

THIS IS NOT A JOKE: MAURIZIO CATTELAN'S SITE SPECIFIC PRACTICE

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## ABSTRACT

Little attention has been given to studying the important nuances and contributions of individual works by the artist Maurizio Cattelan. Since beginning his career as an “art world outsider,” the artist has consistently resisted categorization of his work, be it stylistic, nationalistic or ideological. This has made an approach based on examining his social and political context in relation to individual works rather difficult. Instead, the scholarship surrounding his art has most frequently been in the form of a survey, using his earlier conceptual pieces to contextualize later installations and sculptures, an approach that limits a fuller understanding of Cattelan’s art. Rather than reading specific works in the context of their individual exhibition history, critics place them in the trajectory of Cattelan’s overall practice. Furthermore, much of the existing scholarship has relied on the artist’s own discussions of his oeuvre, providing a superficial understanding of both his work and words. Thus, Cattelan has been generally understood and labeled the art-world “joker,” and his artwork is seen as a series of “one-liners,” limiting the reading of his work. I propose, instead, an in-depth study of specific sculptures, which will lead to a richer understanding of the artist’s overall practice within a historical and contextual period. In my opinion, Cattelan’s work has been overlooked in relation to notions of site specificity. Through a close reading of Cattelan’s most pivotal work, *La Nona Ora*, I will argue that this artistic paradigm will prove a much more effective lens through which to view his practice.

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## CHAPTER 1

## CASTING CATTELAN

Little attention has been given to studying the important nuances and contributions of individual works by the artist Maurizio Cattelan. Since beginning his career as an “art world outsider,” the artist has consistently resisted categorization of his work, be it stylistic, nationalistic or ideological. This has made an approach based on examining his social and political context in relation to individual works rather difficult. Instead, the scholarship surrounding his art has most frequently been in the form of a survey, using his earlier conceptual pieces to contextualize later installations and sculptures, an approach that limits a fuller understanding of Cattelan’s art. Rather than reading specific works in the context of their individual exhibition history, critics place them in the trajectory of Cattelan’s overall practice. Furthermore, much of the existing scholarship has relied on the artist’s own discussions of his oeuvre, providing a superficial understanding of both his work and words. Thus, Cattelan has been generally understood and labeled the art-world “joker,” and his artwork is seen as a series of “one-liners,” limiting the reading of his work. I propose, instead, an in-depth study of specific sculptures, which will lead to a richer understanding of the artist’s overall practice within a historical and contextual period. In my opinion, Cattelan’s work has been overlooked in relation to notions of site specificity. Through a close reading of Cattelan’s most pivotal work, *La Nona Ora*, I will argue that this artistic paradigm will prove a much more effective lens through which to view his practice (figure 1).

A review of the existing scholarship and categorical placement of Cattelan’s work indicates how prior readings are restrictive. The discourse of humor surrounding



Figure 1. Maurizio Cattelan, *La Nona Ora* (*The Ninth Hour*), 1999.

Cattelan's oeuvre suggests that the value of his actions and installations lies in their shock value. The kind of humor his work proposes has thus been read somewhat hastily, failing to account for further layers of meaning. The major contributors to this understanding of Cattelan's work have been curators who are personally close to the artist, necessitating a question of their motives in putting forth this reading. Critics, like curator Massimiliano Gioni, who has likely written more than anyone on Cattelan's work, has been one proponent of the characterization of Cattelan's work as primarily humorous. The two are close friends and Gioni has often been a collaborator in the creation of Cattelan's image as an illusive artist, showing up to interviews pretending to be Cattelan or serving as an intermediary for Cattelan on commissions and museum projects. Thus, Gioni's prolific contribution to the Cattelianian discourse is not only problematic for its limited reading but also for Gioni's proximity to Cattelan's overall project. Museum of Modern Art curator Laura Hoptman, another contributor to this type of reading, has organized several shows with Cattelan and likens the artist to the figure of the "trickster" from Lewis Hyde's 1998 book of the same name. She asserts that as the trickster, Cattelan takes no responsibility for situations he creates stating, "he sets the fire and he is gone."<sup>1</sup> But this persona is one that Cattelan quite obviously performs and cultivates begging the question of how much control he really has over the interpretation of his own work.

Another characterization of Cattelan was put forth by Nicolas Bourriaud in his 1998 treatise *Relational Aesthetics*, which defined the practices of a new generation of artists emerging in the 1990s. In his book, he attempts to create a critical method for a better understanding of the body of work presented by this group of artists, defining relational art as, "A set of artistic practices which take as their theoretical and practical

point of departure the whole of human relations and their social context, rather than an independent and private space.”<sup>2</sup> Although the book came out in 1998 before Cattelan had truly moved away from his conceptual actions, Bourriaud’s inclusion of Cattelan in this group again presents a premature view of the artist. While Cattelan’s early art was partially “relational,” in the Bourriaud sense, even from the outset it was inherently tied to the identity of the artist and the work’s relation to space and place, which Bourriaud’s model denies.

