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*a contemporary art space*

**SITE SANTA FE TO PRESENT SIXTH INTERNATIONAL BIENNIAL  
CURATOR/CRITIC KLAUS OTTMANN TO ORGANIZE EXHIBITION**

***Still Points of the Turning World***

**July 9, 2006 - January 7, 2007**

June 1, 2006—Santa Fe, New Mexico—Intensity, experimentation, and visceral presence are the hallmarks of the thirteen significant one-person installations that constitute SITE Santa Fe's Sixth International Biennial. Curator Klaus Ottmann's exhibition, entitled *Still Points of the Turning World*, both concentrates and amplifies these singular works, empowering them to speak for themselves without the common filter of a prescriptive curatorial theme. As Ottmann explains, "I want this Biennial to be about the artists, not about the curator." The exhibition's manifest commitment to direct experience is designed to elicit a unique personal response from each viewer.

Although one of the intentions of this Biennial is to put the visitor "in the realm of the senses," the senses aren't meant to be overwhelmed. Ottmann has envisioned a bold concept for this timely, groundbreaking biennial. Eager to steer away from the now ubiquitous mega-biennials, he has dramatically reduced the quantity of artists to 13 and the exhibition to approximately 40 works. Most of the artists will have separate rooms, designed to encourage as well as seduce their audiences with a purer, unmediated experience. Furthermore, Ottmann's exhibition reaffirms the ephemeral power of performance art—several of the artists in the show will create performances as part of their work— which, at its very essence, demands a direct engagement between the artist and the viewer. In this manner, the exhibition also intuitively nods at visual art performance's timely resurgence in the current market-driven artworld.

"SITE Santa Fe's Sixth International Biennial exhibition confirms our ongoing commitment to provide the Santa Fe community and its visitors with opportunities to engage with the world's most important contemporary artists and their work," stated the museum's director Laura Heon. "I am honored to be able to work with Klaus, whose deeply philosophical perspective on art I admire, as well as his willingness and commitment to step back and to let the artwork stand on its own."

The exhibition will cover the full spectrum of contemporary art media, comprising photography, installation, painting, performance art, soundscapes, sculpture, and video. The majority of the works have been made in the last two years, and four artists have been commissioned by SITE Santa Fe to create works expressly for the Biennial.

The participating artists are:

MIROSŁAW BAŁKA\*  
JENNIFER BARTLETT  
PATTY CHANG\*  
STEPHEN DEAN

-more-

PETER DOIG  
ROBERT GROSVENOR\*  
CRISTINA IGLESIAS\*  
WOLFGANG LAIB  
JONATHAN MEESE  
WANGECHI MUTU\*  
CARSTEN NICOLAI  
CATHERINE OPIE  
THORNS LTD\* (Snorre Ruch, Finn Olav Holthe, Jon Wesseltoft,)

\* indicates works created specifically for the Biennial

### **The Artists**

**1. MIROSLAW BAŁKA** (b. 1958 in Warsaw, Poland. Lives in Warsaw; works in Otwock, Poland)

**Miroslaw Bałka** grew up in a small house in Otwock on the outskirts of Warsaw. The house, which became his studio, is occasionally the subject of his installations and sculptures; the artist's works often relate directly to the dimensions of his body as well as to those of the studio. Bałka's works are strongly affected by personal history—his grandfather was a gravestone cutter and his father used to engrave the names on the tombstones—and by collective memories of death—8,000 Jews from Otwock were dispatched in cattle cars to the death camp of Treblinka in 1942—bestowing on his art an underlying aura of lamentation. Bałka once stated that his way of working could very well be interpreted as a method of coming to terms with a profound fear of death. Bałka reminds us that there is no strict border between life and death. Video footage filmed by the artist at the Majdanek concentration camp features prominently in his installations. These video installations often include salt or soap, suggesting rites of passage and renewal. Other installations, comprised with chains made out of obituaries from local newspapers created by the artist and a group of volunteers in a makeshift workshop, constitute an act of mourning and prayer.

