

SOMETHING TURNED INTO A THING

SEP 22, 2012 – JUNE 2, 2013

ENGLISH

Dear Visitors,

It is that time again! For this annual exhibition it is curator Tessa Praun who has taken the opportunity to thoroughly explore the Magasin 3 collection. She has selected works based on questions of materiality, examining how something can start off embodying a specific idea and function and end up as something else entirely at the hands of an artist.

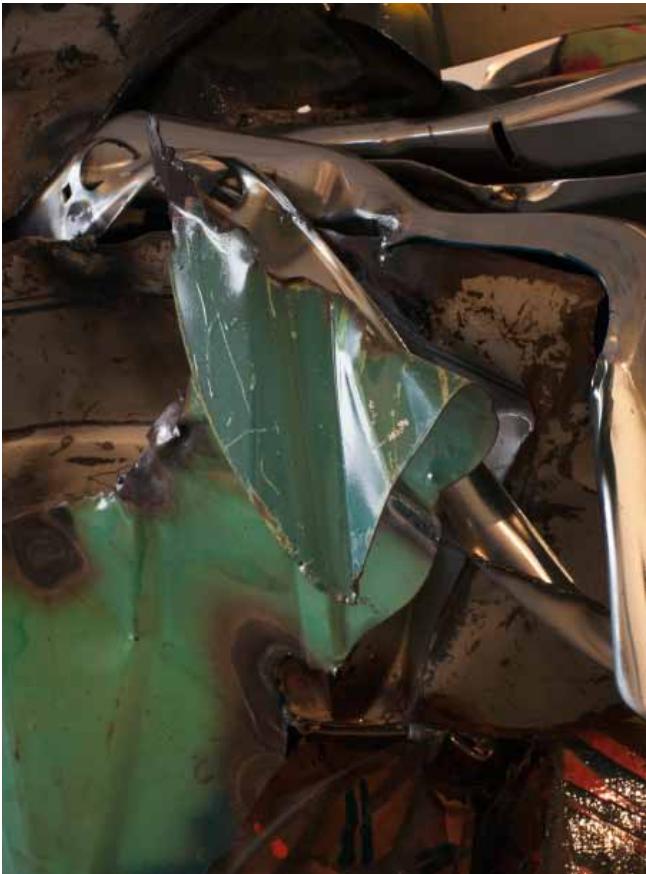
The exhibition includes works that we have not shown for over 20 years like the late John Chamberlain's sculpture *The First Dance of Trees*, which is presented here with a recently acquired piece by Dominique Gonzalez-Foerster, *Red Calder (Painting)*. Visitors have the chance to revisit James Turrell's permanently installed *Dawning* as part of the exhibition, while works by our collection icons—Felix Gonzalez-Torres, Agnes Martin, Sol LeWitt, Wim Delvoye and Rémy Zaugg—enter a dialogue with Tom Friedman's *Hollow Man Offering Nothing to No One* and his toothpaste painting *Untitled*, Janine Antoni's rope installation *Moor* and an important series of photographs by Denise Grünstein. *Catalog #1029* is a newcomer to the collection by Lawrence Weiner, whose language on wall has been adopted as the title of the exhibition: *Something Turned Into a Thing*.

We at Magasin 3 relish the opportunity to rehang our collection exhibitions each year. It might not seem difficult, given the incredible body of works we have to choose from, but the challenge lies in visualizing stories that can bring a new dimension to works that are already extraordinary in their own right. In such contexts I feel secure in the knowledge that I have a brilliant team of colleagues.

The exhibition will be launching several program events in 2012 and 2013, so follow us on our website.

Welcome to Magasin 3!

David Neuman
Museum Director



John Chamberlain, *The First Dance of Trees*, 1986 (detail)

Photo: Christian Saltas

Something Turned Into a Thing

Since its founding in 1987, Magasin 3 has amassed a fantastic collection of works. While many are three-dimensional, there are also drawings, photographs and videos, which together present a broad spectrum of contemporary movements, largely from the 1980s to the present. The collection contains works made from single strands of yarn and a truck full of colorful, shimmering cloth bundles. The smallest sculpture is 2 centimeters tall and the longest work is over 100 meters. The collection also contains works that take the form of contrived situations involving the visitors, a generator-driven spotlight that illuminates a neighbouring building, and a group of "living systems"—utopian constructions that have been occupied for several years in the Californian desert.

