

GOLD

AUGUST 8, 2014 – JANUARY 11, 2015

OLGA DE AMARAL
ERIC BAUDART
CARLOS BETANCOURT
CHRIS BURDEN
JAMES LEE BYARS
ELMOOREN & DRAGSET
DARIO ESCOBAR
SYLVIE FLEURY
CYPRIEN GAILLARD
PATRICIA M. HERNANDEZ
JIM HODGES
GLENN KAIWO
ALIGJA KWADÉ
SHERRIE LEVINE
KRIS MARTIN
FERNANDO MASTRANGELO
YUCEF MEHRI
JOHN MILLER
MARTIN OPPEL
EBONY G. PATTERSON
TODD PAVLISKO
ROBIN RHODE
CRISTINA LEE RODRIGUEZ
& RUDOLF STINGEL

PRESERVED TO CELEBRATE THE MASS MUSEUM OF ART'S 50TH ANNIVERSARY, GOLD features artworks by 24 international contemporary artists who physically or conceptually utilize gold in their practice. An attractive metal that can sometimes be seen as ostentatious, gold is often employed within the visual arts for its decorative qualities. Exploring a multitude of ideas with which the material is associated, the artists included in this exhibition use gold to reinforce or challenge notions of transformation, beauty, spirituality, and values, both economic and moral.

A number of artists overturn our expectations by using gold to transform and elevate seemingly everyday objects, such as in the case of Sylvie Fleury's gold-plated trashcan, or John Miller's assemblages of

miscellaneous junk enriched through the application of gold leaf. Martin Oppel similarly plays upon the perceived boundaries between art and designed object with his Bar (Abstraction), in which the elegantly skewed structure appears to be under the influence of the alcohol that it serves. Sherrie Levine gives a baby's cradle a glistening golden appearance by casting it in highly polished bronze, while Rudolf Stingel invited the public to graffiti soft panels of insulation, which he then cast in copper and electroplated in gold, memorializing this collaboration. Eric Baudart's Concave features layers of peeling street posters which have been spray-painted gold, obliterating the content they originally conveyed, and creating an intriguing sculptural form. Todd Pavlisko similarly utilizes





familiar objects in his work, by gold-plating all of the coins that he has found in a single year, in an act of absurd commemoration.

By contrast, **Chris Burden's** *Gold Bullets* juxtaposes gold's visual beauty with the unsettling form into which it has been cast, referencing the relationship between capital and violence as well as the artist's famous 1971 performance *Shoot*. As in Burden's work, the visual seduction of **Ebony G. Patterson's** heavily embellished jacquard tapestry is undercut by the source material for the scene that she depicts. Taken from social media websites, her images show working-class Jamaicans who have suffered violent deaths. **Robin Rhode's** gilded shovel, which stands in a pile of coal dust, is similarly unsettling because of its connection with South Africa's Witwatersrand Basin, the origin of half the world's excavated gold, eliciting thoughts of the

terrible conditions endured by those who mine precious metals. **Elmgreen & Dragset's** *Temptation*, a gilded sculpture of an arm emerging from the wall holding a bulging bag of coins, also plays upon gold's negative connotations by attempting to incite us to bad behavior.

A number of works challenge notions relating to the value of gold. **Alicja Kwade** questions the special value assigned to some materials over others, through the presentation of what appears to be a pallet of gold bars. In fact, her sculpture represents stacked bars of commercial coal, cast in bronze and covered in gold. Other artists explore the value of gold within the Information Age. **Yusef Merhi's** work consists of streamed images of Pre-Columbian artifacts presented alongside a live feed of the price of gold and gold-related texts from Wikipedia, contrasting the historical use of gold with its market value. With gold's scarcity, the marketplace looks towards new types of currency. **Patricia Margarita Hernandez's** *Simulating Value* is an internet-based project using Bitcoin, which lures investors into purchasing a virtual island that is ultimately doomed to sink.



Gold also has special significance in terms of awards and ceremonies. Glenn Kaino's golden podium was produced in collaboration with Tommie Smith, the African-American gold-medal-winning athlete who bowed his head and raised his gloved fist on the podium at the 1968 Olympics in Mexico City. The athlete's gesture, a salute to human rights, resulted in him being suspended by the U.S. Olympic committee. Presented alongside still images of the moment that Smith realized he had won the 200-meter race, Kaino's work metaphorically restores Smith's gold.