The discourse of site specificity carries with it a history dating back to the work of Land artists in the 1960s, when it was originally defined as the creation of an artwork tied physically to an actual site or location.<sup>3</sup> The original site-specific works were intended as institutional critiques, taking artwork outside of the space of the museum and outside of the market in order to problematize these extant paradigms of power. There is a large body of scholarship on site specificity, tracing the evolution from its initial applications. I will briefly discuss the contributions of Nick Kaye, James Meyer and Miwon Kwon in order to clarify how I employ the term.

Nick Kaye traces the expansion of the term site specificity from early Land Art to more contemporary pieces in his book *Site Specific Art: Performance, Place and Documentation* from 2000. Kaye’s argument addresses the concept of site as performed, asserting that site-specific practices, in their use of varied spaces, materials, and frameworks, collectively share a performative aspect. He ultimately concludes that it is through the tactic of documentary recording that these otherwise formally diverse practices find their overlap.<sup>4</sup> Thus, through documentation we can identify site-specific projects and locate the expanded definition of the term. The role of documentation that



Kaye pinpoints is fundamental to an understanding of Cattelan's work and identity. Although an image does not allow the viewer to experience a work in situ, as we will see, for Cattelan, the reaction incited by a viewer's encounter with an image of a work can be almost as effective in conjuring associations with the site of installation as the work itself. As I will argue, the importance of the image to his practice cannot be overstressed and further aligns his work with the historic trajectory of site specificity.

James Meyer also approached the metamorphosis of the term site in his chapter "The Functional Site; or, The Transformation of Site Specificity" from a longer volume on installation art. Naming many of the artists who Bourriaud identifies, but excluding Cattelan, Meyer explains that in a globalized society, a new generation of artists has begun to engage in a peripatetic practice, creating works that derive meaning from their locations of installation. He introduces the concept of the "functional site," which accounts for the changing notion of site as artistic practices expand. Not necessarily located in a physical place, the "functional site" is a process, which allows for both the blurring and the highlighting of identities.<sup>5</sup> Meyer's contribution to the discourse surrounding the concept of site is relevant to this study, as Cattelan often creates what can be seen as a version of this "functional site."

Finally, Miwon Kwon takes up the progression of site in her book *One Place After Another: Site-Specific Art and Locational Identity* from 2002. Kwon asserts that the term site-specific itself has become a site of struggle as it has been liberally stretched and applied in a vast range of formulations, such as those described by Krauss, Crimp, Kaye and Meyer.<sup>6</sup> She suggests three paradigms of site that have been employed by artists.<sup>7</sup> The first is phenomenological, a site that derives meaning from the viewers' encounter

with the work in a specific location, such as the work of the early Land artists. Her second site includes the work of artists like Daniel Buren and Hans Haacke, who will be addressed below, and is concerned with the social and political context of the location of exhibition. She concludes with a definition of the “discursive site,” which she explains is a place of knowledge and ideas. In this final paradigm she names many of Cattelan’s contemporaries but again Cattelan is not mentioned.<sup>8</sup> This final notion of site specificity, which shares noticeable overlaps with Meyer’s “functional site,” is where one could easily locate Cattelan’s artwork. But in practice, as I will attempt to show, Cattelan works in all three of Kwon’s paradigms and is thus fundamentally rooted in site specificity.

## CHAPTER 2

## THE STAGE

Through the consideration of one of his best-known works, *La Nona Ora* (1999), shown in Warsaw in 2000, we will begin to understand how Cattelan constructs meaning through exhibition and location. Subsequently, an investigation of his 2011 retrospective, *All*, at the Guggenheim museum in New York will reveal how the exhibition created a new “work” which, in light of the institutional history of the Guggenheim, and the scope of Cattelan’s career, demonstrated how he has contributed to the historical discourse surrounding site specificity.<sup>9</sup> My argument will culminate in a return to Warsaw in an examination of *HIM* (2001), another seminal piece for the artist, but will reveal how it is through very explicit tactics that Cattelan selects the locations where he installs work in order to incite specific reactions and generate certain meaning (figure 2).

Cattelan’s 1999 sculpture of Pope John Paul II struck by a meteorite, entitled *La Nona Ora*, is primarily known, on the one hand, for the controversy it caused, and on the other, for the record-breaking price it fetched at auction. It should, however, be seen as a critical contribution and turning point in the artist’s career. Unlike his prior conceptual works, a close reading of this piece in the specific context of its third showing at the Zacheta Gallery of Art in Warsaw, Poland, is essential to developing an understanding of the identity of the artist and the primary themes in his oeuvre.