For my presentation of the collection I have selected works that were included in the inaugural exhibition in 1988, installations that have been created specifically for our exhibitions and even some of the latest acquisitions. Some participating artists take fragments of the urban environment or everyday domestic life to discover new ways of perceiving them, both visually and intellectually. Others rely solely on an idea as the principal expressive agent of the work. With an often playful, unrestrained and uncompromising approach to their art, they extract objects, phenomena or words from their customary areas of use and expose them to a broader range of interpretations.

The words in one of our most recent acquisitions, Lawrence Weiner's *Catalog #1029*, has lent the exhibition its title. Weiner is one of the artists who in the 1960s challenged the notion of the *objet d'art* and the conventional methods of production. As one of the most uncompromising representatives of this movement, he opted to explore language in his works in order to more comprehensively dedicate himself to—and spark a debate about—things and our relationship to them.

John Chamberlain is primarily known for his sculptures made from old car parts. The crushed metal components, which Chamberlain has also painted, take on entirely new shapes and create poetic associations that go beyond the automobile as vehicle. Rémy Zaugg's paintings have a more surprising connection to the car, as they are painstakingly painted with auto lacquer. The composition of typography and color is just as meticulously composed as a landscape or a portrait and conveys with its fragmentary language incisive observations on life. Wim Delvoye elevates sewage pipes, which are normally buried and out of site, and places them on pedestals of the finest porcelain. He takes the properties of things and the values we assign them, and upends everything. Dominique Gonzalez-Foerster makes use of a reference to art history when she has a column painted in the signature red that Alexander Calder (1898–1976) often used on his sculptures and mobiles. In applying the now classic and familiar color on an architectural detail, she throws it into stark profile by turning it into a work of art in its own right, possessing a physical assertiveness that is impossible to ignore.

More abstract is James Turrell's experimentation with light and space, which through his handling "takes form." His pieces challenge our vision and wordlessly impact our senses. In Denise Grünstein's black-and-white photography, beautiful clouds are depressed into ash-grey memories as they brood over the sites of some of the vilest moments in world history. Agnes Martin, with her geometric grids in muted colors on canvas, sought to deconstruct painting in order to get beyond objects, spaces and lines and create light and formless simplicity. Sol LeWitt was profoundly inspired by his colleague Agnes Martin, and ended up spending decades on materializing ideas, subjecting himself to self-imposed restrictions that limited him to the use of mainly horizontal, vertical and diagonal lines drawn directly onto walls. With these wall paintings, Sol LeWitt came to change how we think about art and its potential.

The often unexpected materials or apparently simple conceptual structures of these artworks entice us to open our senses and let our thoughts and associations run free. Janine Antoni has collected materials such as cat fur, lace, swimming goggles and potato chip bags from her family and friends to braid a rope full of memories and personal narratives for us to contemplate. Perhaps seeing and smelling Tom Friedman's toothpaste painting *Untitled* will change the otherwise monotonous twice-daily routine for you, while the repeatedly broken bulbs in the strings of lights decorating the balcony or Christmas tree might cause less irritation and acquire new meaning after you have seen delightfully simple handling of this popular festive item by Felix Gonzalez-Torres.

For me, these works reflect the pleasure and enthusiasm that I feel when I see contemporary art, where almost anything can be used to create a thought-provoking form or experience. Contemporary art is often considered "hard to understand"; yet it springs directly from the contexts in which we live and the materials and objects with which we surround ourselves. Cars, aluminum, toothpaste, bulbs, porcelain, pencil lines—all of which we recognize and have a certain relationship with—offer the means to perceive our present with greater awareness and inquisitiveness for detail, property and function.

Tessa Praun
Curator

Janine Antoni

American, born 1964 in the Bahamas

For the exhibition *Free Port* (2001) at Magasin 3 curator Richard Julin asked the participating artists to take Frihamnen, the former "free port" or customs free zone in Stockholm, as their starting point. The exhibition explored Magasin 3 from a historical and site-specific perspective.

Janine Antoni returned to her birthplace, the town of Freeport in the Bahamas. There she asked friends and family to donate an object and to write down anecdotes about its significance. With objects as diverse as cat hair, lace, swimming goggles, shirts, shoe laces and potato chip bags, the artist braided a 78 meter-long rope full of stories and memories. The written anecdotes were collected in the book *Moor* which Magasin 3 co-published with the contemporary art space SITE Santa Fe in New Mexico. During the exhibition in 2001, the rope was tied around a column indoors and extended outside the exhibition space, over the balcony all the way down to a lifeboat in the harbor.

