant's models, however, made from everyday materials, present the remains of this dream as abandoned, squalid and decaying ruins—metaphors for the state of social utopias at the end of the twentieth century.

Abandoned House #3, 1995

81 x 81 x 11 cm

Abandoned House #4, 1995

65 x 104 x 11 cm

Abandoned House #6, 1995

77.5 x 61 x 11 cm

All works: foam core, cardboard, acrylic, tape, enamel, wood, and metal

Collection Museum of Contemporary Art, Los Angeles

Gift of Michael A. Mehring, 1996

Douglas Gordon

From left to right and from top to bottom:

Self-Portrait of You + Me, 2007

Johnnie Ray

Marvin Gaye

Kurt Cobain

The Bee Gees

Petula Clark

Dennis Wilson

Thin Lizzy

Billy Fury

Donna Summer

The Jam

Cher

Prince

Dean Martin 01

Freddie Mercury

Liza

All works: smoke and mirror

Freddie Mercury: smoke, wax, and mirror

Courtesy the artist and Gagosian Gallery, New York

Kurt Cobain: Private collection

Larry Johnson

This work by Larry Johnson incorporates the grim transcript of a cockpit “black box” recording from the 1982 Air Florida plane crash into the Potomac River. A coincidence of names means that one pilot’s last words, “Larry, we’re going down, Larry,” takes on a personal resonance for the artist. With its text in cheerful candy colors against a black background, the piece reflects Johnson’s stated aim to “brighten up death a bit.” Nevertheless, such camp flippancy barely masks his deeper awareness of the “inability of language to deal with death.”

Black Box, 1987

Ektacolor print

103 x 103 cm

Collection Museum of Contemporary Art, Los Angeles

Gift of Thea Westreich and Ethan Wagner, 2005

Michael Landy

Once he had attained a certain degree of prosperity, the British artist Michael Landy found himself wondering about the deeper meaning of all his belongings. After three years spent compiling the complete inventory of the 7,227 items he owned, the artist moved into a former C&A store on London’s Oxford Street where, over a period of two weeks, aided by a team of helpers and an industrial shredder fed by conveyor belts, he proceeded to systematically and comprehensively destroy all his possessions, including his archive, his artworks and his passport. “I see this as the ultimate consumer choice,” explains the artist. “Once *Break Down* has finished, a more personal ‘break down’ will commence, life without my self-defining belongings.”

Break Down, 2001

Video documentation

Color, sound

16 min 37 sec

Courtesy the artist and Thomas Dane Gallery, London

Michael Landy, Clive Lissaman

Break Down Inventory

London: Ridinghouse, 1999

23 x 17,4 x 4 cm

Christian Marclay

In Christian Marclay’s *Guitar Drag*, a Fender Stratocaster guitar is amplified and tied to the back of a pick-up truck and dragged along country roads. The soundtrack is the noise of the

instrument as it is towed along. On one level, the work suggests the iconic act of the rock star destroying his guitar and to the more dissonant strain of rock music in general. But the piece, made in Texas, also has a highly specific point of reference: the 1998 murder of James Byrd, who was pulled behind a truck in what has been deemed a contemporary lynching. "Ultimately I made the video because of what happened to James Byrd," Marclay has said, "but all these other references allowed me to think of the guitar as this very anthropomorphic instrument that was largely associated with violence, and with rebellion, and with crazy youth."

Guitar Drag, 2000
Video transferred to digital media
Color, sound
14 min
Collection Mudam Luxembourg
Acquisition 2001

Jeff Wall

On closer inspection, *The Destroyed Room*, one of the first photographs by Jeff Wall to be presented as a light box, reveals itself as a meticulously staged disaster, arranged by the artist in his studio for the purpose of the shoot. According to Wall, the composition was inspired by a famous nineteenth-century painting, Eugène Delacroix's *Death of Sardanapalus* (1827), which depicts the melancholy King of Nineveh looking on as the people and the objects he loves are annihilated. For Wall, this particular painting epitomizes the shift from heroic neoclassicism to the more introverted romantic sensibility. His own scene of destruction reprises the diagonal composition and the dominant red of Delacroix's painting to create a work that is indebted both to the painterly tradition and the modernity of its own medium—photography—as the narrative potential is harnessed to present unanswered questions.