Maurizio Cattelan was born in Padua, Italy in 1960. He had a fairly difficult childhood; his father was a truck driver and was often away, and his mother, an

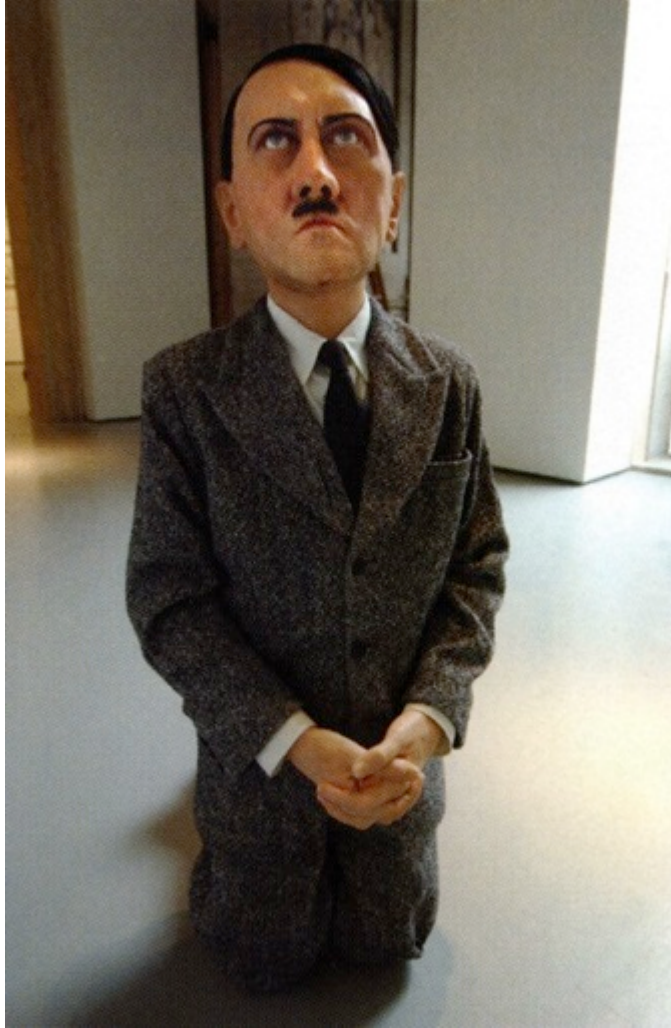


Figure 2. Maurizio Cattelan, *HIM*, 2004.

extremely devout Catholic laundress, was regularly ill. Although Padua benefitted from the industrial transformation of post-war Italy, Cattelan's working class family struggled with money, which instilled in him a lifelong desire for economic freedom. The Padua of his adolescent years in the 1970s was characterized by demonstrations and protests by the radical student population and an increase in terrorist actions by revolutionary leftist groups such as the *Autonomia Operaia*.<sup>10</sup> The Italian government reacted to these uprisings by initiating a policy of repression of government support for the arts. This sort of oppression, during a time when many other countries were promoting contemporary art and culture in order to create and support a national cultural identity, caused Italy to fall behind in the formation of a functional art system. Cattelan avoided any engagement with the revolutionary politics of his youth, but the reactionary and subversive tendencies of his generation and their troubled association with nationality became pervasive in the work he would eventually create.

To fully understand *La Nona Ora*, it is necessary to discuss a few actions and installations from early in Cattelan's career so as to establish how the tone of his work changed when he began making sculptural pieces rather than performing conceptual actions. Cattelan's early work was predominantly read by others as a criticism of the institution of the art world through the use of jokes or games. The artist has personally categorized his early work as an investigation into failure and this theme would prevail throughout his career.<sup>11</sup> This concept of failure was applied to the institution of the art world such as the museum and the art market, as well as larger institutions of power such as systems of government and religion. Accordingly the aim of much of his work has

been to expose the failures of these powerful entities in relation to larger social and ideological contexts.

The artwork Cattelan created during this first phase of his career derives from a conceptual tradition of performed actions. For his first show, which was held at the Galleria Neon in Bologna in 1989, he was “unable” to produce a piece that he was happy with, so the gallery remained closed for the duration of his show with a sign hanging on the door that read “Torno Subito,” which translates to “be right back” (figure 3). In the Italian context, encountering a sign like this would come as no surprise to those coming to visit the gallery as they likely would see signs like this regularly and understand that “be right back” is meant in a general sense rather than any specific time frame.

Several years later, in 1996, Cattelan stole the entire contents of the exhibition of another artist for his show at the De Appel Foundation in Amsterdam, claiming that he did not have time to come up with a concept for the show, and calling the action *Another Fucking Readymade* (figure 4). The following year at Gallerie Perrotin in Paris, he reproduced the entire exhibition “Moi-Même-Soi-Même,” a show by Carsten Höeller who was exhibiting at the adjacent gallery, Air de Paris (figure 5). Each of these actions contributed to an understanding of Cattelan’s work as critical of the art establishment. While there is obvious humor in their messages, these actions were particularly perceived through a comical, rather than conceptual or intellectual lens, due to the facetious attitude that Cattelan performed in conjunction with each event.

One can easily consider the early conceptual practices of Marcel Duchamp and Piero Manzoni as pivotal to Cattelan’s practice. Similar to his artistic forefathers, who often credited their ideas to others or shirked responsibility for them, Cattelan maintains



Figure 3. Maurizio Cattelan, *Untitled*, 1989.



Figure 4. Maurizio Cattelan, *Another Fucking Readymade*, 1996.





