

# PROJECT 27

## 13 Rooms

### 2013

#### *13 Rooms*

Marina Abramović; John Baldessari; Joan Jonas; Damien Hirst; Tino Sehgal; Allora and Calzadilla; Simon Fujiwara; Xavier Le Roy; Laura Lima; Roman Ondak; Santiago Sierra; Xu Zhen; Clark Beaumont

11 – 21 April 2013  
Pier 2/3, Walsh Bay, Sydney

## BIOGRAPHIES

### HANS ULRICH OBRIST

Swiss curator Hans Ulrich Obrist is Co-director of Exhibitions and Programs and Director of International Projects at the Serpentine Gallery, London. He has previously served as curator of the Musée d'Art Moderne de la Ville de Paris and Museum in Progress, Vienna.

### KLAUS BIESENBACH

Klaus Biesenbach is Director of MoMA PS1 in New York and a Chief Curator at Large at the Museum of Modern Art, New York. He was the Founding Director of both the Kunst-Werke Institute of Contemporary Art in Berlin and the Berlin Biennale. Key international exhibitions organised by Biesenbach include MoMA's landmark show *Marina Abramovic: The Artist is Present* (2010) and *Hybrid Workspace* at Documenta X (Kassel, 1997).

## FACTS

- *It's not called 13 Performances because it's not 13 performances. It's not called 13 Artists because that would be irritating. It's not called 13 Sculptures because that would be misleading. Instead it's called 13 Rooms.*  
– Klaus Biesenbach
- *Exhibitions are fundamentally a medium of social encounter.*  
– Hans Ulrich Obrist
- 13 Rooms ran for 11 days at Pier 2/3, Walsh Bay, Sydney.
- The exhibition was originally commissioned as *11 Rooms* by Manchester International Festival, the International Arts Festival RUHRTRIENNALE 2012-2014 and Manchester Art Gallery.
- In addition to the 12 international artists selected to participate in the project, Australian artist duo Clark Beaumont were invited by the curators to present work in a new thirteenth room.
- In each room, a cast of one or more performers enacted the instructions of an artist.
- *13 Rooms* combined art with life, creating an opportunity to experience artworks beyond the static environment of the museum. It was a series of encounters and experiences rather than objects and representations of the world.

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#### PROJECT OVERVIEW

Kaldor Public Art Project 27: *13 Rooms*, brought together 13 famous artists and more than 100 performers to present an innovative group exhibition of 'living sculpture' within 13 purpose-built rooms. This groundbreaking event ran for 11 days and was curated by Hans Ulrich Obrist, Co-director of London's Serpentine Gallery, and Klaus Biesenbach, Director of MoMA PS1 in New York. *13 Rooms* was originally commissioned as *11 Rooms* by Manchester International Festival, the International Arts Festival RUHRTRIENNALE 2012-2014 and Manchester Art Gallery.

#### LIST OF WORKS

Marina Abramović, *Luminosity*, 1997

A performer sat on a bicycle seat bathed in light, high up on the wall, in this physically and mentally demanding work.

John Baldessari, *Thirteen Colourful Inside Jobs*, 2013

A painter continuously changed the wall colour in one room for the duration of the exhibition, carefully following the artist's instructions.

Joan Jonas, *Mirror Check*, 1960

A woman observed and examined her own naked body in a small, round, hand-held mirror.

Damien Hirst, *Hans, Georg*, 1992

A rotating cast of identical twins were positioned in front of two of Hirst's iconic spot paintings. Rather than a fixed shape, the work was continually shifting.

Tino Sehgal, *This is New*, 2003

Sehgal forbids any documentation of his work – the only way they are circulated is through his unwritten verbal instructions.

Allora and Calzadilla, *Revolving Door*, 2011

A group of dancers spontaneously formed a line and began to rotate in a circular motion, literally sweeping up visitors as they circled the space.

Simon Fujiwara, *Future/Perfect*, 2012

A series of individual men lay on a tanning bed, learning a foreign language via headphones, audibly sounding out words and phrases.

Xavier Le Roy, *Untitled*, 2012

A work in which two masked figures with similar physiques moved together in the darkness, making it impossible to know who, or what, they were.

Laura Lima, *Man=flesh/Woman=flesh - FLAT*, 1997

Visitors experienced the world from a different angle, bending their bodies to view the actions of a performer with a physical disability.

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Roman Ondak, *Swap*, 2011

A performer waited behind a table and selected an object. Visitors to the exhibition were then given the opportunity to swap the object with anything else they would be willing to exchange.

Santiago Sierra, *Veterans of the Wars of Afghanistan, Timor-Leste, Iraq and Vietnam Facing the Corner*, 2013

A series of war veterans, from varied past conflicts, stood facing the corner within the 5 x 5 metre room.

Xu Zhen, *In Just a Blink of an Eye*, 2005

A breathing body floated mysteriously in mid-air, frozen in time and space as if defying the constraints of physics.

Clark Beaumont, *Coexisting*, 2013

Explicitly positioning the artists as artwork, the pair spent the duration of the exhibition on a plinth with a surface area slightly too small for two people to comfortably occupy.

Laura Lima,  
*Man=flesh/Woman=  
flesh - FLAT*, 1997  
Performed for  
Kaldor Public Art  
Project 27: *13  
Rooms*, curated by  
Klaus Biesenbach  
and Hans Ulrich  
Obrist, at Pier 2/3,  
Walsh Bay, Sydney,  
April 11-21, 2013

Photo: Jamie  
North/Kaldor Public  
Art Projects



Damien Hirst  
*DHS 4985*  
*Curtis, Jeffrey*,  
1992  
Household gloss on  
wall, chairs and  
twins  
Dimensions variable  
Detail installation  
shot from Kaldor  
Public Art Project  
27: *13 Rooms*,  
curated by Klaus  
Biesenbach and  
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