The Destroyed Room, 1978
Transparency in lightbox
178 x 247 x 26 cm
Glenstone

06 / GALERIE 4

Mircea Cantor

Shadow for a While, film by Mircea Cantor, is a laconic vision of the shadow of a burning flag, usually out of focus, whose disappearance progressively lets the light shine through. This anonymous and timeless representation of the ritual of the destruction of a symbol of a controversial regime can be perceived as a complex metaphor for change. Although it evokes social, political and economic realities, the work of Mircea Cantor is wary of expressing clear-cut opinions. The intention is more to "talk about poetics through politics".

Shadow for a While, 2007
16 mm film
Black-and-white, silent
2 min
Collection Mudam Luxembourg
Donation 2007 - KBL European Private Bankers

Luc Delahaye

As a longtime war photographer and journalist with Magnum, Luc Delahaye reported from various conflict zones including Romania, the West Bank, Rwanda, Afghanistan, former Yugoslavia and Iraq. Increasing doubts about the possibilities and raison d'être of his work led him gradually to change his perspective, and although he continued to investigate the same

issues, his work underwent a decisive formal and conceptual transformation. Since 2001 his photography has been exhibited predominantly in artistic contexts. The large-scale, panoramic photographs from his series titled *History*, such as *Jenin Refugee Camp*, encourage viewers to question the relationships between art, history and information.

Jenin Refugee Camp, 2002
Chromogenic print on aluminum
109 x 236 cm
Collection International Center of Photography, New York
Purchase, with funds provided by the ICP Acquisitions Committee, 2003

Ambush, Ramadi, 2006
Chromogenic print on aluminum
166.5 x 240 cm
Collection Wilson Centre for Photography, London

Dara Friedman

Total, 1997
16 mm film
Color, sound
12 min
Collection Carlos and Rosa de la Cruz

Felix Gonzalez-Torres and Christopher Wool

"Untitled" (Collaboration for Printed Matter), 1993
Offset print on 80lb white paper stack (endless copies)
23 x 96.5 x 142 cm
Sammlung Hoffmann, Berlin

Pipilotti Rist

Ever Is Over All, 1997
Audio-video installation
Color, sound
Sound with Anders Guggisberg
4 min 9 sec and 8 min 25 sec
Courtesy the artist, Hauser & Wirth, Zurich, London, New York and Luhring Augustine, New York

Thomas Ruff

Thomas Ruff's large-scale photographs from the series *jpeg*s show images of war and destruction, but also landscapes and various other motifs—images the artist found on the Internet, the archive of archives that now serves as a collective memory. Formally, the massive enlargements lend these low-resolution photographs a near-impressionistic effect, but their obvious pixilation suggests our perception of images as, predominantly, digital manifestations on screens. The complete dematerialization of the image, the ubiquitous flow of media imagery, the implicit manipulation of images that undermines any notion of authenticity are some of the questions Ruff seems to pose about the nature and influence of photography.

jpeg w101, 2006
Chromogenic print with Diasec
185 x 267 cm
Courtesy the artist and David Zwirner, New York, London

jpeg bb03, 2007
Chromogenic print with Diasec
185 x 249.6 cm
Courtesy the artist and David Zwirner, New York, London

04 / AUDITORIUM

Laurel Nakadate

Greater New York, 2005

Video

Color, sound

5 min 10 sec

Courtesy Leslie Tonkonow Artworks + Projects, New York

Joe Sola

A Short Film about Looking, 2010

Video

Color, sound

4 min 30 sec

Courtesy the artist and Blackston, New York

DOCUMENTARY MATERIALS

Shōmei Tōmatsu

Atomic Bomb Damage: Wristwatch Stopped at 11:02, August 9, 1945, Nagasaki
Statue of an Angel Shattered by the Atomic Bomb at Urakami Cathedral, Nagasaki.

Reproduced in *Hiroshima-Nagasaki Document*, 1961

Photographs by Shōmei Tōmatsu and Ken Domon

Design by Kohei Sugiura

Published by The Japan Council against Atomic and Hydrogen Bombs, Tokyo Hirshhorn Museum and Sculpture Garden, Washington, DC; General Collections Division, Library of Congress, Washington, DC; and Bryn Mawr College Library, Special Collections

Ralston Crawford

Illustrations for "Bikini"

Fortune magazine commissioned Ralston Crawford to observe and interpret the July 1946 nuclear tests at Bikini Atoll.

Published December 1946

Private collection

Chesley Bonestell

Illustrations for "Hiroshima, U.S.A.: Can Anything Be Done About It?"

Chesley Bonestell, a talented illustrator of science fiction magazines and painter of Hollywood special effects mattes, created illustrations for this issue of *Collier's*. The cover features his painting *Atom Bomb Hits New York City*.