Figure 5. Installation view of *Moi-même-soi-même*. Carsten Holler at Air de Paris and Maurizio Cattelan at Gallerie Perrotin, 1987, Paris

that he is without ideas because “all the ideas and themes in the world already exist and belong to everyone; there isn’t really much that artists can invent.”<sup>12</sup> It is with this attitude that Cattelan purports to approach the making of artwork. Directly engaging with Duchamp through the title of his show in Amsterdam, Cattelan simultaneously suggests that the concept of the readymade has become tedious or tired but reinvigorates the idea through his own use of the form. Analogously, Cattelan has been viewed as a descendent of the Manzonian school of the “anti-artist,” which also comes out of a Dada sensibility. While these careers preceded the development of site-specific practices, the inroads they created for the progress of conceptual art enabled such practices to come about.

A transitional piece from 1999, installed at Anthony D’Offay Gallery in London, bridges Cattelan’s earlier conceptual work and his forthcoming installations. For this untitled piece Cattelan had a black granite slab inscribed with a list of every soccer match that the English national soccer team had lost since its first defeat in 1874 (figure 6).<sup>13</sup> Installed as the single piece in his solo show at the commercial gallery, it continues a conversation about the conceptual tradition of his work while additionally being one of his earliest to invoke site-specific signification.

Just outside of London, near the English national soccer team stadium, there is a sculpture called *The Champions*, a monument to the victorious English team’s first and only win of the World Cup tournament in 1966 (figure 7).<sup>14</sup> A bronze representation of four triumphant players, this sculpture takes on the definition of traditional sculpture as a commemorative monument.<sup>15</sup> *The Champions* does not question the role of the memorial; rather, it is an obvious celebration of victory in a traditional format. In contrast, the



Figure 6. Maurizio Cattelan, *Untitled*, 1999.



Figure 7. Philip Jackson, *The Champions*, 2003.

Cattelan sculpture invokes a questioning of the meaning or the proper use of a memorial, as he memorializes failure, a concept that he had explored throughout his career. While neither sculpture would have the same effect if they were installed elsewhere, they send contrasting messages they send about commemoration of events: Cattelan's sculpture specifically provocative based on its location of installation, while *The Champions* remains uncritical and commemorative. Installed elsewhere, Cattelan's untitled work would not carry nearly the same impact to those sensitive to the failures it considers, as it draws attention to English failures, provoking the notorious zeal of English soccer fans. Thus, with this installation Cattelan created his first of many sculptures that engages with nationality arising from its geographical siting.<sup>16</sup>

When Cattelan began having sculptures fabricated in the mid-1990s, it was after nearly ten years working to critique the art world institution.<sup>17</sup> By the time of his first solo exhibition in a major museum in 1997, at the Castello di Rivoli in Turin, it was apparent that Cattelan had become part of the system.<sup>18</sup> The turn that he took from conceptual into media-based work indicated that, as soon as he was accepted into the art world and widely recognized, he no longer needed to mount a direct critique of it. Rather, he began to use his art to evoke and engage in commentary about larger social issues and institutions, as well as about personal identity and location.

## CHAPTER 3

## THE POLES

By 1999 Cattelan had been creating figurative work for a few years. While a few of these early sculptures, such as *Bibidibobidiboo* (1996) and *Charlie Don't Surf* (1997), introduced a break with earlier discourses, it was not until 1999 that Cattelan truly began to engage with the functional site. In the fall of 1999 Cattelan first exhibited *La Nona Ora*. The work was originally commissioned for a solo exhibition at the Kunsthalle Basel in 1999,<sup>19</sup> with a second version created for the exhibition *Apocalypse*, which took place at the Royal Academy in London in 2000 (figure 8).<sup>20</sup> Each tableau was staged in the same way: a wax John Paul II struck down by a meteor that rests on his legs, which has crashed through a skylight above, consequently scattering shards of glass around the fallen figure, who clutches an exact replica of the Pope's crozier or papal staff.<sup>21</sup>

In its initial showings in Basel and London, the work was not viewed as particularly offensive or scandalous considering its potentially blasphemous nature. Very little literature exists on the reception of *La Nona Ora* in Basel. Equal parts Protestant and Roman Catholic, the population of Basel, in the politically neutral country of Switzerland, was not disturbed enough by the sculpture to react vehemently to it. In London, *Apocalypse* was seen as a sequel to the Royal Academy's 1999 *Sensation* exhibition, an extremely controversial show, with many problematic artworks. Although there had been predictions of dramatic reactions to *La Nona Ora*, in the aftermath of *Sensation*, the shock value of *La Nona Ora* aroused little controversy in the British



Figure 8. Installation view, *La Nona Ora*, Kunsthalle Basel, 1999.

capital.<sup>22</sup> Because of the importance of Pope John Paul II to Poland, it is understandable why Cattelan chose to exhibit this tableau for the third time in one year as part of an exhibition celebrating the achievement of a national Polish arts institution.