**2. JENNIFER BARTLETT** (b. 1941 in Long Beach, California. Lives and works in New York City)

**Jennifer Bartlett** emerged as one of the most important artists of the 1970s and 1980s. When her monumental painting *Rhapsody* was first shown in 1976 at the Paula Cooper Gallery in New York, it became one of the most successful works of art of the time. Executed in enamel on 987 one-foot-square steel plates, *Rhapsody* is a postmodern commentary on the history of modern art—referencing a wide range of artists and movements, from Cézanne and Seurat to Expressionism, Pop art, and Minimalism. It also represented a major breakthrough in painting itself, setting a path for younger conceptual painters such as Sherrie Levine, Jessica Stockholder, and Peter Doig. *Rhapsody* is Bartlett's "variations on a theme," representing all the variables that can make up a painting. Often, such early initial success will inevitably overshadow an artist's subsequent development. While never abandoning the original artistic agenda laid out in *Rhapsody*, Bartlett remains open to experimentation and self-criticism.

*Rhapsody*, in fact, was just the starting point of what was to become one of the most prolific artistic careers in the history of art. *Rhapsody* has recently been installed in the atrium of The Museum of Modern Art as part of a major gift from the Edward R. Broida Collection. In 2004 Bartlett began a new body of work consisting primarily of text painted on her signature steel plates. These "Word Paintings," which are both introspective and outspoken, reference her illness and hospital stay, her dreams, or her family and friends, and will be shown publicly for the first time at the 2006 SITE Santa Fe Biennial

**3. PATTY CHANG** (b. 1972 in San Francisco, California. Lives and works in Brooklyn, New York)

**Patty Chang** has cited the seminal work of the performance artist Marina Abramović and the films of Jean Cocteau as inspiration. Chang is a performance artist whose roots can be traced back to the Surrealists' double-edged struggle with unconscious desires, which, as the French psychoanalyst Jacques Lacan once stated, are always the desires of another person's desires, whatever those desires may be. While the Surrealists remained safely at a distance from their audience—whom they sought to amuse and shock—Chang literally plays out the desires of the Other on her own body. Although her performances, as well as the videos and photographs derived from them, deliberately elicit uneasy responses from viewers—ranging from dizziness and feelings of discomfort to shock and repulsion—they are clearly much more disagreeable to the artist herself. In these works, Chang dispels any ironic distance between herself and the objects with which—in her own words—she "interacts passionately."

**4. STEPHEN DEAN** (b. 1968 in Paris, France. Lives and works in Brooklyn, New York and Paris, France)

**Stephen Dean** is a painter, sculptor, and video artist foremost known for a series of video works that celebrates color in the midst of exuberant chaos. These videos—whether reveling in the intensely chromatic Indian festival of Holi or in the pandemonium of a Brazilian soccer game—transform the spiritual and sociological uses of color into purely visual and auditory experiences. Dean's sculptures function in a similar mode—these include his columns of paperback books, stacked chromatically according to their colored page ends; his aluminum ladders with panes of dichroic glass that change color when viewed from different directions; or his "target" paintings, consisting of actual coiled paper targets, which Dean modifies to destabilize their structure. Their references to the "readymade" are both provocative and liberating, as they allude to a heightened perception while retaining a societal context.

Ironically entitled *Grand Prix*, Dean's newest video, filmed during demolition derbies upstate New York, transforms a popular weekend event into a mechanized ritual of destruction. It will premiere in the U.S. at the 2006 SITE Santa Fe Biennial

**5. PETER DOIG** (b. 1959 in Edinburgh, Scotland. Lives and works in Port of Spain, Trinidad)

One of the most accomplished painters of the last decade, **Peter Doig** introduces a new spirit into the genre of narrative painting, from which emanates a modest, quiet nostalgia. Despite their haunting beauty and magic realism, these works, rendered with unsettling perfection, echo an impossible stillness within their timeless tranquility. If Doig's paintings evoke any kind of romanticism, it is one spiked with thorns. The artist sees his works as idea-based, reconquering the intellectual space of painting. Their restrained compositions and incomplete execution resemble drawings and watercolors rather than traditional oil paintings.

Working from cinema stills, found photographs, or postcards, while referencing art history, Doig layers his borrowed imagery in such a way that it asserts the primacy of the painting process—turning the world of the real and familiar into uncanny presences by cunningly combining figuration with abstraction.

**6. ROBERT GROSVENOR** (b. 1937 in New York City. Lives and works in Patchogue, New York and Islamorada, Florida)

**Robert Grosvenor**, whose formative years coincided with those of the leading American Minimalist sculptors Donald Judd, Carl Andre, Sol LeWitt, and Robert Morris, is somewhat of an outsider even among his peers. But unlike mainstream Minimalism, Grosvenor's sculptures dispense with the reductiveness and intellectual gravity of that period. His objects are playful, capricious, or mischievously thoughtful. They are dynamic rather than inert. Grosvenor's structuralist attitude conveys a purely sensuous immediacy.