Published August 5, 1950

Private collection

Martyl Langsdorf

Doomsday Clock

Beginning with the June 1947 issue of the *Bulletin of the Atomic Scientists*, the cover has featured artist Martyl Langsdorf's "Doomsday Clock," showing how many minutes to midnight, or how close to total destruction, the world is.

Courtesy of the Bulletin of the Atomic Scientists

John Hersey

Hiroshima

Published by Alfred A. Knopf, Inc., 1946

Private Collection

Elayne H. Varian

Destruction Art: Destroy to Create

Published by Finch College Museum of Art, 1968

Various artists / authors

"Destruction in Art Symposium: London 9, 10, 11 September, 1966: Preliminary Report"

Exhibition copy

Courtesy Art and Architecture Library, Stanford University

Exhibition catalogue

Smithsonian Institution Libraries

Barry Farrell (writer) and Marvin Lichtner (photographer)

"Happenings" issue of *Life*

Published February 17, 1967

Private Collection

Gustav Metzger

Auto-Destructive Art, 1959 [first manifesto]

Manifesto Auto-Destructive Art, 1960 [second manifesto]

Auto-Destructive Art, Machine Art, Auto Creative Art, 1961

[third manifesto]

Exhibition copies

Collection of the Archiv Sohm, Staatsgalerie, Stuttgart

Ed Ruscha

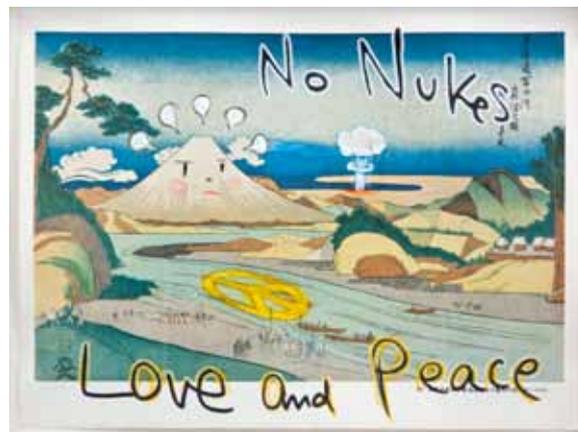
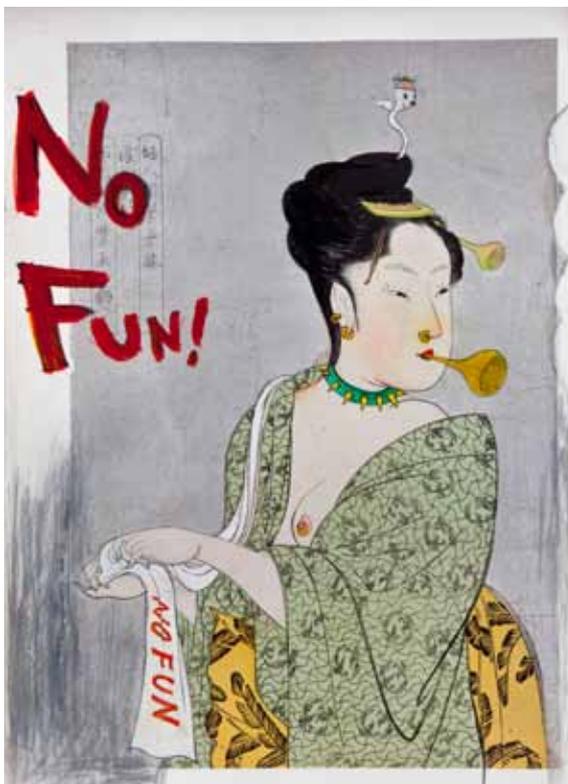
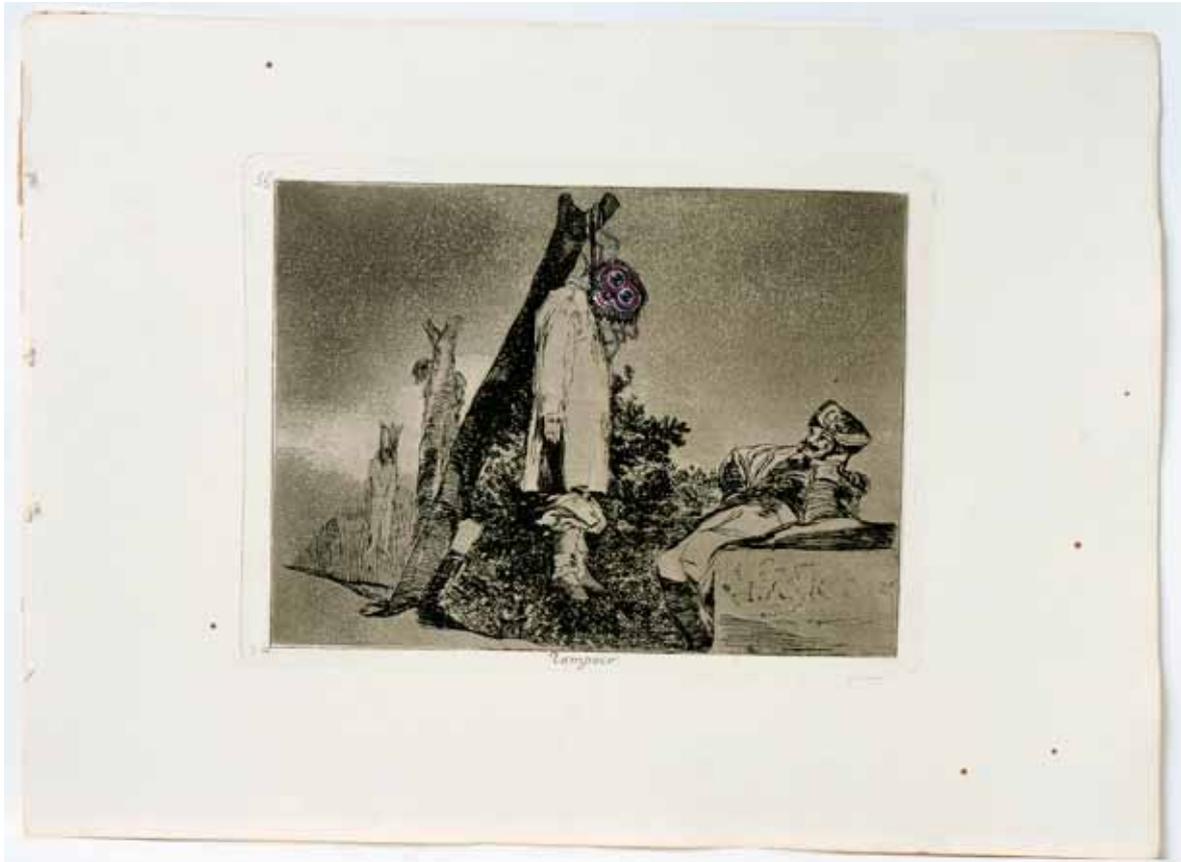
Royal Road Test, 1967