The third exhibition of *La Nona Ora* was in Warsaw, Poland at the Zacheta Gallery of National Art. It was installed as part of an exhibition called *Beware of Exiting your Dreams; You May Find Yourself in Somebody Else's*, which was mounted as part of *Polonia-Polonia*, a yearlong celebration of the centennial anniversary of the Zacheta.<sup>23</sup> Prior to the opening of Cattelan's installation in *Polonia-Polonia*, the president of Poland and two local priests acted to circumvent possible negative reaction to the effigy, interpreting it as a metaphor for the Pope's heavenly burden.

For Roman Catholic Poland, the pope is an important figure, but John Paul II specifically was a beacon of hope and a national treasure (figure 9). Born in Poland in 1920, Karol Wojtyla was ordained at 26 years of age and at 58 was elected pope, becoming John Paul II. The first non-Italian pope in almost 500 years, John Paul II, as the leader of the Catholic Church for 27 years, was also the second longest reigning pope. Often referred to as "the Great John Paul II," a title only bestowed upon two popes before him, John Paul II is credited with many accomplishments, including the expansion of the Catholic Church into areas of Asia and Africa and a strengthening of interfaith relations.

Living through the shame of defeat and decimation in World War II and the subsequent annexation by the Soviet forces, his native Poland was left with little national pride or stability by the beginning of the post-war period. The German Occupation of Poland (1939-1945) during Karol Wojtyla's late teens and early twenties saw the particularly brutal suppression of the Catholic Church. The Germans killed at least two





Figure 9. Pope John Paul II giving mass at St. Peter's Cathedral, Rome.

million non-Jewish Polish citizens during the Holocaust, approximately half of which were Catholic. By the end of the war, 80% of the clergy in Poland had been killed. This program of Catholic suppression and persecution was maintained in Soviet occupied Poland and continued during Poland's Communist period from 1945-1989. As a priest, and later as bishop, Karol Wojtyla's moral teachings and his mobilization of the Church populace in Poland via underground resistance movements helped foster resistance to the Soviet regime. But, during this period the relationship between the Vatican and the Catholic Church in Poland was distant, following a 1949 decree by Pope Pius XII excommunicating all Catholics involved in Communist organizations, which was maintained by his successors. However, when John Paul II was elected to the papacy in 1978, the relationship between the church and Poland was inexplicably strengthened. His visit to Poland the following year is said to have been more influential in setting off the uprisings that eventually led to the fall of Communism in 1989 than anything done by other leaders of the Western world.<sup>24</sup>

Over 150 million people saw Pope John Paul II in the flesh in his lifetime, more than any other human in history. With the twentieth-century developments in media and communications, his reach extended further than that of any prior pope. His pope's image was ubiquitous. His picture was reproduced in countless publications, books, newspapers and digital media; his face was replicated on souvenirs and other paraphernalia, from magnets to bottle openers, t-shirts to postcards. If we understand the term celebrity as the notoriety of a figure as a result of their media representation, John Paul II developed an unprecedented level of celebrity as an individual and as the leader of the Church. Through these varying means of dissemination of his own image, John Paul II became

one of the most widely recognized individuals in history. Knowing this, Cattelan appropriated and capitalized on the notoriety of his image to draw attention to the implications of the power that an image can have.

As soon as the exhibition of *La Nona Ora* opened, images of the work were printed in the media. One week after the opening, two members of Parliament, Witold Tomczak and Halina Nowina-Konopka, came to the Zacheta with a copy of a letter they had sent to the Prime Minister, the Minister of Culture and National Heritage, and the Minister of Justice demanding “the dismissal of the gallery’s director, Anda Rottenberg, on grounds that a ‘civil servant of Jewish origin’ should not be spending the Roman Catholic majority’s money on disgusting works of art.”<sup>25</sup> Knowing their legal immunity as members of Parliament, the two then took it upon themselves to remove the meteorite from the wax figure’s legs and unsuccessfully attempted to upright the representation of John Paul II (figure 10). The media frenzy that followed was enough to cause the gallery director, Rottenberg, to resign from her position in March of 2001.<sup>26</sup>

2001 was a parliamentary election year in Poland and Witold Tomczak, who had previously been a member of the Christian National Union Party, was running for reelection. In 1999 he founded his own party, the Polish Agreement Party, which formed a coalition with the League of Polish Families in 2001 just before the election, securing him a seat in Parliament.<sup>27</sup> While Tomczak may have been able to win his parliamentary seat without the media spewing his name everywhere in connection with the Cattelan controversy, his actions seemed calculated. In line with his party’s ideology, Tomczak positioned himself as someone who would go to any length to support and uphold the dignity and sanctity of the Catholic Church and the Church’s supreme leader,



Figure 10. Witold Tomczak and two security guards at the installation of *La Nona Ora* at the Zacheta National Gallery in Warsaw, Poland.

the pope, himself a Polish national. While Tomczak faced some criticism for the abuse of his powers of immunity (he was brought to trial for it, but his conviction was overturned in his favor), he proved that he ultimately valued the Church above all, which was evidently also the priority of his constituents.

