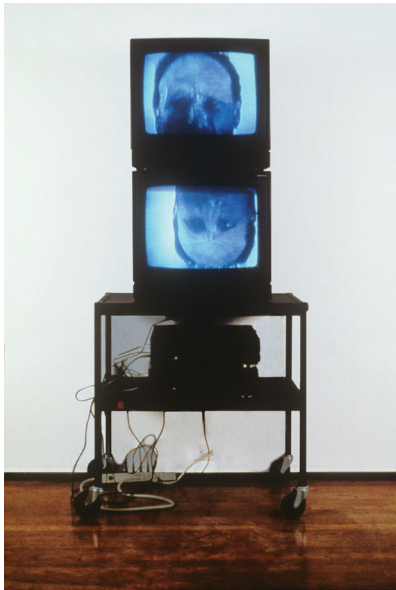


Tuned D. E. A. D., 1969—or as a key element of his architectural installations and sound sculptures.

With this selection of corridors, neons, sculptures, video and sound works, architectural installations, performances, and works on paper, the exhibition at the Museo Picasso Málaga aims to illustrate the thinking and ethical views of Bruce Nauman. His irony and incisiveness are apparent in his plays-on-words and in the relationships that are established between viewer, space, and artwork. Jointly curated by Prof. Eugen Blume, from Germany, and the artistic director of the Museo Picasso Málaga, José Lebrero Stals, this is the first large-format exhibition of Nauman's work in Spain in the last 25 years.



Bruce Nauman
Jump, 1994
Video installation, 2 monitors. Dimensions variable, 50 min (loop)
Private collection, Madrid

OPENING HOURS

March-June: open daily 10 am to 7 pm
July-August: open daily 10 am to 8 pm
September-October: open daily 10 am to 7 pm
November-February: open daily 10 am to 6 pm

Christmas: 24th and 31st December, 5th January: 10 am to 3 pm. The museum will be closed on 25th December and 1st and 6th January

Visitors will be asked to begin leaving the galleries 10 minutes before closing time. Tickets are on sale up to 30 minutes before

ADVANCED TICKET SALES

Access through control without waiting in the queue by showing your printed tickets upon your arrival at the museum

Guided visits in Spanish to the exhibition *Bruce Nauman. Rooms, Bodies, Words*: every Saturday at 12 pm. For other guided visits: reservas@mpicassom.org

Audio guides available in Spanish and English

Cover:

Bruce Nauman

Walk with contrapposto, 1968

Videotape, black and white, sound, 60 min

Courtesy of Electronic Arts Intermix (EAI), New York

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museo **PICASSO** Málaga



In collaboration with:



museo **PICASSO** Málaga

Bruce Nauman. Rooms, Bodies, Words

17.06.2019 - 01.09.2019



Bruce Nauman
Four Pairs of Heads, 1991
 Bronze, iron wire. Dimensions variable
 Private collection



Bruce Nauman
Smoke Rings: 2 Concentric Tunnels Skewed, Non Communicating, 1980
 Aluminium alloy with black patina, 465 (diameter) × 53.5 cm
 Museu Coleção Berardo



Bruce Nauman
Body Pressure, 1974
 Wallboard, text. Dimensions variable
 Friedrich Christian Flick Collection im Hamburger Bahnhof, Berlin

Bruce Nauman (Fort Wayne, Indiana, 1941) has spent over half a century inventing ways to convey both the moral hazards and the excitement of being alive. Employing a huge range of materials and working methods, he reveals how the mutable experiences of time, space, movement, and language provide an unstable foundation for understanding our place in the world. For Nauman, both making and looking at art involve 'doing things that you don't particularly want to do, putting yourself in unfamiliar situations, following resistances to find out why you're resisting'. His work compels viewers to abandon the safety of the familiar, keeping us alert, ever vigilant, and wary of being seduced by easy answers.

Investigation is essential to Bruce Nauman. It is a key part of his creative process, and thus apparent in certain pieces. In his work, which is noticeably impacted by contemporary music (John Cage), modern dance (Merce Cunningham), and experimental literature (Samuel Beckett), four names stand out. Gestalt psychology, the first major influence on Nauman's work, stems from his interest in phenomenology and behaviourism. He applies it to his focus on human behaviour when faced with unpleasant or upsetting situations. Other major influences

include philosopher Ludwig Wittgenstein's criticism of the validity of language and its meaning and representation, evident in such works as *Violins/Violence*, 1983; author Elias Canetti's study on the behaviour of the masses, apparent in *Body Pressure*, 1974; and also writer Samuel Beckett's bleak view of the destiny of mankind, manifest in *Model for Room with My Soul Left Out*, *Room That Does Not Care*, 1984.

Nauman's art has always defied categorisation. Watercolours, flashing neon signs, sound installations, video corridors—he is constantly shifting between all these and more, never conforming to a signature style. But underneath this sheer variety, crucial themes persist, with disappearance one such recurring motif throughout his 50-year-long career.

The diverse elements that make up Nauman's work, and whose origins lie in such apparently dissimilar and hermetic areas as philosophy, conjuring, and choreography, involve gaining or attempting to gain control over the viewer's experience of an event, action, or situation. The artist proposes actions that elicit emotional and physical responses, as well as situations that appeal to

the viewer's psychological perception, in many cases resulting from the creation of a cacophony of sound and images. The public becomes both the subject and performer when it comes face-to-face with a work that is constantly 'engaging'. This can be seen in *Für Kinder*, 2010, and in *Clown Torture*, 1987. Throughout his career space and its occupancy, architecture and its limitations, engineering and its violence, have all heightened Nauman's interest in focusing on the fundamental mechanisms of perception and psychology. As the Director of the San Francisco Museum of Modern Art, Neal Benezra states, Bruce Nauman 'successfully integrates our consciousness with our feelings. In his works, we do what we see', and this is evident from the public's submission to imposed messages and images.

Bruce Nauman rejects the practice of photography, understood as narrative images, in favour of documented records, as exemplified in a series of works in this exhibition dating from between 1966–67 and 1970: *Self-Portrait as a Fountain*, *Feet of Clay*, and *Eating My Words*. First film then video soon became one of the primary mediums in his oeuvre, either as a support—as in *Flesh to White to Black to Flesh*, 1968, and *Violin*