

מוזיאון תל אביב לאמנות



Tel Aviv Museum of Art

FOR RELEASE

**TEL AVIV MUSEUM OF ART
ANNOUNCES THE EXHIBITION
POWERLESS STRUCTURES
BY ELMGREEN & DRAGSET,
OPENING MARCH 31, 2016**

*The acclaimed artist duo to show a monumental
installation and several sculptural works in
Israel's leading contemporary art museum*



For as Long as It Lasts, 2016, courtesy the artists, artists' rendering
The Future, 2014, courtesy Galleri Nicolai Wallner, Copenhagen, photo:
Anders Sune Berg

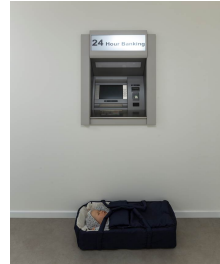
Tel Aviv - March 8, 2016: [Tel Aviv Museum of Art](#), Israel's leading institution of contemporary art, is pleased to announce *Powerless Structures*, an exhibition by the artist duo **Elmgreen & Dragset**, taking place in several of the museum's exhibition spaces and galleries, opening **March 31**.

Powerless Structures is the centerpiece of Tel Aviv Museum of Art's 2016 international exhibition program, and is adapted specifically for the museum's layout. The exhibition is titled after a well-known series of the artists' works that investigates how structures-whether political, social, financial, cultural or physical-have the potential to be altered or interchanged, since these structures depend solely on our acceptance of their power. The exhibition's fragmented trajectory features eight works positioned throughout the museum's various galleries and its sculpture garden.

Upon entering the Herta & Paul Amir Wing at the Tel Aviv Museum of Art, viewers will witness ***Donation Box*** (2006), a transparent glass box on a plinth filled with unexpected objects such as a worn sneaker, a car key, a flight ticket, a package of condoms, and a "Do Not Disturb" sign, among plenty of other items, rather than only coins and notes. The box remains sealed off from additional donations.



Donation Box, 2006
Courtesy Private Collection, Paris
Photo: Anders Sune Berg



Modern Moses, 2006
Courtesy Sammlung Goetz, München
Photo: Anders Sune Berg

Nestled in the heart of the museum, viewers will encounter ***Modern Moses*** (2006), a wax figure of a baby in a carrycot lying on the ground beneath a cash machine. This installation presents a contemporary interpretation of the biblical story of the abandoned Moses in the neo-liberal economic system.

In the museum's lower level is ***Other Landscapes*** (2016), a new installation appearing as the partially-applied wall signage for a (fictional) exhibition by Matisse that has yet to open, alongside scaffolding and tools that seem to have been left behind by the museum's technical crew.



Other Landscapes, 2016
Courtesy the artists, artists' rendering

Inside the Lilly & Yoel Moshe Epstein Multi-Purpose Gallery, the largest space in the museum, hangs ***The Future*** (2014), an installation of a lonely and pensive teenage boy sitting atop a fire escape. ***The Future*** is positioned together with a new installation, ***For as Long as It Lasts*** (2016), a full-size replica of a section of the iconic Berlin wall, which bifurcates the vast hall. The wall serves as a blank surface for projection that can change according to each individual spectator, and also references ***Elmgreen & Dragset's*** shared history in Berlin, where the artists, like many others, moved in 1997 as a direct result of the fall of the Berlin wall. In front of the wall stands ***Zimmerstrasse*** (2016), a Berlin street sign indicating a central street that hosted many art galleries in the beginning of the millennium, near the historically significant crossing point Checkpoint Charlie.

In the museum's Main Building, viewers will discern ***Portraits of the Artist*** (2014) among the European Art of the 16th-19th Centuries, in the Ruth and Bruce Rappaport Gallery. Here, two faded rectangles imply the absence of a pair of portraits, which are no longer hanging on the wall. The title refers to ***Elmgreen & Dragset*** as a single entity, and the faint traces underscore the idea that eventually, all of our portraits will be taken down at some point: history will be re-written or our personal hard drives will crash, Instagram or Facebook will no longer be relevant, and the images that served as profiles of our identities

might vanish and exist only as distant memories.

Wishing Well/Powerless Structures, Fig. 166 (2016), the final work of the exhibition, is situated in the museum's sculpture garden, and depicts a sealed, round, pool-like well dug into the ground. The coins inside the well seem familiar, but when seen up close, it becomes apparent they are blank, with no denominations.

Each of **Elmgreen & Dragset's** works in *Powerless Structures* evokes a feeling of something that has been left behind, forgotten, forsaken or is waiting for an action to happen. The artists subvert the power of various structures throughout the exhibition, disrupting our original associations and expectations, and creating a resounding sense of unease, with space for reflection and hope.

This is the first time the work of the acclaimed artist duo has been shown in Israel. The artists will give a talk on April 1, 2016, the day after the exhibition opening.

For more information on *Powerless Structures* at the Tel Aviv Museum of Art, please visit www.tamuseum.org.il/about-the-exhibition/elmgreen-dragset. For more information about the Tel Aviv Museum of Art, visit www.tamuseum.org.il/.

ABOUT TEL AVIV MUSEUM OF ART

Tel Aviv Museum of Art is a municipal museum, one of Israel's leading artistic and cultural institutions. The museum comprises various departments: The Department of Israeli Art, which holds a comprehensive collection of local art from the beginning of the 20th century to the present; the Department of Modern Art which encompasses works from the mid-19th century to the 1970s; the Department of Contemporary Art, which encompasses international works from the 1980s to the present; The Department of Prints and Drawings; the Department of Photography; the Department of Architecture and Design; and the Old Masters Department, with art from the 16th to the 19th century.

ABOUT ELMGREEN & DRAGSET

Elmgreen & Dragset first rose to global fame in the last decade with their exhibition "The Collectors" in the Danish and Nordic Pavilions at the 53rd Venice Biennale and with their American land art sculpture ***Prada Marfa*** (2005), located in the Texan desert. Their ***Death of a Collector*** (2009) installation, first shown at the Venice Biennale, has become one of the most recognizable art images of the last few years. Elmgreen & Dragset were nominated for the Hugo Boss Prize in 2000, and in 2002 they won the Preis der Nationalgalerie at the Hamburger Bahnhof in Berlin. They have held exhibitions in some of the world's most prestigious art venues, including Kunsthalle Zurich (2001); Portikus, Frankfurt (2003); Tate Modern, London (2004); MCA Chicago (2005); Serpentine Gallery, London (2006); Malmö Konsthall (2007); Centre Pompidou, Paris (2009); ZKM Center for Art and Media, Karlsruhe (2010); Boijmans Van Beuningen Museum, Rotterdam (2011); Victoria and Albert Museum, London (2013); PLATEAU, Samsung Museum of Art, Seoul, (2015); and currently at the Ullens Center for Contemporary Art, Beijing.

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