The interjection of politics into the field of art can be divisive. The widespread acceptance and support for Tomczak in the aftermath of the controversy he created and the pressured resignation of the Jewish gallery director Rottenberg reflect a Polish national mindset. The majority of the Polish population demonstrated that it would stand behind any authority figure that represented or supported the Church, however problematic their morals may be; that is how important the Roman Catholic religion is to Poland. In my opinion, Cattelan was indeed aware of that sentiment and intended to confront and expose the Polish mentality in agreeing to show *La Nona Ora* in Warsaw.

While *La Nona Ora* is in many ways a departure from his earlier work, the visual elements of the piece still retain the irony and knowing smirk that characterizes Cattelan's oeuvre.<sup>28</sup> However, primary readings of *La Nona Ora*, by critics like Massimiliano Gioni and Giorgio Verzotti only highlighted the comedy behind the apocalyptic nature of the tableau calling it a "cartoonish attack on authority."<sup>29</sup> But this analysis merely scratches the surface of the importance of this work to Cattelan's practice. It does not fully account for the religious significance of the individual that it depicts nor does it speak to differing receptions of the tableau at the various institutions where it was shown. As such, an expansive analysis of the work will reveal how it assumed the role of a "functional site," as Meyer describes it, gaining essential meaning from its location of installation.

According to NASA's Near Earth Object Program, the probability of anyone being hit by a meteorite is approximately 1 in 3000 but the probability of a specific individual being hit is nearly 1 in 20 trillion.<sup>30</sup> The scientific implausibility of Cattelan's scenario implies that it could have occurred only as an act of God. In *La Nona Ora* the Pope has been struck down by a sign from the heavens, indicating that he must be sacrificed for the sins of his people, a martyr for his religion and mission. It also hints at a potential triumph of religion over nature, evidence of a coming apocalypse. On the other hand, a scientific reading would emphasize how the pope's divine infallibility did not protect him from being struck down by this naturally occurring object.<sup>31</sup> Nevertheless, the artist said of the work, "in the end it is only a piece of wax," indicating a lack of seriousness with which he views this, or potentially all religious objects.<sup>32</sup> While the Polish Ministers and visitors to see the installation may have read it as iconoclasm, for Cattelan, *La Nona Ora* is neither blasphemous nor iconoclastic.<sup>33</sup> Rather, it presents an absurd scene, which aims to problematize how we think of the figure of the pope and religious imagery as a whole. The obvious ambiguities and contradictions that arise in a reading of this work further highlight the absurdity of the tableau. Cattelan's vision of this catastrophic event is intended to force us as the viewer to question why this beloved religious figure may have had to die: was it for his religion, at the hand of his God or due to the laws of science and which, therefore, is most powerful?

The farce of the scene is also demonstrated through the grandeur of its installation. The scene takes up an entire room of the Zacheta, allowing it enough space for the privacy and reverence that a work of this status would require. Similarly, like a celebrity or model at a ritzy event walking the red carpet and posing for pictures, *La Nona Ora*

presents the fallen pope on a plush red carpet as though he had just stopped into the museum space on one of his many scheduled appearances. In his tableau, Cattelan has depicted the ultimate appearance and a final one for the Pope. Like any important religious figure, John Paul II has not left the earthly world from a deathbed behind closed doors; instead he goes out with a bang to mirror his meteoric career in the public eye.

Originally, the sculpture that Cattelan designed did not have the Pope on the ground, but rather, kneeling with the crucifix in his hands.<sup>34</sup> But, the artist said of the first iteration of the sculpture, “When it was finished and I stood in front of it, I felt as if something was missing, that the piece was not complete. What it needed was very simple...it didn't have the sense of failure and defeat.”<sup>35</sup> The burden of any public figure like the pope is the obligation to serve as a representative of yourself and whatever institution you symbolize. With the responsibility of acting as the agent of God on earth, failure and defeat in some area of the pope's position are inevitable; as we know, to err is human. With his gesture of laying the pope on the ground, Cattelan highlights a side of the pope that the public does not usually consider: his humanity.

In some ways *La Nona Ora* represents a human moment, the moment of death, as the title signifies the moment of Christ's death on the cross, his parting from the realm of humanity. But this human moment is presented in such a spectacular manner that its reading also becomes ambiguous. John Paul II, aside from being the arbiter of God, developed a level of celebrity and cult following, not only in Poland but also worldwide. Nonetheless, this notoriety did not help the Pope in the tableau Cattelan creates. The sculpture serves as a reminder to the faithful and the public that even those closest to God are in fact human, and that leading a life as a member of the Church does not confer

immunity from the unexpected nor does it protect you from death, our collective destiny. Here, again, Cattelan creates a monument to failure: whether it was God or nature that brought about his end, he too has succumbed to the only thing in life that is certain, death. Not only was John Paul II unable to foresee this frightful end, but also his supposedly devout behavior throughout his life and the power of his celebrity as Pope did not prevent it, suggesting that piety may not insure power or that the Pope may not have been so pious at all.