Moor is a work of art in a state of permanent change because every time the rope is exhibited new sections are added, new life-fragments are intertwined. For the exhibition *To be continued...* at Magasin 3 in 2007 the rope was extended by 15 meters. During the exhibition *Something Turned Into a Thing* a new addition will be made. (TP)

Moor, 2001

Rope made of clothes and objects
Collection Magasin 3 Stockholm Konsthall
Installation, *Free Port*, 2001
Photo: Anna Kleberg



John Chamberlain
American, 1927–2011

In 1957 Chamberlain produced his first sculpture of crumpled car parts and quickly gained international recognition. Though he would continue to explore other media including painting, film, printmaking and other materials for his sculptures, including foam, Plexiglas and aluminum foil, car parts quickly became his signum.

Chamberlain appropriated the symbol of American consumerism and used fenders, bumpers, and the chassis to develop a unique and expressive style of sculpture. Before modelling the parts together, he applied new paint, sandblasted and scratched the metal surfaces. The sculptures invite viewers to move around them in order to take in the shifting shapes and angles.

Though at times he is associated with Pop Art because of his close relation to an object, the gestural nature of his assembled automobile parts has gained him a reputation as a three-dimensional Abstract Expressionist. The titles are often poetic words and phrases he collected, some from literature and film, others from the everyday. The sound or look of words held as much importance to him as the sound of the metal parts coming together. The dramatically draped metal creates movement and associations that reach far beyond the automobile as a vehicle.

The First Dance of Trees was shown as part of the inauguration exhibition at Magasin 3 (1988) as well as in *After Construction* (1994). (TP)

The First Dance of Trees, 1986
Painted and chromium-plated steel, 213 x 274 x 152 cm
Collection Magasin 3 Stockholm Konsthall
Photo: Christian Saltas



Wim Delvoye
Belgian, 1965

Basically I just want to use an object that, when decorated, would become unreal. Concrete mixers versus ornament, rough versus refined, labour versus leisure. WD

Wim Delvoye revels in creating collisions between vastly different aesthetics. In strict opposition to the “form follows function” principle, he adds ornament to purely utilitarian objects. Cement mixers are encrusted with Baroque arabesques and life-sized sculptures of construction equipment, such as dump trucks and front loaders, are rendered in lacy Gothic filigree patterns.

For *Chantier V* Delvoye raises massive pipes, usually hidden underground, up onto fragile porcelain baluster pedestals. This mismatching of materials, a curious juxtaposition of the feminine and masculine, confuses the reading of the sculpture by turning all cultural codes upside down. Raw steel is a familiar material in Minimalist art, an anticipated choice in contemporary sculpture, but the ornate pedestals with 18th century French scenes of courtship by the likes of Jean-Honoré Fragonard are distinctly decorative. The laws of physics and aesthetics tell us that such heavy pipes have no place there, but somehow this precarious balance results in an unexpected equilibrium.

Chantier V was previously shown at Magasin 3 in the exhibition *Spatiotemporal* (1998). (BG)

Chantier V, 1995

Steel pipes and porcelain, 140 x 632 x 162 cm
Collection Magasin 3 Stockholm Konsthall
Photo: Göran Jönsson



Tom Friedman
American, 1965

Tom Friedman often begins his creative process by meditatively observing an object and imagining how it might perform in a particular space. He takes a mundane object to his studio and examines it for its inherent potential.

Untitled, first presented in 1989, is a distorted square painted in toothpaste. The chosen form intentionally challenges the viewer's sense of perspective and is adapted for each installation. Friedman or an assistant applies the transparent turquoise gel directly onto the wall, smearing it with their bare hands in several layers. Inspired by Sol LeWitt's wall drawings, the painting is one of his self-professed seminal works:

It's a necessary work in a grouping of works that have to do with my history. It represents my beginning, and I grow from this point. It's a point of reference. TF

In using the objects that occupy our everyday lives, Friedman comments on our consumerist existence. He turns the ordinary into the extraordinary, challenging us to observe, discover and interpret.

The work was included in *Up In the Air* (2010), a solo exhibition by Tom Friedman at Magasin 3. (LS)

Untitled, first made 1989
Toothpaste (Crest Tartar Control Gel Toothpaste)
Dimensions variable
Collection Magasin 3 Stockholm Konsthall
Photo: Christian Saltas



Tom Friedman

American, 1965

Before children speak, they make things as a way of exploring. I just kept making things when other kids lost interest and I never lost that desire. TF

Tom Friedman's sculpture is a hollow figure standing with his empty face turned to a white wall and offering, as the title implies, nothing to no one. The work makes reference to an oriental philosophy that associates emptiness with the infinite, while illustrating the crux of the artistic process: that everything possesses infinite potential. His choice of material here is of the utmost importance. Aluminum is an abundant metal that we use every day. Such a commonplace, apparently insignificant object as a disposable baking tray is transformed in Tom Friedman's hands into a sculpture that calls to mind the Tin Man from *The Wizard of Oz*.