Grosvenor's works created since the 1990s have proven him to be one of the most intriguing American artists working today. While his early sculptures deal primarily with gravity and tension within given architectural structures, these more recent installations combine his characteristic material giddiness with a felicitously rogue wit that performs its semantic magic in the artist's reticent fashion.

**7. CRISTINA IGLESIAS** (b. 1956 in San Sebastián, Spain. Lives and works in Torrelodones, Madrid, Spain)

**Cristina Iglesias**'s work evolved in the context of European and American sculpture during the 1980s and 1990s, whereby the sculpture was expanded into the realm of installation. Drawing on a combination of influences that range from film, and the way in which it uses montage, to architecture and literature, Iglesias's architectural installations and invented spaces are defined by an acute sense of place and time. The navigation of space and time is a primary compositional factor in her work.

Iglesias's works might be described with three words: labyrinth, ornamentation, and language. They form a matrix of metaphors that define and create spaces of their own. Iglesias's works are highly referential—her sources are often literary, but they can be distinctly personal—and loaded with signification that constantly negotiates the boundary between language and the inexpressible. The viewer's participation is crucial to understanding these works. The sculptures need to be *experienced*: walked through and around; seen up close or from a distance. Accordingly, the viewer activates the work—setting in motion a continuous veiling

and unveiling of its textual references.

**8. WOLFGANG LAIB** (b. 1950 in Metzingen, Germany. Lives and works in a small village in Southern Germany)

German sculptor **Wolfgang Laib** is well known for creating objects of simplicity and purity, imbued with the transgressive power to temporarily suspend reality: rectangular slabs of polished white marble with barely perceptible depressions on their upper surfaces that the artist fills with milk; fields of yellow or orange pollen that he sifts onto the floor; small house-shaped wax sculptures surrounded by grains of rice; and life-size rooms lined with beeswax or Burmese lacquer.

Laib's work is characterized by a deep relationship with nature and a commitment to the purity and simplicity he finds both in his native Protestantism and in Eastern philosophies. He has established an artistic vocabulary of timeless forms infused with his knowledge of both Western and Eastern spirituality. Beginning in 2002, Laib has expanded his vocabulary to include sculptures made from a natural resin native to Myanmar and refined from the sap of the Southeast Asian Thitsi tree, which grows in the Burmese forests. Several lacquer works will be shown at the 2006 SITE Santa Fe Biennial.

**9. JONATHAN MEESE** (b. 1970 in Tokyo, Japan. Lives and works in Berlin and Hamburg, Germany)

**Jonathan Meese** is known for his liturgical performances and for his Dionysian paintings and bronze sculptures. The works' references range from despotic figures such as Josef Stalin and Adolf Hitler to literary and cultural icons such as the Marquis de Sade and the German actor Klaus Kinski. Meese's work is also inspired by the pictorial anarchy of Dadaism, the polyphonic semantics of James Joyce and Anthony Burgess, and John Boorman's 1974 sci-fi cult film *Zardoz*. In 2005, Meese performed his critically acclaimed *Jonathan Meese Is Mother Parsifal*, a five-hour event staged in the scenery storehouse of the Berlin Staatsoper. The event's accompanying music was piped in from the opera house's production of Wagner's *Parsifal*, which was being simultaneously performed in the main auditorium under the direction of Daniel Barenboim.

In the United States, Meese is known primarily for his prophetic and propagandist paintings and sculptures that evoke the primitive emotional strength of German Expressionism and the violent rituals of the Viennese Actionists. But it is, in fact, his performance theater that best defines Meese's concept of a total art, encompassing painting, sculpture, photography, installation, and performance. All are freely interchangeable: paintings become performances, performances become photography, sculptures become theatrical props, and vice versa.

**10. WANGECHI MUTU** (b. 1972 in Nairobi, Kenya. Lives and works in Brooklyn, New York)

A native of Kenya, **Wangechi Mutu** describes her cultural heritage by blending Western sources that range from high fashion and pornography with the past and present history of violence on the African continent. The massive relocations of populations on the African continent, its multilingualism (Kenya alone has 61

living languages), and the influence of the increasing globalization of commerce and culture seem mirrored in Mutu's complex, multilayered imagery. (In addition to English, Mutu grew up speaking Swahili and Gikuyu.) Her intricate, collaged drawings of women, for instance, made on translucent Mylar inscribe postmodern global horrors onto African identity. Yet, despite their often maimed appearance, Mutu's hybrid female figures are symbols of empowerment and aggression. Embellished with cut-outs from magazines, glitter, hair, and fur, Mutu's figures are often disturbingly twisted and "amputated," recalling both the systematic and widespread dismembering of the limbs of civilians by African rebels in Sierra Leone, as well as the erotic, contorted nude bodies in the paintings by the Austrian painter Egon Schiele. Mutu's ink drawings mimic the transparent quality of Schiele's painterly surfaces without adhering to his characteristic economy of line and color. Less absorbent than paper, Mylar causes the ink to pool on the surface, which lends Mutu's drawings their distinctive translucency.