The artifice of the tableau's construction with the broken ceiling above, glass shattered below, and pope laying awkwardly on the carpet gives a viewer the sense that they have walked into a moment frozen in time. But unlike the simulacral wax figures of Madame Tussaud's, which aims to offer visitors the sense of a real encounter with celebrity figures, the theatricality of Cattelan's scene introduces an ambiguous reality that differs for each viewer (figure 11). The politicians who reacted to the sculpture in Poland did not see it as "only wax"; rather, their actions seemed to indicate that by depicting a fallen John Paul II, Cattelan was harming the actual Pope himself. For these faithful politicians, witnessing this religious figure struck by a heavenly body in such a way was read as a dark and sinister prediction of divine intervention or unpredictable randomness into the life of this righteous Pope.

In taking on John Paul II as a subject and exhibiting this work in the Pope's homeland, Cattelan initiated a disruption in traditional power structures. Invoking his own power as artist and creator, Cattelan felled the Pope, staging a critique of John Paul II and the Church and highlighting their failures. When the MPs were confronted with a figure associated primarily with power and authority, now in a weakened state, they acted



to restore him to his traditional role in the power structure. In their intrusion into the tableau, they problematically asserted their power over the authority of the artist and the museum institution. Furthermore, their damage of the artist's sculpture indicates their offense at what they believed to be a lack of respect for not just the Pope but for Poland. It was not that Cattelan depicted just any pope or Church official; he struck down Poland's Pope. He asserted his authority over this religious figure and Catholicism, an authority that Tomczak and Nowina-Konopka did not believe Cattelan had.

But their action ultimately worked in Cattelan's favor; images of the sculpture were reprinted in newspapers and magazines, drawing attention not only through the Pope's image but also the notoriety of the politicians who vandalized the work. When asked in 1999 by Guggenheim curator Nancy Spector about what constitutes a successful work Cattelan answered, "I like when the work becomes an image."<sup>36</sup> For Cattelan, the transition from sculpture into documentation is where the attention he seeks is generated. By appropriating the recognizability of John Paul II for his tableau and consequently pushing the proverbial buttons of Polish Catholics, Cattelan insured that his work would be remembered in relation to this location.<sup>37</sup>

The role of documentation in this exhibition is fundamental to an understanding of the site-specific nature of this piece. Cattelan has described himself as a curator of images. He has little to no physical interaction with a work until the moment of its exhibition. Instead, he has an image in his mind of what he wants to create.<sup>38</sup> A successful work for him is when the process comes full circle: the image from his mind finds physical manifestation in the sculpture, which is then translated back into image. In



Figure 11. Statue of Pope John Paul II from Madame Tussaud's Wax Museum.

the aftermath of the exhibition of *La Nona Ora* in Warsaw, the image consistently triggers the memory of the controversy, inherently tying the image to the location.

But the role of the image is also essential to the history of site specificity. Early site-specific works, part of Kwon's first paradigm, installed in remote sites in the landscape are remembered mostly through the documentary imagery that recorded their existence. Similarly, institutionally specific installations and "site-oriented" projects, like *La Nona Ora*, which may feasibly be reinstalled elsewhere but with entirely different effect, also necessitate recording through images. Cattelan's personal focus on the importance of images to his work indicates his artistic affiliation with the historic canon of site specificity.<sup>39</sup> But Cattelan also defies the paradigms that Kwon outlines, by combining elements of her differing notions of site, most effectively in his final installation, one that simultaneously invoked the phenomenological, social and discursive elements of site specificity.

## CHAPTER 4

## THE PUNCH LINE

The 2011 retrospective of Cattelan's work at the Guggenheim museum was an important occasion for the artist. He had previously been approached by several institutions to do a mid-career retrospective but declined them all, always refusing to show more than two or three pieces at a time. Some have read this as a fear of losing control of how his work is presented and read. Others have written that Cattelan did not want to do a career retrospective for fear of seeming "old."<sup>40</sup> For the artist, it is because other museums did not provide a space where visitors could see the work *all* together. In one interview he said, "I've had other offers to do a retrospective but the Guggenheim exhibition is the first one I've agreed to because I wanted to see all of my works together and reflect on them."<sup>41</sup> But, I believe there is yet another reason that the artist agreed to the exhibition at the Guggenheim. The unique architecture of the museum has, over the years, invited unique installations. The institution also carries with it a history of controversial exhibitions related to site-specific installations that were created for its space. In another interview about the retrospective, Cattelan said, "I consider the center of the rotunda to be the most important part of the museum. I thought it was the only part to be considered," indicating how crucial the specificity of the site of this exhibition was to the artist for his final show.<sup>42</sup>

Two exhibitions slated to take place in 1971, one with an installation by the German artist Hans Haacke and the other a group show including the French artist Daniel Buren, were perhaps the most controversial shows in the museum's 54-year history. Both Haacke and Buren are of the first generation of conceptual artists whose work was site-

specific in its direct critical engagement with the institutions of the museum and the art world. Cattelan's early work, while presented in galleries and later in museums, also aimed to question prevalent paradigms, situating himself within the site-specific discourse outlined by these artists. In order to understand how *All* epitomizes Cattelan's site-specific practice, it will be helpful to briefly review the exhibitions of Buren and Haacke's work and their related controversies.

