

Celebrating the
Lucelia
ARTIST AWARD
2001 • 2006

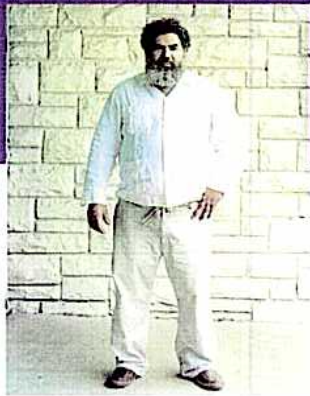


The Lucelia Artist Award recognizes an American artist under the age of fifty who demonstrates exceptional creativity and has produced a significant body of work that is emblematic of this period in contemporary art. Since its inception in 2001, the award has honored six artists: **Jorge Pardo (2001)**, **Liz Larner (2002)**, **Rirkrit Tiravanija (2003)**, **Kara Walker (2004)**, **Andrea Zittel (2005)**, and **Matthew Coolidge and the Center for Land Use Interpretation (2006)**. All are engaged in challenging pursuits that expand thinking about the character and function of art and the creative process. This exhibition highlights and celebrates the achievements of these artists.

The artists were chosen by juries composed of five art professionals—a mix of outstanding curators, critics, and artists. Jurors nominated prospective candidates and then participated in a rigorous review to select the winner. The \$25,000 award is intended to encourage the artist's future development and experimentation. The New York-based Lucelia Foundation, which funds the award, supports the visual arts, specifically nineteenth-century American and contemporary art.

**Sidra Stich, exhibition curator and executive director
of the Lucelia Artist Award**

Celebrating the Lucelia Artist Award 2001–2006 is organized by the
Smithsonian American Art Museum.



jorge pardo

(born Havana, Cuba, 1963; resides in Los Angeles)

Untitled 1999

70 blown-glass lamps

Collection of Marilia Bezerra and Friedrich Petzel

Lucelia

ARTIST AWARD

2001

jurors

John Baldessari, artist

Dan Cameron, senior curator,

New Museum of Contemporary Art, New York

Lynne Cooke, curator, Dia Art Foundation, New York

Bruce Ferguson, dean, School of the Arts,

Columbia University, New York

Elizabeth Smith, chief curator,

Museum of Contemporary Art, Chicago

Rejecting both the utopian systems of modernism and contemporary art methodologies, Jorge Pardo confounds reverential and highfalutin assumptions about the art object by creating utilitarian work that draws on multiple traditions even as it challenges historical canons. His creations defy categorization by their synthesis of form and function and their intersection of architecture, design, and sculpture. As evident in this stylish ensemble, which recalls the creative impulses of Charles Eames and Alvar Aalto from the mid-twentieth century, the lamps are handcrafted but informed both by the values of industrialization and by advancements made possible by computer technologies. Rather than presenting the lamps as autonomous objects, Pardo uses color and installation to establish a poetic, experiential space conceived as a shaped environment.



liz larner

(born Sacramento, CA, 1960; resides in Los Angeles)

RWBs 2005

aluminum tubes, steel and nylon aircraft cable, brass- and chrome-plated steel padlocks, and natural and synthetic fabrics
Courtesy of the artist and Regen Projects, Los Angeles

Lucelia ARTIST AWARD 2002

jurors

Bonnie Clearwater, director and chief curator,
Museum of Contemporary Art, North Miami

Matthew Drutt, chief curator,
Menil Collection, Houston

Russell Ferguson, deputy director and chief curator,
Hammer Museum, Los Angeles

Elizabeth Murray, artist

Jerry Saltz, art critic, *Village Voice*

Liz Larner redefines formal relationships of mass, volume, and spatiality with the linear character of RWBs, and its indeterminate shape and open, dynamic form. The materials and color call attention to the physical and structural nature of the work without asserting such common sculptural qualities as solidity, stability, and decoration. The use of red, white, and blue, evocative of patriotic expression and alluded to in the title, also imparts other symbolic meanings, whether associated with festive parades and sporting events or military funerals, political banners, and homemade ornaments or corporate logos. Larner further complicates the references by choosing fabrics with blatantly American colors to partially conceal aluminum tubes, the infamous material erroneously named in the Bush administration's prewar polemics (2002-2003) as evidence of Iraq's nuclear weapons program.



rirkrit tiravanija

(born Buenos Aires, Argentina, 1961; resides in Bangkok and New York)