Tom Friedman is a conceptual artist who, since his breakthrough at the end of the 1990s, has created astonishing works from mundane objects such as toothpicks, toilet paper, hair and sugar cubes.

This work was included in the Tom Friedman solo exhibition *Up In the Air* (2010) at Magasin 3. (LS)

Hollow Man Offering Nothing to No One, 2008

Oven roaster tins, aluminum foil and silver glitter

167.6 x 61 x 96.5 cm

Collection Magasin 3 Stockholm Konsthall

Photo: Christian Saltas



Dominique Gonzalez-Foerster
French, 1965

I became aware of the fact that I wanted to increase the "potential" feelings in the spaces, the changes, the possibilities, the hidden scenarios. DGF

Dominique Gonzalez-Foerster creates environments that engage visitors as both viewers and participants. References to film, literature and art abound throughout her work and are used to collaborate with other artists and to appropriate their work.

Calder Red (Painting) is directly related to Gonzalez-Foerster's 2008 installation in the Turbine Hall at the Tate Modern. It was a futuristic installation that transformed the cavernous space into a shelter full of bunk beds and books for people seeking refuge from the perpetual rain. Large sculptures were also housed there in an attempt to preserve them from the inclement weather of a fictional London set fifty years in the future. Among the sculptures was a reproduction of Alexander Calder's enormous stabile *Flamingo*, the original of which is in the Federal Plaza in Chicago.

Gonzalez-Foerster appreciates the non-verbal aspect of color and its influence. Here she appropriates Calder's signature vermillion, which has come to be referred to as "Calder red," to transform an existing column into a freestanding sculpture. This work is one of the most recent acquisitions and is being shown at Magasin 3 for the first time. (BG)

Calder Red (Painting), 2012
Red paint (RAL 2002) on existing column
Dimensions variable
Collection Magasin 3 Stockholm Konsthall
Photo: Christian Saltas



Felix Gonzalez-Torres

American, born in Cuba, 1957–1996

Untitled (For Stockholm) was created in 1992 for Felix Gonzalez-Torres' solo exhibition at Magasin 3. The entire work consists of 12 strings of lights and 504 light bulbs, but the installation allows for enormous flexibility. The number of strings can vary, as can their placement—including the possibility of simultaneously showing part of it in another venue.

Felix Gonzalez-Torres combined several different artistic traditions such as Minimalism, Conceptual art and political activism in his work. Living in the height of the AIDS epidemic, and personally affected by it, Gonzalez-Torres brought to his work a sense of urgency about how fleeting life is. He created modern still lifes with ephemeral objects such as strings of lights, stacks of paper, billboards, and candy, all of which are symbolic of how brief and fragile life is. Viewers were encouraged to take a sheet of paper, eat a piece of candy—to actively participate in the deterioration of the artwork. The curator can choose if these piles should be replenished, if burnt out light bulbs should be replaced (a sort of rebirth), or if they should progressively disappear during the course of the exhibition. Felix Gonzalez-Torres' art is an exploration of the divisions in his own life and the boundaries between love and grief, pleasure and loss, the public and the private. Born in Cuba, raised in Puerto Rico the artist lived and worked in New York until his death from AIDS in 1996.

The work was created for Felix Gonzalez-Torres' solo exhibition at Magasin 3 (1992) and has since been shown in the exhibitions *Passage* (2001) and *To be continued...* (2007).

During the course of the exhibition the light strings will be re-installed several times. (BG)

Untitled (For Stockholm), 1992

12 light strings each with 42 15 watt light bulbs

Dimensions variable

Collection Magasin 3 Stockholm Konsthall

Installation, *Felix Gonzalez-Torres*, 1992

Photo: Neil Goldstein



Denise Grünstein

Swedish, born in Finland 1950

What I don't understand interests me. When nothing is neither nor, rather everything can be either or. DG

Peaceful at first glance, these three photographs capture clouds floating above Auschwitz, the largest concentration camp during the Second World War. It is remarkable how a title that simply gives the geographic location can instantly transform our associations and perception of the images.

The photographs are part of a series taken during a trip through the former Eastern Bloc in 1996–97 to places associated with the Second World War. Moved and overwhelmed after having visited and photographed the concentration camps and their remains, Denise Grünstein completed the series by turning her camera to the clouds.

