

About the Project

Boing, boing, squirt is an exhibition conceived specially for the Museo Tamayo, inspired by the artist's visit to Mexico City. The project focuses on how Gander associates concepts to create new, sudden and almost violent meanings. In *Boing, boing, squirt*, Gander bases his artwork on allusions to film, the history of minimalist art, architecture, the recent death of the painter Cy Twombly and, more specifically, George Segal's sculpture *The Corridor* held in the museum's permanent collection. Through the relations between these multiple references we can glimpse Gander's method of working and the connections he sees between different moments and events. These associations define his vision and work as an artist and give shape to this exhibition.

No political motivation, 2012

This artwork is a life-size reproduction that uses the same typeface as the world famous sign for the headquarters of London's Metropolitan Police: *New Scotland Yard*. However, in the phrase THE WORLD S FAIR, the missing apostrophe¹ between the letters 'D' and 'S' creates a new reading. By removing this punctuation mark, the sign can be interpreted as a political statement on the nature of global events ('the world is fair') or equally as a criticism on the commercialization of art ('the fair of the world'). In this way, the artist plays with the clash of meanings, interpretations and parallel readings.

¹ Apostrophe is the addressing of a usually absent person or a usually personified thing rhetorically. (<http://www.merriam-webster.com/dictionary/apostrophe>)

***Get me a chocolate cake, an umbrella and a blindfold,*
2012**

A room, designed like a screen, is installed at the far end of the exhibition gallery. Inside this room (or inside the screen) we find two idle actresses. The stage and wardrobe evoke the scene in the film *Blow-Up* (1966) by Italian filmmaker Michelangelo Antonioni. However, that scene was filled with action, whereas here nothing happens because it is really not about the scene itself but about the *before* or *after* of the scene. The action has already passed and we now encounter the same characters outside the frame, at another moment.

At the back of the room, in a separate space, visitors are able to see a piece from the Museo Tamayo's permanent collection: *The Corridor* (1976) by George Segal. The figure in this piece opens or perhaps closes a door that as we can imagine leads to a different place. But if we go around the room looking for this mysterious space we find ourselves blocked, and we are only able to see *The Poetics of Gig*, a piece by the artist Pierre Huyghe working on his own exhibit.

It's got such a good heart in it, 2012

This artwork is a gigantic reconstruction of *Variations of Incomplete Open Cubes* by North American artist, Sol LeWitt. According to Dan Graham, these famous sculptures, icons of minimalism, were originally created by LeWitt as a toy for his cat. For the Museo Tamayo exhibition, Ryan Gander uses this anecdote and returns the sculptures to their original use. However, this artwork does not have domestic cats in mind. In collaboration with Mexico City's central zoo, the Zoológico del Bosque de Chapultepec, an enormous reproduction of these incomplete cubes was installed in the cage of the African lion. By displaying the sculpture as a photomural inside the room created for *Get me a chocolate cake, an umbrella and a blindfold*, the action of remaking this toy for cats and icon of minimalist art is converted into another association, another anecdote narrated through the image we see in the exhibition.

Photo at Zoológico de Chapultepec by Diego Berruecos.

Note to self. Rethinking everything, 2012

There are a number of ceramic pieces resting on top of a wooden piece. These are different sections that, if assembled, we would identify as the Sydney Opera House and the Gomboc, the geometric figure that is always self-righting. This artwork shows how every visual and conceptual work is in fact a composition created by various parts joined through association.

Sigh Cy Die, Bye Bye Cy, I Cry, 2012

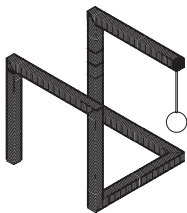
This work, a tribute to the late Cy Twombly (1928-2011), an American painter, consists of a series of eight bicycle seats covered in leather of various pastel colors and created using nine found objects. Each cover has a word on it: Piaggio, Stiaggio, Gucci, Peachy, Pucchi, Patchy, Piddle, Dop, Hum. This work invites us to ponder the connection between Ryan Gander's art and his respect for Twombly; a relationship that the sculptures blend so that the spectator is left to imagine what or how things might have happened.

The Poetics of Gig, 2012

This work is a small photograph taken by Ryan Gander during the installation of Pierre Huyghe's artwork at the Museo Tamayo, on show at the same time as Gander's own exhibit. The image is created as a wink to Huyghe and makes evident how the apparently small decisions involved when setting up an exhibition can have a large impact on the path of an entire career. This photograph is an example of how *Boing, boing, squirt* seeks to reveal Gander's working methodologies. It is about Pierre Huyghe, of course, but ultimately it's the image of an artist at work—an artist putting his working strategies into practice.

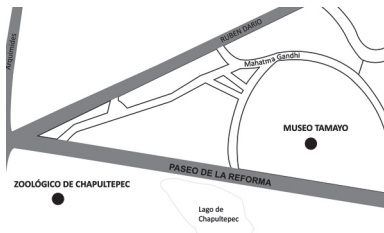


Map of location of works within Museo Tamayo.



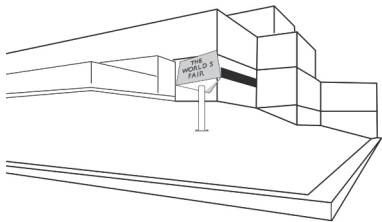
It's got such a good heart in it, 2012.

Artwork located at Chapultepec Zoo.



No political motivation, 2012.

Artwork located outside Museo Tamayo.



About the Artist

Ryan Gander (Chester, England, 1976) is an artist who creates his work using various literary, political, social, cinematographic references, as well as his own life experiences. His work often examines the relationship between these references and his art through appropriation, quotes, allusions and his own anecdotes. His most recent solo exhibitions include *Ryan Gander–The Magnificent Seven*, CCA Wattis Institute, San Francisco (2012); *Icarus Falling-An Exhibition Lost Maison Hermès*, 8th Floor Le Forum, Tokyo; *New Collisions in Culturefield*, Johnen Galerie, Berlin, and *Locked Room Scenario*, Artangel, London (2011).

Educational Notes

- The Gomboc is a three-dimensional shape with only one stable and one unstable point of equilibrium. So when resting on a flat surface, the Gomboc always rights itself and is balanced, since its shape usually tends to return to its stable point. It was conceived by Russian mathematician Vladimir Arnold in 1995.
- The name ‘Scotland Yard’ (the term usually used to refer to London’s police force) does not come from an official title but the street “Great Scotland Yard”, located behind the original headquarters of London Metropolitan Police, founded in 1829.
- What do you think is the importance of the references that are involved in creating an artwork yet are not visible?
- Do you think that being unaware of the origin or idea behind an artwork changes its meaning?
- How can an artwork be both material and immaterial at the same time?
- Have you ever thought about how and why we associate ideas to produce new meanings?

Project's Workshop

Dioramas

Workshop designed by artist Paola de Anda

Open to the general public.

Free with museum ticket

Place: Sala educativa

Time: Tuesday to Friday 10 am to 2 pm

Saturday and Sunday 12 pm to 4 pm

(the workshop lasts between 30 to 40 minutes)

Credits

Project Coordination

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Javier Rivero

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Paola de Anda

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Project started by Magalí Arriola, curator of Museo Tamayo (2009-2011).

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Visit the zoo to meet the work:
Tuesday to Sunday, 9 am - 4 pm

Ryan Gander. Boing boing squirt
August 26th –November 2nd, 2012

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