Untitled (Tropical House) 2006

wood and metal

Collection of Jay Smith and Laura Rapp

Lucelia ARTIST AWARD 2003

jurors

Richard Flood, chief curator,
Walker Art Center, New York

Vickie Goldberg, author and critic

Laura Hoptman, curator of contemporary art,
Carnegie Museum of Art, Pittsburgh

Cindy Sherman, artist

Robert Storr, professor of contemporary art,
Institute of Fine Arts, New York

The architect Jean Prouvé designed a prototype of prefabricated housing for French colonial officials working in the Congo. Three of the inexpensive, aluminum-paneled dwellings, called Tropical House, were produced in 1951 and sent to Africa. Rirkrit Tiravanija, in turn, built a facsimile out of corrugated tin (a material from his native Thailand), scaled it down to be more like a model (and an outhouse), and surrounded it with exoticizing palm trees and jungle wallpaper. His version of Tropical House embodies an art-life synthesis. The squat toilet, for example, alludes to Marcel Duchamp's *Fountain* (1917), though Tiravanija has replaced the famous urinal with a rudimentary plumbing fixture common in developing nations. His toilet is, moreover, displayed as a functional object, rather than as art. While raising awareness of cultural differences, the stack of visa applications attests both to global interactivity and to prevailing barriers that delay, limit, or prevent open travel throughout the world. As in most all his work, Tiravanija deals with community-based issues, rejecting the hermeticism of art and challenging the separation of public and private.



kara walker

(born Stockton, CA, 1969; resides in New York)

Virginia's Lynch Mob 1998
cutout paper mural and adhesive
Collection of Brent Sikkema
Courtesy of Sikkema Jenkins & Co.

Lucelia ARTIST AWARD 2004

jurors

Jack Bankowsky, former editor, *Artforum*
Gary Garrels, chief curator of drawings,
Museum of Modern Art, New York
Klaus Kertess, independent curator
Anne Tucker, curator of photography,
Museum of Fine Arts, Houston
Richard Tuttle, artist

Images of violence and abuse representing suppressed histories from the antebellum South prevail in Kara Walker's art. In this lynch-mob parade scene, themes of torture are confounded as frivolity and death, victim and victimizer, and fact and fiction collide. And while master-slave narratives are exploited, silhouette cutouts—an art form popular in the eighteenth and nineteenth centuries—reduce figures to stereotypes and heighten the ambiguity of racial identity. Through her confrontational approach, Walker aims to arouse awareness of history and American racial issues as murky and myth ridden.



andrea zittel

(born Escondido, CA, 1965; resides in Los Angeles)

A-Z Homestead Office for Lisa Ivorian Gray 2003
aluminum, cherry wood, paint, glass, corrugated metal, and vinyl logo
Collection of Lisa and Hunter Gray

Lucelia

ARTIST AWARD

2005

jurors

Richard Artschwager, artist
Klaus Biesenbach, chief curator, P.S. 1, New York
Ann Goldstein, senior curator,
Museum of Contemporary Art, Los Angeles
Paul Ha, director, Contemporary Art Museum, St. Louis
Katy Siegel, contributing editor, *Artforum*

Reviving early-modernist ideals about the social function of art, its concern with real-life, utilitarian needs, and the transformation of everyday environments, Andrea Zittel has designed bare-bones, multifunctional structures. Her modular habitats have roots in the utopian creations of the Bauhaus, de Stijl, and Le Corbusier, and in the homestead shacks built by pioneers in the American West. Her habitats treat art as a form of investigation and experimentation. Zittel's office unit here is customized for individuals but rigorously ordered with ultraefficient, reductive spaces. Her organizational systems are based on a conflation of uses and behaviors.



the center for land use interpretation

[Culver City, California]

Inkjet posters

Courtesy of the Center for Land Use Interpretation
Culver City, California

Lucelia

ARTIST AWARD

2006

jurors

Pamela Lee, associate professor,
Stanford University

Christian Marclay, artist

James Rondeau, curator of contemporary art,
Art Institute of Chicago

Linda Shearer, director,
Contemporary Arts Center, Cincinnati

Nancy Spector, curator of contemporary art,
Guggenheim Museum, New York

The Center for Land Use Interpretation, an organization founded in 1994, documents and disseminates information about human interventions that have altered the physical, aesthetic, and functional character of the American landscape. The focus is on sites associated with transportation, water, culture, industrial facilities, mining, waste, the military, nuclear/radioactive terrains, and research and development projects. These are unusual or exemplary places, some located in urban centers and others on the margins of human sprawl or in remote settings. While offering tangible evidence of what is happening to the land as humans modify it to accommodate the increasingly complex needs of contemporary society, Matthew Coolidge and CLUI raise awareness about core issues regarding land use and its consequences. CLUI employs various presentation strategies—exhibitions, tours, publications, and on-site stations—that have produced the posters displayed here.