Some artists explore the ritualistic use of gold to imbue objects with spiritual and eternal significance. It features prominently in the work of enigmatic artist James Lee Byars, who utilized gold in pursuit of his idea of sacred beauty and perfection. Byars conveys this by including a tiny golden sphere in his Self-Portrait and using metallic fabric in *The Golden Divan*. Kris Martin's golden cross is based on a description found in Fyodor Dostoyevsky's novel *The Idiot*, in which the protagonist Prince Myshkin buys a tin cross and later exchanges it for one of gold. The artist identifies himself with the prince and has previously worn the cross included in the exhibition. Jim Hodges also utilizes gold for its religious symbolism in *The Good News* – a phrase commonly used to refer to the Christian gospels. In this series, he glids each page of an international newspaper with 24-carat gold, poetically elevating an ephemeral publication and endowing it with an almost spiritual presence.

Several works in the exhibition reference Pre-Columbian art and allude to the European conquest of the Americas. Carlos Betancourt photographs objects belonging to friends and family which he then re-contextualizes in symmetrical golden totems that are reflective of the artist's trans-Caribbean identity and Taino culture. Olga de Amaral's glistening tapestry was made using traditional weaving methods, and is also emblematic of Pre-Columbian artifacts. References to the conquest of the New World are also found in Cyprien Gaillard's film *Cities of Gold and Mirrors*. The film juxtaposes shots of tourists, Mayan ruins and modern buildings, conflating gold-related myths such as the tale of the lost city of El Dorado that drew European explorers to the New World with the way that contemporary holidaymakers overwhelm urban

environments. Darío Escobar's McDonald's cup is painted with Spanish colonial floral motifs and embellished with gold leaf, transforming a mass-produced object into a playful/cynical critique of consumerism and globalization. Fernando Mastrangelo's *Medallion* references Pre-Columbian traditions of making offerings to deities. In this case, traditional gifts like precious stones are replaced with gold dragées and crystallized sugar, modern-day exports through which the artist draws attention to the power of the commodities trade.

Like many artists in the exhibition, Cristina Lei Rodriguez uses gold to embellish her work, drawing attention to the original building through a specially-commissioned architectural intervention consisting of wallpaper and a pair of benches. Rodriguez mimics the natural appearance of gold in seams of rock through the use of pigments, plaster, metallic paper, paint and touches of gold leaf. This work is designed to highlight the intersection of the original limestone building and the Bass Museum's modern extension. Rodriguez uses gold to initiate a conversation with the museum's past in our anniversary year.

This exhibition explores and celebrates artists' unfurlingly imaginative use of gold, both real and simulated. Just as society and the markets have an ongoing relationship with gold, its use in the visual arts is perennial.

GOLD is curated by José Carlos Díaz the Bass Museum of Art's Curator of Exhibitions.

1964-2014
bassmuseumofart



- 01 JULIA PLATE**
Plates of Heaven, 2010
 Bronze and gold leaf, edition of 5 + 2 AP
 30 1/2 x 35 1/2 x 4 1/2 inches
 Collection of Michael Cozzitelli Sunny Isles Beach, FL
 Courtesy of the artist and Jihann Kiong, Berlin, Photo: Roman Metz
- 02 JOHN HODGES**
The Newswoman, 2009
 Intarsion gold leaf, plaster, paper-mâché, assembled clothing and plastic objects on hollow core panel
 22 x 41 1/2 x 2 1/4 inches
 Collection of the Rubell Family Collection, Miami, Photo: Chi Lam
- 03 TERRY PATTON**
All the Money I Found in a Year (detail), 2000-2002
 Gold-plated U.S. currency
 Courtesy of the artist and Samson, Boston, MA
 Photo: Alice Inyang
- 04 JAMES LEYERS**
Quarantine (part), 2002-2004
 Computer, custom software, and internet
 Variable dimensions
 Courtesy of the artist and MEdMuseum.org
- 05 CRISTINA LEI RODRIGUEZ**
Limestone Bearing Gold Medal (detail), 2014
 Site specific installation
 Ultraviolet pinc on metallic vinyl, wood, metal, plastic, glass, concrete, plaster, plus, paper-mâché, stone
 Courtesy of the artist, Edge Collective, and Brand New Gallery
- 06 SHERRIE LEVINE**
Serial Objects, 2010
 Cast bronze
 8 1/2 x 12 1/2 x 12 1/2 inches
 Collection of Tracy and Paul Capps
 © Sherrie Levine. Courtesy of Paula Cooper Gallery, New York
 Photo: GPH Photo
- 07 KEVIN HAYES**
Spain, 2007
 Gold-plated bronze and charcoal
 34 1/2 x 8 1/2 x 3 1/2 inches
 Private collection. Courtesy of Stevenson Cape Town/Johannesburg and the artist.
- 08 FERNANDO MASTRANGELO**
Medallion, 2013
 Optical sugar, sugar and gold dragées
 72 x 72 x 6 inches
 Collection of Isabelle Kowal