Rather than historicizing Africa and blackness as a race, Mutu envisions the existence of African elements in a future culture. Mutu's existential explorations combine aesthetic innovation with a powerful vision for hope and redemption.

**11. CARSTEN NICOLAI** (b. 1965 in Karl-Marx-Stadt, (East) Germany. Lives and works in Berlin, Germany)

Initially an apprentice gardener, then a landscape architect, **Carsten Nicolai** began his artistic career as a multimedia artist in 1986. Nicolai's works generate perceptible and experiential audiovisual signals by exploring time, space, light, and sound. Often collaborating with scientists, Nicolai adheres to the Renaissance ideals of humanism: a profound interest in knowledge and experience in the fields of science, art, literature, and philosophy that combine to create a new understanding of the world. Nicolai's art and music adhere to an overtly formalist aesthetic. He attributes his restraint on content and his focus on the purism of mathematics and physics to growing up in East Germany where everything was inscribed with political propaganda. His minimalist installations create experiential spaces that are sustained by opposites: lightness/darkness; material/immaterial; visible/invisible; positive/negative.

Nicolai has a predilection for early twentieth-century experiments with electricity and "analog," mechanical apparatuses. He favors the clinical look of the science laboratory in his installations and titles his works with simple, descriptive words such as *anti*, *reflex*, *syn*, *chron*, *void*, *sign*, *polar*, *spray*, or *telefunken*.

**12. CATHERINE OPIE** (b. 1961 in Sandusky, Ohio. Lives and works in Los Angeles, California)

**Catherine Opie** is perhaps best known for an infamous series of photographic self-portraits that put her lesbianism at center stage. In one of these she is dressed in leather pants, but is naked above the waist except for a leather hood and a collar. A row of 46 steel needles is stuck in both arms and the word "pervert" cut into her chest. Another portrait taken of her bare back, exposes a fresh cutting into her skin of a childlike drawing of two women holding hands in front of a house with the sun rising from behind a cloud. The most recent self-

portrait shows Opie nursing her son Oliver, the scars from the “pervert” cutting still legible against her skin.

Opie's exquisite portraits of children of fellow artists and gay couples—whose innocence seems artificially exaggerated by the carefully chosen background colors—also show her as an adept colorist. Despite their appearance of “normality,” which at first may seem unlike Opie's previous portraits, these images continue her exploration of identity, sexuality, and privacy from her own perspective as a gay artist and mother. Along with her latest body of photographs, “In and Around the Home,” which examines America's political climate of the last three years and its impact on Opie's own South Central Los Angeles neighborhood, they establish her as one of the most honest portraitists of American life today.

### **13. THORNS LTD.**

Snorre Ruch, Finn Olav Holthe, Jon Wesseltoft  
(Based in Trondheim and Oslo, Norway; ([www.thorns.no/ltd](http://www.thorns.no/ltd)))

Snorre Ruch (b. 1972 in Trondheim, Norway. Lives and works in Trondheim)  
Finn Olav Holthe (b. 1972 in Trondheim, Norway. Lives and works in Trondheim)  
Jon Wesseltof (b. 1973 in Tønsberg, Norway. Lives and works in Oslo)

**Thorns Ltd.** was established in 2003 by the experimental musicians Finn Olav Holthe, Snorre Ruch, and Jon Wesseltoft. Its name is derived from Thorns, a Norwegian Black Metal band founded by Ruch.

Thorns Ltd. is dedicated to creating experimental music and sound art. A collaboration with the Australian-born, Norwegian artist Bjarne Melgaard for *Playlist*, a multimedia exhibition at the Palais de Tokyo in Paris in 2004, marked Thorns Ltd.'s debut. More recently, Thorns Ltd. worked with the American artist Banks Violette on his 2005 *Untitled* installation at the Whitney Museum of American Art. Thorns Ltd.'s influences range from Norwegian Black Metal, which emerged in the 1980s as a more intense form of Heavy Metal rock with bands such as Venom and Mayhem, to the pioneering electronic music of Tangerine Dream, Klaus Schulze, and Iannis Xenakis. Other major influences include the monotonal compositions of Morton Feldman and Gianito Scelsi, the structuralist serialism of György Ligeti, the chromatic durations of Olivier Messiaen, and the soundscapes of Norwegian composer Arne Nordheim.