Artist book

Collection Smithsonian Institution Libraries,

National Gallery of Art,

George Washington University, Washington, DC

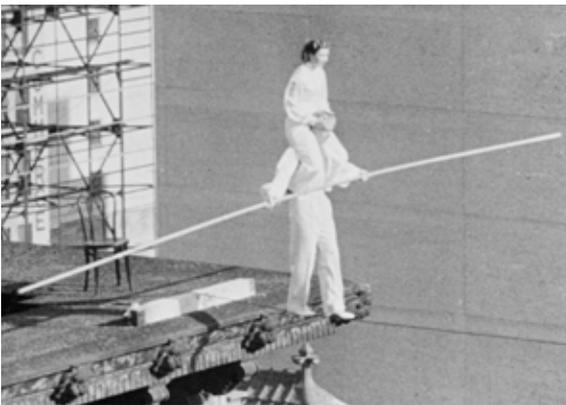


Top:
Jake and Dinos Chapman
Injury to Insult to Injury, 2004
The Duerckheim Collection
© The artists, photo: Stephen White
Courtesy White Cube

Bottom, from left to right:
Yoshitomo Nara
No Fun! [in the floating world], 1999
No Nukes [in the floating world], 1999
Collection Eileen Harris Norton, Los Angeles
© The artist, photos: Josh White
Courtesy Blum & Poe



