



72-13

119 VIDEOWORKS
99 ARTISTS
7 COMMUNITIES

Image by Ruangrupa, ANA Grantee, 2007

07

Rirkrit Tiravanija and "The Story of Stone Soup" by Ng Yi-sheng.

250g He is unconcerned with having been labelled
3 cups (750 ml) "the artist who cooks". Having won the
2004 Hugo Boss Prize, in fact,
5 he admits he has become
1/4 cup (60 ml) bored with success,
2 disdainful of the books
2 that describe his practice. This
1/2 cup brings him to Singapore,
1 teaspoon reinvented as a curator
1 tablespoon and educator.



Images by 72-13

SERVES NO-ONE.



1. "The Story of Stone Soup" takes place on Wed 7-2-2007: Rirkrit delivers a lecture to an assembled audience in 72-13, while Masters students from his LaSalle-SIA workshop series cook soup.
2. Food/the preparation and sharing thereof form a recurring feature in Rirkrit's work: pad thai, tom yam, papaya salad. It began with a mock-showcase of Thai exotica for a German audience, the artist's act of cooking transforming the gallery space/the gallery space transforming the act of cooking itself into an artifact.
3. Since then Rirkrit's taken an ethnographic interest in his guests themselves: Europeans balk at communal stir-fry/Thais jump in and help to chop vegetables, celebrating the sanuk.
4. Rirkrit has played the global nomad: born in Buenos Aires/bred in Bangkok/based in Berlin/New York, yet it is no less important, he says, to own a perspective that is fixed; it is unhealthy to become dependent on motion.

5. Food, he claims, is an entry point to his other themes: cf. his work on the Peace Tower at the Whitney/his reconstruction of his apartment in Cologne/his invisible retrospective in London, where docents were trained to describe absent installations in empty rooms to confused guests.
6. These are habitats where viewers interact, become art themselves.
7. He has no love for theorists who classify his work, specifically "Relational Aesthetics", brainchild of critic Nicolas Bourriaud. He disclaims theory; repudiates reading in his workshops save as an afterthought; ascribes his sole textual inspiration as Cicero's "Contemplation of the Good Life".
8. I like relational, he says. But I'm not interested in aesthetics; I'm more interested in living. Moreover, he will not call his art projects works. They are projects of play.
9. Nor does he fear misrepresentation, being called cliché for his inevitable steamboats and portable stoves. There is a personal and a public world, he explains, between which lies a gap invented by arts writers. And he likes that gap, he likes that mischaracterisation. Over the chatter of gallery banquets, he observes the action, the stochastic dynamics of public eating/drinking.
10. The title of "Stone Soup" refers to the European fable of a man who claims he can make soup from a stone. Art, Rirkrit suggests, is a similar falsehood, nutritionally enriched by the accretions of bonito and mushrooms added by co-operative believers, brewing something out of nothing.
11. The soup is ready. Modified miso with a black stone in the central pot. Future reprises in different locations in Singapore include black chicken, pork rib, vegetarian.
12. We eat. We talk. We mingle. Rirkrit does not serve us. We serve ourselves.

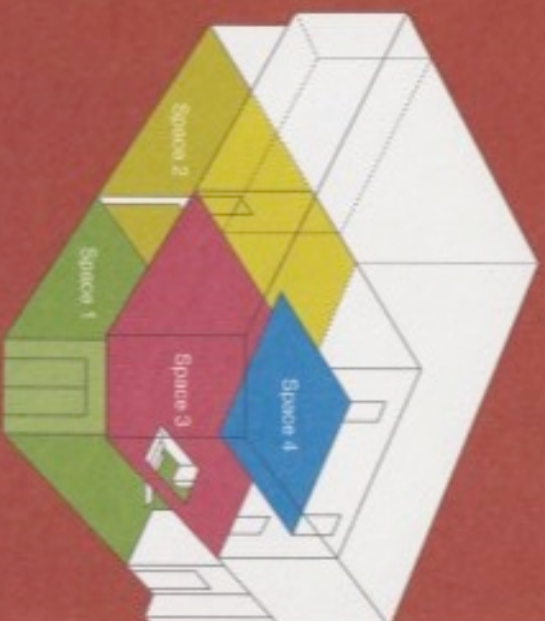
Rirkrit Tiravanija is one of the most seminal and influential contemporary artists working today. He gave a public lecture at 72-13 on 7 Feb 2007 as part of his residency with LaSalle working with postgraduate visual arts students. He has exhibited widely, including solo shows at Kunsthalle Basel; The Museum of Modern Art, New York; Los Angeles County Museum of Art; Portikus, Frankfurt; and Secession, Vienna. For the 50th International Venice Biennale (2003), he co-curated Utopia Station, and most recently opening at the Haus der Kunst, Munich. Since 1998, Tiravanija has also been working on The Land, a large-scale collaborative and transdisciplinary project near Chiang Mai, Thailand. Tiravanija lives and works in New York, Chiang Mai, and Berlin.

About 72-13

A converted rice warehouse, 72-13 is the home of TheatreWorks (www.theatreworks.org.sg). The space is flexible enough to be a gallery, a cinema and a theatre. Its primary purpose, through SCAN (Singapore Creative Arts Nucleus) and the ICAN (International Centre of Asian Arts), is to foster collaborations, house residences for creatives around the world and to encourage hybrid expressions from young Singaporeans. TheatreWorks, responding to the needs of contemporary Asia, has consciously created 72-13 to have a wider and a more inclusive agenda.

Open Call

72-13 invites creatives to apply to hold once-off non-profit events in the space. TheatreWorks will provide the space free of charge barring technical charges. Please write to Tay Tong at tworks@singnet.com.sg. Curation process will apply.



72-13 Mohamed Sultan Road, Singapore 239007 • www.72-13.com • T: (65) 6737-7213 F: (65) 6737-7013
With support from National Arts Council, NAC Arts Housing Scheme, Lee Foundation and Hong Leong Foundation