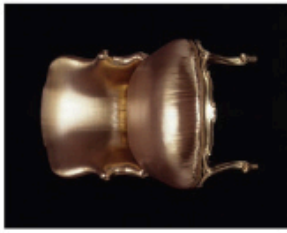
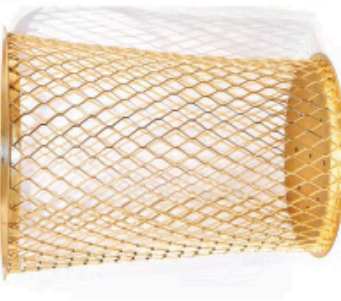
This exhibition is generously supported by
ONE | Sotheby's
 INTERNATIONAL REALTY

bassmuseumofart
 2100 collins avenue miami beach | 33139
 305.673.7530 | www.bassmuseum.org

The Bass Museum of Art would like to thank the artists in GOLD and the following lenders: Laura Bartlett Gallery, Brand New Gallery, Trudy and Paul Capps, Conasi Contemporary, Edge Collections, Eric and Elizabeth Feder, Honor Fraser, Gladstone Gallery, Michael Getzoff, Kevi Gupta Gallery, Isabelle Kowal, Monique Maloche Gallery, François Oudemart, Walter Oso Contemporary Art, Ramona Wilson and Ken Pfeiffer, The Rubell Family Collection, Samson Projects, Sarah Morgan, Gabriela Chaz Valentin, Cathy Vedovi, Michael Werner Gallery and White Cube.

A special thank you goes out to Auriel Garza and Mariela Orbea for contributing to the research, planning and installation of the exhibition. Finally we would like to remember our dear friend Victor Zamudio-Taylor (1956-2013) for inspiring our exploration of gold.

The Bass Museum of Art is accredited by the American Alliance of Museums. The Bass Museum of Art is generously funded by the City of Miami Beach, Cultural Affairs Program, Cultural Arts Council; Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners; John S. and James L. Knight Foundation; and sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture and the Bass Museum of Art membership.



1. MARIO SVETKEY
 Untitled, 2002
 Gold leaf, cast copper
 28 1/2 x 14 1/2 x 1 1/2 inches
 Collection of François Chahrazed
 © Rudolf Stingel. Courtesy of the artist and Capizbon Gallery,
 Photo: Alessandro Zambanotti.

2. CARLOS BOUFIEN
 Cool Barrels (Series), 2003
 Cold painted brass
 each with a 10 1/2 x 5 1/2 x 1 1/2 inches
 Collection of the Russell Family. Courtesy of the artist,
 Photos: CH Lam.

3. ANGELO DI PIETRRO
 Untitled, 2002
 Epoxy resin, w epoxy/cast brass, gold
 11 1/2 x 23 1/2 x 18 1/2 inches
 Courtesy of the artist, Galerie Perrotti, and Corcos Contemporary, Lugano.

4. ANNE FISHER
 No. 70-AT, 2004
 Cold painted brass
 28 1/2 x 22 1/2 inches
 22 1/2 x 22 1/2 inches
 Collection of Cathy Weston, Miami
 Courtesy of the artist and Almine Reich Gallery, New York / Brussels.

5. PABLO PICASSO
 Answer for Light (print), 2002
 Prints on Duraflex paper
 72 x 100 inches
 Courtesy of the artist and Weber Durso Contemporary Art, San Juan.

6. JAMES TAYLOR
 The Golden Dawn, 2000
 100% gold leaf
 38 1/2 x 15 1/2 x 2 1/2 inches
 Copyright of the estate of the artist. Courtesy of Michael Weiner
 Gallery, New York and London.

7. MATT COOPER
 Untitled (McDonalds Cup), 1999
 Cardboard, plastic, gold leaf and pigments
 9 x 3 1/2 x 3 1/2 inches
 Collection of Peter and Ann Peckler, Miami
 Courtesy of the artist and Capizbon Gallery, New York
 Photo: Daniel Hernandez-Sabat.

8. CYRIL RAY
 One of Gold and Africa (art), 2009
 35 mm color film with sound
 8 minutes, 52 seconds
 © Cyrille. Callard. Courtesy: Speech Meters Berlin, London;
 Laura Barter Gallery, London; and Claiborne Gallery, New York.

9. JIM HODGES
 The Good News / Al Arab Al Yawm, 8/6/2005 (Arabic, Jordan), 2005-2009
 Twenty four color gold leaf, the optic
 22 1/2 x 11 1/2 x 1 1/2 inches
 22 1/2 x 11 1/2 inches
 Eric and Elizabeth Fisher Collection, Miami.
 © Jim Hodges. Image courtesy of the artist and Claiborne Gallery, New York and Brussels.