The entire series consists of 17 photographs and is collectively called *Zone V*. The term comes from the system invented by the American photographers Ansel Adams and Fred Archer in the 1930s, to establish a scale from light to dark, with *Zone V* at the halfway point. Grünstein's photographs from this series are characterized by a subdued grey scale which brings a historical patina to her black and white photographs. The works are suspended some distance from the wall, which emphasizes their ghostlike character.

First exhibited with 14 other works under the title *Zone V* as part of *Arkipelag* (Stockholm – European Capital of Culture 1998) at the Museum of Technology. The works are now shown at Magasin 3 for the first time. (BG)

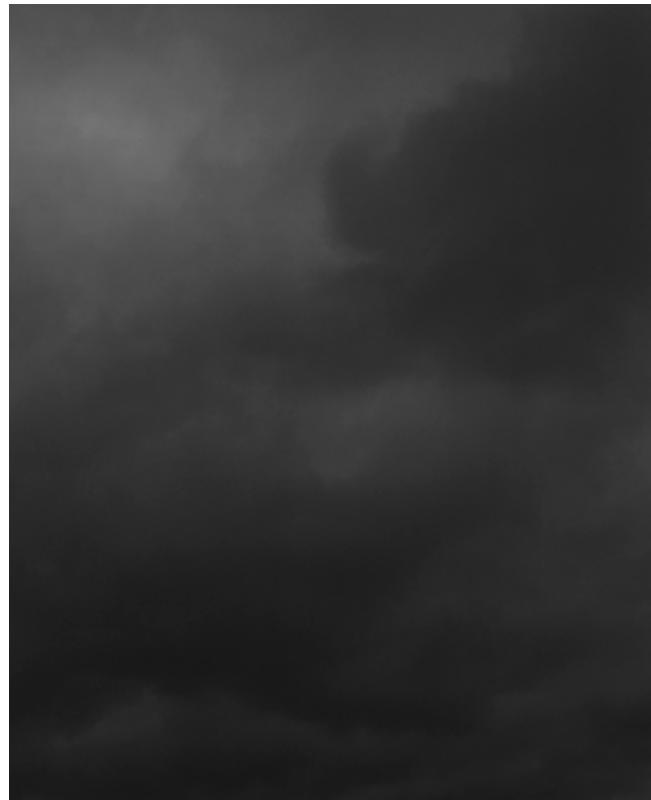
Auschwitz, Poland, 1998

Auschwitz, Poland, 1998

Auschwitz, Poland, 1998

Gelatin silver print mounted on aluminium: 144 x 120 cm each

Collection Magasin 3 Stockholm Konsthall



Sol LeWitt

American, 1928–2007

Neither lines nor words are ideas, they are the means by which ideas are conveyed. SLW

Wall Drawing #111 is the materialization of an idea. Divided into five equal sections, each section of the wall is filled with 10,000 straight lines hand-drawn in pencil directly on the wall using a ruler. The length of the lines progressively increases, which makes each section denser than the last. These strict parameters require labour-intensive execution, and yet the result is a meditative, contemplative work.

A pioneer among the Minimalists and Conceptual artists, Sol LeWitt and his wall drawings changed our ideas about what art is, how it is made and who creates it. Every drawing is based on verbal or written instructions; no decisions are made in the process. His role can be likened to that of a composer, the person from his studio acts as the conductor and the artists executing the work make up the orchestra.

Wall Drawing #111 was created for the Magasin 3 exhibition *Sol LeWitt: Seven Wall Drawings* (2009–10). The work is on long-term loan from the Estate of Sol LeWitt. In the Magasin 3 collection Sol LeWitt is represented by several sculptures and *Wall Drawing #253* (1975). (BG)

Wall Drawing #111, September 1971

A wall divided vertically into five equal parts, with ten thousand lines in each part: 1st) 6" (15 cm) long; 2nd)

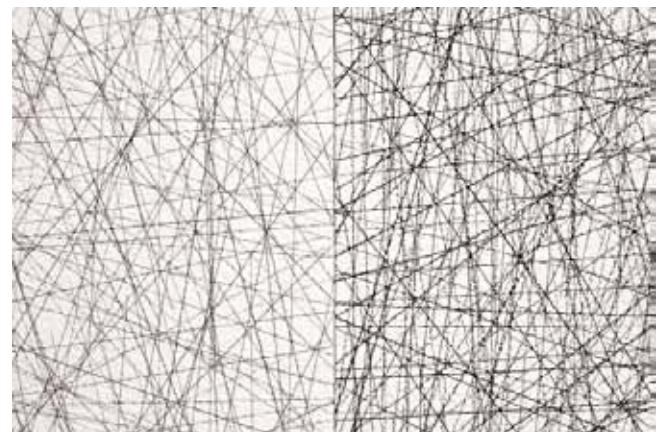
12" (30 cm) long; 3rd) 18" (45 cm) long; 4th) 24" (60 cm) long; 5th) 30" (75 cm) long. Black pencil.