Thorns Ltd.'s sound piece for the SITE Santa Fe Biennial will last for exactly 185 days, the duration of the SITE Santa Fe Biennial. It will begin on the day of the opening of the exhibition, July 7, and play continuously, even during closing hours, until the last day of the Biennial, January 7.

### **Biennial Curator Klaus Ottmann**

Klaus Ottmann, an independent curator and scholar based in New York, is the author of numerous articles, essays, and books on art and philosophy, including *The Genius Decision: The Extraordinary and the Postmodern Condition*; *James Lee Byars: Life, Love, and Death*, and *The Essential Mark Rothko*. From 1996 to

1999 he held the position of Curator of Exhibitions at the American Federation of Arts in New York. From 1988 to 1995 he was Curator of Exhibitions of the Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown, Connecticut.

Ottmann has curated over forty exhibitions, including *Life, Love, and Death: The Work of James Lee Byars*, (Schirn Kunsthalle, Frankfurt, 2004); *Wolfgang Laib: A Retrospective* (Hirshhorn Museum and Sculpture Garden, Washington, D.C., 2002-2004); *Mark Morrisroe: My Life. Polaroids 1977-1989* (Wesleyan University, 1996; Museum of Contemporary Art, Los Angeles, 1997; and the Neue Gesellschaft für Bildende Kunst, Berlin, 1997), *Rotraut Uecker Klein* (Wesleyan University, 1989), and *The Broken Mirror: Installations by Jessica Stockholder, Eve Andrée Laramée, and Amy Hauff* (Wesleyan University, 1991).

He is currently working on a book on the philosophy of the French painter Yves Klein.

### **Opening Weekend Celebrations**

The public opening of the Biennial will be surrounded by an exciting array of special events, scheduled to take place Friday, July 7 through Sunday, July 9, 2006. **The Press Preview will be held on Thursday, July 6, from 4-6 pm.** Weekend celebrations will include an exclusive preview for patrons, a festive opening cocktail reception, art performances, a private preview for members, and a public conversation with Klaus Ottmann and participating artists on Sunday, July 9 at 12 noon, among other activities. For more information on special events and tickets, please call SITE Santa Fe at 505-989-1199 or visit [www.sitesantafe.org](http://www.sitesantafe.org).

### **Education and Public Programs**

In the spirit of curator Klaus Ottmann's unmediated approach to the Biennial, SITE Guides will utilize a dialogue-based rather than didactic methodology. SITE Guides will offer free, in-depth exhibition tours at any time during public visits, as well as Fridays at 6pm, Saturdays & Sundays at 2pm. Visitors to the Biennial will be able to draw upon substantial exhibition guides and other printed materials to learn more about the participating artists.

SITE Santa Fe will present a line-up of public programs that will examine the concept, context, and key themes in the Biennial artists' work. Lectures, dialogues, and performances will be presented throughout the six-month run of the exhibition.

### **Exhibition Catalogue**

Accompanying the exhibition will be a full-color, hard-bound catalogue in two volumes—volume 1 has 172 pages and volume 2 will have 96 pages—to be published by SITE Santa Fe and distributed worldwide by Distributed Art Publishers (D.A.P.) The first volume of the catalogue, which will be available the opening weekend, will feature an introduction by Laura Steward Heon, an essay by Klaus Ottmann, and entries on each of the artists with images. The second volume will contain the transcript of the public conversation with the curator and artists, held on July 9, as well as a complete series of installation views of the exhibition at SITE, and will be distributed as a companion to the first volume. Retail price: \$50

**Exhibition Support**

*Still Points of the Turning World* is made possible in part with generous support from an anonymous donor; Jeanne and Michael Klein; Linda and William Herrmann; Lannan Foundation; Anne and John Marion; UBS; Sotheby's; Agnes Gund & Daniel Shapiro; Marlene Nathan Meyerson; and Millstream Fund (as of May 30, 2006), as well as other generous donors. Additional support is currently in formation.