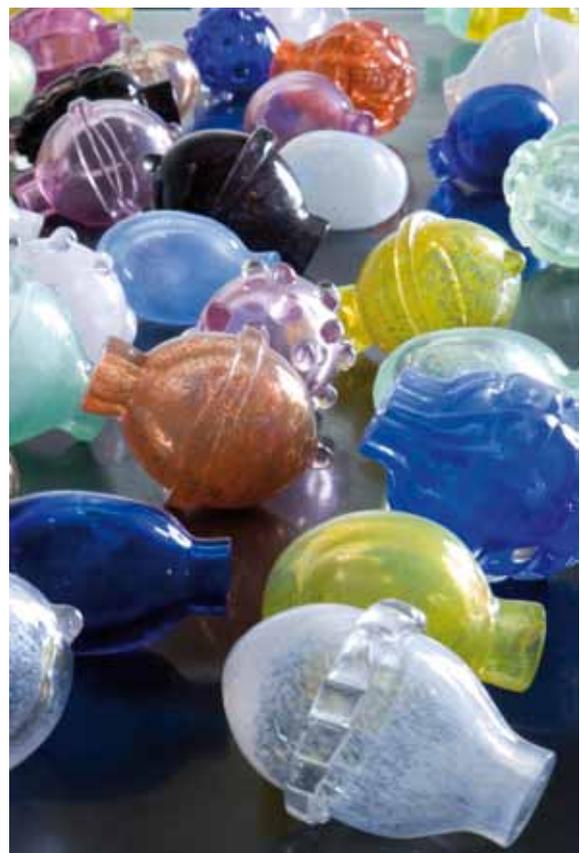
Ed Ruscha, *The Los Angeles County Museum on Fire*, 1965–1968
Collection Hirshhorn Museum and Sculpture Garden, Washington DC, © the artist



Bruce Conner, *A MOVIE*, 1958
© Courtesy Conner Family Trust



Christian Marclay, *Guitar Drag*, 2000
Mudam Luxembourg Collection
©The artist



Mona Hatoum, *Nature morte aux grenades*, 2006-2007
Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins
© The artist, photo: Ela Bialkowska



Ori Gersht, *Big Bang I*, 2006 (details)
Collection Hirshhorn Museum and Sculpture Garden, Washington DC, Joseph H. Hirshhorn Purchase Fund, 2008 (08.07), © the artist



Jeff Wall, *The Destroyed Room*, 1978
© The artist, photo: Glenstone



Juan Muñoz, *Derailment*, 2000-2001
Courtesy Juan Muñoz Estate and Marian Goodman Gallery, New York/Paris
© The artist, photo: Attilio Maranzano



Gustav Metzger, *Auto-destructive Art—the Activities of G. Metzger*, 1963
© Image: Harold Liversidge, Contemporary Films, Ltd., London



Arnold Odermatt, *Oberdorf*, 1964
© Urs Odermatt, Windisch
Courtesy Galerie Springer, Berlin



Laurel Nakadate, *Greater New York*, 2005
© The artist
Courtesy Leslie Tonkonow Artworks + Projects, New York

The partner's message: SES

In this magnificent space we are privileged to be able to encounter and explore contemporary art with the same carte blanche as the artists have had to offer their own "invasions" and interpretations of its spaces. To be able to do so under the regimen of *Damage Control* can only improve our confidence as we make our way through these spaces, reinterpreting them through our appreciation of these fine works.

SES offers its own interpretations of the particular spaces in which it is privileged to make its mark. Our satellites connect entertainment and information with people, in millions of homes, offices and institutions. And we are proud beyond words also to have helped rescue and relief efforts during emergencies, tragedies and disasters such as the 2013 Typhoon in the Philippines or the 2010 Haiti earthquake. Our fleet sails 36,000 kilometers above us, providing continuous, reliable and secure communications worldwide, assisted by a solid and far-reaching infrastructure that enables our customers almost to reach the entire world population, placing us at the beating heart of the global communications chain.

We are proud to sponsor this exhibition because we recognize kindred spirits. We recognize the eternal values of creativity and innovation, which are neutral in themselves, but when leavened with sympathy and simple kindness, can and do move mountains, soften hearts and open minds.

We believe that a company such as ours can improve human thinking and creativity. It can assist economic and social development, bestow prosperity and enhance mobility, contribute to sustainable ways of living, share knowledge, and create links between communities who might never otherwise connect. Above all, it can and must show kindness and empathy through its work.

Artists are innovators because they create; they disrupt, they encourage new views, generate new thinking, emotions and senses, and lead us along new paths of discovery. They encourage dialogue, debate, reaction, producing intelligence and intensity. Thus they enrich our lives. It is in this sense of kinship and with the intent to create links between the worlds of technology, business and the arts, that we offer our support to the Mudam – Musée d'Art Moderne Grand-Duc Jean, and more precisely to the exhibition, *Damage Control*.

We wish you a perfect invasion of these spaces!

Karim Michel Sabbagh
President & CEO, SES