First installation: John Weber Gallery, New York, NY

On long-term loan from the Estate of Sol LeWitt

Installation (detail), Magasin 3

Photo: Martin Runeborg



Agnes Martin

American, born in Canada, 1912–2004

My paintings have neither object nor space nor line nor anything—no forms. They are light, lightness, about merging, about formlessness, breaking down form. AM

From the 1960s onward, Agnes Martin contemplatively explored the grid motif in her paintings. For four decades, she filled large square canvases with seemingly infinite variations of straight lines, aspiring to evoke a classical perfection that she believed existed only in the mind. Breaking away from traditional composition techniques designed to lead the eye, she favoured compositions with uncertain depth and direction. Agnes Martin saw herself as an Abstract Expressionist inspired by metaphysical concepts taken from intellectual traditions such as Taoism and Zen Buddhism.

Untitled #7 is the last in a series of sequentially numbered canvases from 1991. In this painting she has omitted all vertical lines, allowing broad horizontal bands of grey paint and delicately drawn pencil lines to float across the surface and expand beyond the edge of the canvas. The composition encompasses the viewer's field of vision on a canvas that Agnes Martin herself described as "a size you can walk into."

My work deals with emotions, not personal emotions but abstract emotions. It deals with those indefinable and sublime moments of joy that we can all experience. AM

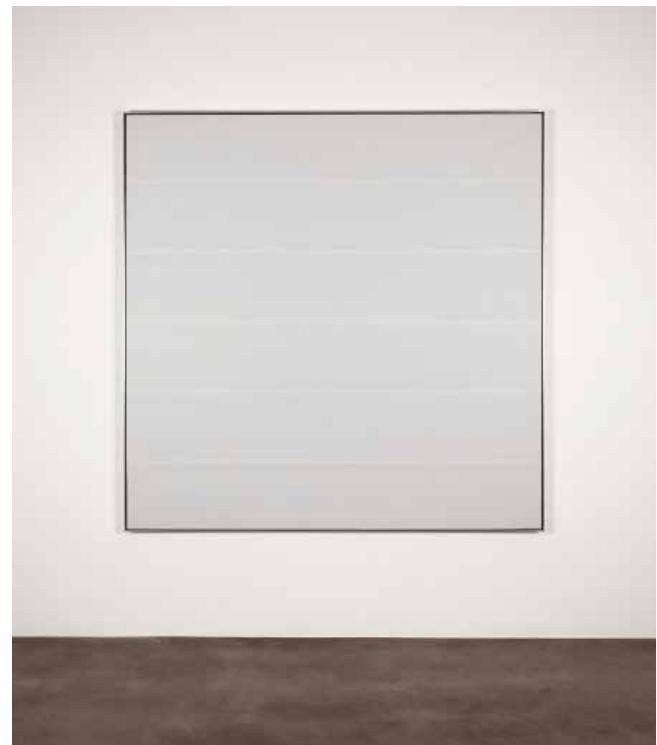
Untitled #7 was shown at Magasin 3 in her solo exhibition in 1994.
(BG)