Other funding and in-kind support for the exhibition has been generously provided by: the City of Santa Fe Arts Commission and the 1% Lodgers' Tax; New Directions/New Donors for the Arts: A Ford Foundation Cultural Initiative; New Mexico Arts, a division of the Department of Cultural Affairs, and the National Endowment for the Arts; Etant donnés: The French-American Fund for Contemporary Art, a program of FACE; and The American-Scandinavian Foundation.

UBS, one of the world's leading financial firms, is the largest wealth manager, a top tier investment banking and securities firm, a key asset manager and the leader in Swiss retail and commercial banking. Headquartered in Zurich and Basel, UBS employs over 70,000 people and has offices in 50 countries. It is a Swiss public company listed on the SWX Swiss Stock Exchange, the New York Stock Exchange (NYSE) and the Tokyo Stock Exchange (TSE). In the U.S., UBS is one of the biggest private client businesses with a client base of nearly 2 million private clients and approximately 7500 financial advisors in over 350 offices.

**Artist Multiples**

Three artists will create limited edition multiples for sale through SITE Santa Fe. All proceeds will support the Biennial. The artists are Patty Chang (sculpture), Peter Doig (etching), and Catherine Opie (photograph).

**About SITE Santa Fe**

SITE Santa Fe opened in 1995 as a non-collecting institution dedicated to presenting diverse, cutting-edge contemporary art to local, regional, and global audiences. The only contemporary art space of its kind in New Mexico, SITE has presented over 60 exhibitions and the work of more than 350 international artists to date. SITE's dynamic programming includes six to eight exhibitions per year plus numerous related activities such as lectures, film screenings, performances, catalogue publications, and award-winning education and outreach programs. SITE is known for mounting high-quality, thought-provoking biennial exhibitions that explore current issues and trends in contemporary art and draw large international audiences. Housed in a former warehouse, SITE has dramatic, flexible spaces that can accommodate many types of installations, including large-scale and site-specific works.

**About SITE Santa Fe's Biennial Tradition**

SITE Santa Fe has invited leading curators and critics to explore compelling issues in contemporary art for each of its International Biennials. Each exhibition has been an expression of the unique vision of its curator, as well as an impressively diverse showcase for the most exciting artists of our time. Kenneth Anger, Janine Antoni, Louise Bourgeois, Mona Hatoum, Jenny Holzer, Anish Kapoor, Paul McCarthy, Trinh

T. Minh-ha, Bruce Nauman, Shirin Neshat, Susan Rothenberg, and Ed Ruscha are just a few of the artists who have participated in the institution's Biennials.

SITE's first Biennial exhibition, Bruce Ferguson's 1995 *Longing and Belonging: From the Faraway Nearby*, broke new ground in Santa Fe's contemporary art scene, opening the door for artists of global renown to exhibit alongside respected local artists. Two years later, Francesco Bonami's *TRUCE: Echoes of Art in an Age of Endless Conclusions*, expanded the meditation on place, addressing issues of individuality, isolation, and community. The third Biennial, Rosa Martínez's *Looking for a Place*, boldly pushed exhibition boundaries by installing works of art throughout the Santa Fe region that spoke to provocative, site-specific issues. In 2001, Dave Hickey strived to address universal notions of beauty with *Beau Monde: Toward a Redeemed Cosmopolitanism*. The Fourth International Biennial was the recipient of the prestigious International Association of Art Critics/USA 2001-2002 Award for Best Show in a Kunsthalle or an Alternative Space. In his 2004 exhibition *Disparities and Deformations: Our Grotesque*, Robert Storr explored the grotesque's many sources of inspiration and nearly infinite number of guises. He will serve as the director of the Venice Biennale in 2007.

SITE Santa Fe is located at 1606 Paseo de Peralta, Santa Fe, New Mexico. Hours are Wednesday through Saturday, 10 am–5 pm; Friday, 10 am–7 pm; Sunday, noon–6 pm. Admission is \$10 for adults and \$5 for students and seniors; SITE members are free. Free admission is offered on Fridays, made possible by a grant from The Brown Foundation, Inc., Houston. Free tours by SITE Guides are available during public visits, and are also offered on Fridays at 6 pm, Saturdays & Sundays at 2 pm. SITE Santa Fe gift certificates are available. Call 505.989.1199 for more information. This announcement is partially funded by the City of Santa Fe Arts Commission and the 1% Lodgers' Tax.

For more information, please contact SITE Santa Fe at 505-989-1199 or visit our website at [www.sitesantafe.org](http://www.sitesantafe.org).

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