Untitled #7, 1991

Acrylic and graphite on canvas, 183 x 183 cm

Collection Magasin 3 Stockholm Konsthall

Photo: Christian Saltas



James Turrell
American, 1943

Dawning, 1991
Installation
3 x 5.20 x 12.80 m
Photo: Per Anders Allsten

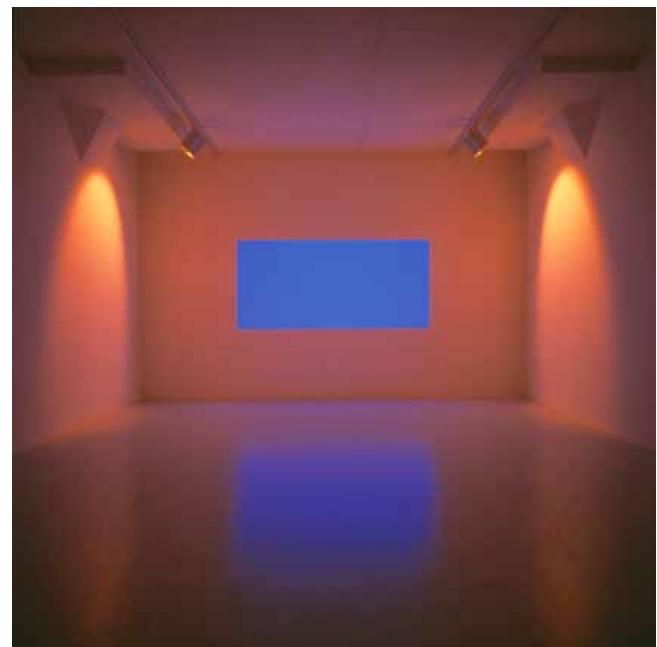
I want to create an atmosphere that can be consciously plumbed with seeing, like the wordless thought that comes from looking in a fire. JT

James Turrell's works experiment with light and space, wordlessly affecting the body, and senses. His art is a purely perceptual experience that encourages us to actively question the limits of our own sense of vision and explore the interplay of light and space.

Dawning is created by carefully balancing light levels and colour intensity in relation to the form's dimensions so that the light can "take shape" and elicit an intense sensory experience. In similar light installations elsewhere, Turrell has varied the form, size, colour, and light source, the last of which can be either artificial or natural.

Influenced by his Quaker faith, which he characterizes as having a "straightforward, strict presentation of the sublime," Turrell's art also prompts greater self-awareness and silent contemplation. He is also influenced by his experience of light and space as a pilot and his study of perception psychology. Since the 1970s, Turrell has been working on his largest and most comprehensive work, *Roden Crater* in Arizona. It is a monumental work of art inside the cinder cone of an extinct volcano. When complete it will include 20 interconnected spaces in which the sun, the moon, and the stars function as light sources and the relation to the sky is of utmost importance.

Dawning is the only permanently installed work at Magasin 3 and has been on view since Turrell's solo exhibition in 1994–95. The last time the work was part of an exhibition at Magasin 3 was during *To be continued...* (2007). (TP)



Lawrence Weiner
American, 1942

The works I create touch on the relationships people have with the objects they use for making art. LW

In the 1960s, Lawrence Weiner became a leading figure of Conceptual art, rejecting the artistic object and traditional methods of creation. Exponents of the new movement queried the true nature of art, the materials with which it can be created and how it can be presented.

Weiner is chiefly associated with his wall installations—a verbal approach to exploring the things that forever surround and affect us. In his characteristically minimalist style, Weiner uses spray paint or vinyl lettering to apply words directly onto walls and create texts that by virtue of both their meaning and visual impact provoke reflection and discussion. His succinct phrases operate on several levels, and by communicating directly with the viewer, he relies on their artistic interpretation and contemplation to reach a kind of transcendence.

Catalog #1029 was originally created for an exhibition in Israel in 2009, but it is not site-specific. Weiner does not view the time and place of the exhibitions as significant factors with his work:

When I make an artwork—each person of every culture faces the same existential problems. LW

As one of the collection's most recent acquisitions, the work is now being shown for the first time at Magasin 3, and has even lent the exhibition its title. Since language is an essential part of his work, Weiner always presents it in the local language and has added the phrase in Swedish for this installation. (TP)

Catalog #1029, 2009

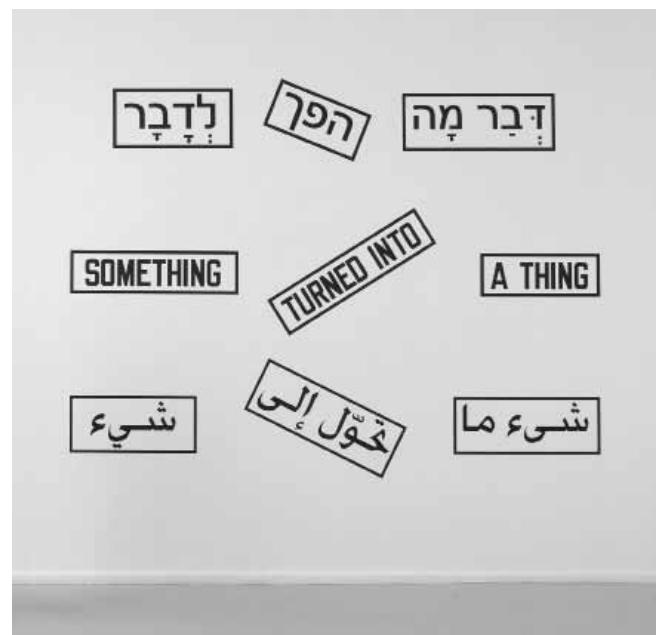
Language and vinyl text on wall

Size varies with installation

Collection Magasin 3 Stockholm Konsthall

Installation, Dvir Gallery, Tel Aviv, 2012

Photo: Elad Sarig



Rémy Zaugg
Swiss, 1943–2005

Perception is a recurring theme in the work of Rémy Zaugg, as is the use of prefabricated elements such as auto lacquer and typography. Believing that figurative and abstract painting had run its course, he chose to experiment with color and texts that explore not only the act of seeing, but also encourage a broadening of consciousness.

The sentence MEN JAG/VÄRLDEN/JAG SER DIG [BUT I/THE WORLD/I SEE YOU] was originally to appear in four neon signs atop the Foreign Ministry in Bern in the four national languages of Switzerland, a project that was never realized. Instead the artist translated the text to Swedish and adapted the concept to a large panel painting in an understated monochromatic palette. Using the placement and visual codes usually reserved for advertising, Zaugg entices the viewer with an enigmatic yet simple text that explores words, the image and the act of seeing.

The finishing touches in the process, including the polishing and varnishing, allow the colour and the typographical form to just be, beyond all else. These processes dematerialize the parts making up the image, they destroy the paint particles and sublimate them. The image becomes colour more than colourful matter. There is colour and text—and there is nothing else. RZ

This work has previously been shown at Magasin 3 as part of the exhibitions *Painting – the extended field* (1996–97) and *Passage* (2001). (BG)

MEN JAG/VÄRLDEN/JAG SER DIG, 1994–96
Auto lacquer on wood, 230 x 205.2 cm
Collection Magasin 3 Stockholm Konsthall
Photo: Christian Saltas



Colophon

Exhibition curator: Tessa Praun

With the assistance of: Bronwyn Griffith

Museum Director: David Neuman

Deputy Director/Chief Curator: Richard Julin

Curator: Tessa Praun

Curator Program and Education: Sara Källström, Liv Stoltz (substitute)

Registrar/Assistant Curator of Collection Research: Bronwyn Griffith

Exhibition Coordinators: Erika Magnusson, Tove Schalin

Assistant to David Neuman: Katja Finkel

Chief Technicians: Christopher Garney (exhibitions), Thomas Nordin (collection)

Technicians: Tony Axelsson, Peter Wiklund

Assistants to the technicians: Lars Hedelin, Björn Kjelltoft, Disa Krosness,

Jonatan Lennman, Cristoffer Reschke, Lukas Nystrand von Unge

Intern: Sheena Malone

Graphic design: Sandra Praun, Designstudio S

Texts: Bronwyn Griffith, Tessa Praun, Liv Stoltz

©2012 Magasin 3 Stockholm Konsthall

Translation: Astrid Trotzig, Neil Betteridge

Images: Not to be reproduced without permission

Printing: Vitt Grafiska, Stockholm 2012



Anton Henning – Too Much Skin, Taste & Turpentine

September 7 – December 9, 2012

Curator: Richard Julin

Chris Burden

A solo presentation from the collection

September 22 – December 9, 2012

Curator: Tessa Praun

Something Turned Into a Thing

A group exhibition from the collection

September 22 – June 2, 2013

Curator: Tessa Praun

Mika Rottenberg

February 8 – June 2, 2013

Curator: Tessa Praun

OPENING HOURS & ADMISSION

Thu 11am–7pm, Fri–Sun 11am–5pm (during the season). Admission

60/40 SEK (includes a season pass). Free admission for those under 20 years.

GUIDED TOURS & PROGRAM

Each Saturday at 2pm we offer a public tour of the exhibitions (in Swedish).

Dates for guided family tours and open lectures are posted on our website.

AUDIO GUIDE & LIBRARY

Free audio guides are available for selected exhibitions. Audio files and podcasts of previous programs are available for download from our website. The reference library contains our unique collection of literature focusing on current exhibitions and artists in the collection.

ADDRESS & CONTACT

Magasin 3 Stockholm Konsthall, Frihamnsgatan 28, SE-115 56 Stockholm

Tel +46 8 545 680 40, www.magasin3.com

Bus 1 or 76 to Frihamnen

Magasin 3 is an independent cultural institution under the auspices of the privately owned group Proventus AB.

MAGASIN 3

HARD TO FIND. EASY TO LOVE.