In February of 1971 the Sixth Guggenheim International opened with work by twenty young international artists. There had originally been twenty-one artists in the show but the day before the exhibition opened, the museum removed the installation by Daniel Buren. The protested piece was a blue and white striped canvas measuring 33' wide and 65' tall, which was suspended from the rotunda's skylight reaching almost to the museum floor (figure 12). Buren was the first artist in the museum's history to attempt to fill the volume of the atrium. This atypical usage of the space prompted the other artists in the exhibition to complain that the installation of his painting obstructed a view of their works by visitors moving around the rotunda's ramp. Buren had another painting installed outside the museum, a vertical piece with similar dimensions. The administration approached Buren asking him to consider keeping only this exterior piece in the show, but the artist refused on the grounds that the paintings must both be installed for the project as they work together to present different aspects of his critique and any modification of his installation would mutilate his work.<sup>43</sup> Both pieces were subsequently uninstalled the night before the exhibition was opened.

In his article on the exhibition, Alexander Alberro argues that by installing his huge painting in the rotunda, Buren "tapped into the structural flow of the architecture

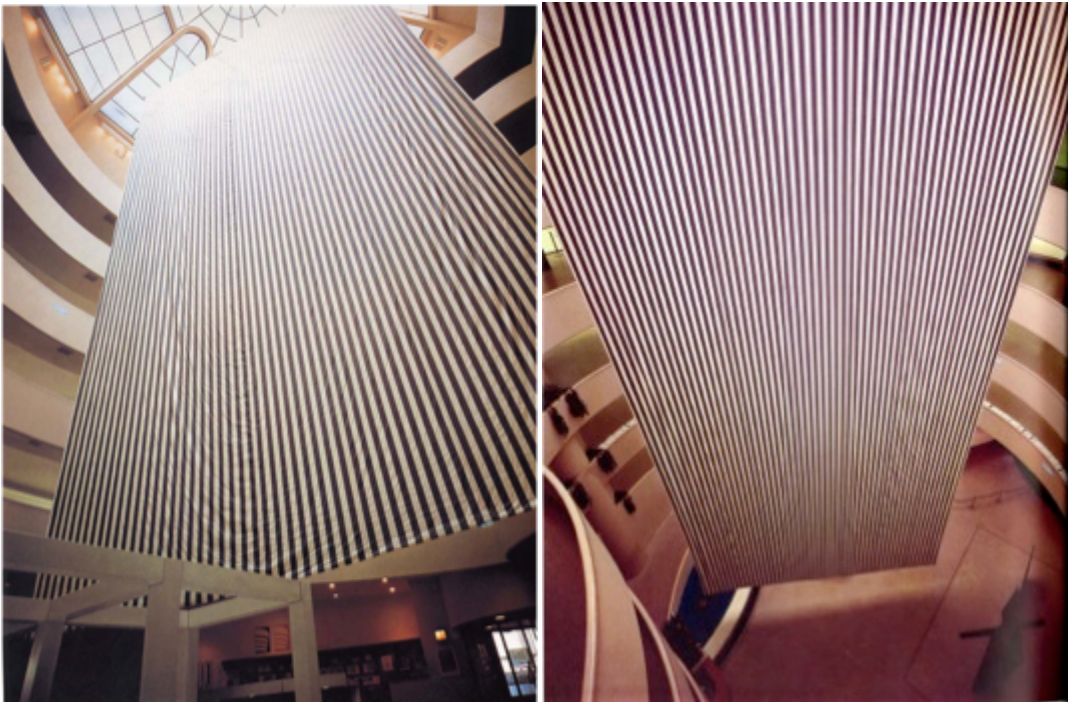


Figure 12. Installation views of Daniel Buren, Guggenheim Museum, 1971.

and prevented his work from being overpowered by the dynamics of the building.”<sup>44</sup> His intervention into and subversion of the museum structure called attention to not only the physical power of the museum, but also the power of the institution to present and frame works of art to fit within their institutional objectives. As Alberro cites, the Guggenheim of the early 1970s, under the direction of Thomas Messer, had taken a more conservative turn, one which was exposed in their censorship of Buren’s painting. Although other artists utilized the rotunda space in subsequent exhibitions, it was not until a return to the museum by Daniel Buren for a solo exhibition in 2005 that the space of the rotunda was filled again. Following Buren’s 2005 exhibition, there have been only two installations to occupy the rotunda: one by Chinese artist Cai Guo-Qiang in 2008 and the other by Cattelan in 2011.

Hans Haacke’s show was scheduled to be on view from April 30 – June 6, 1971, immediately following the Sixth Guggenheim International. However, it was cancelled on April 1, when Thomas Messer and the board deemed its subject matter potentially libelous, as a set of photographs in the show depicted a group of slums that were partially owned by members of the museum’s board.<sup>45</sup> Haacke was understandably outraged at the censorship as the previously approved proposal was entirely in line with his larger body of work.<sup>46</sup> In a chapter of a 1975 book on Haacke called *Framing and Being Framed*, Jack Burnham writes that Haacke was one of a group of artists at the time who

attempted to integrate their works into the actual events of the “real world,” that is the world of politics, money-making, ecology, industry and other pursuits. In effect, the work becomes not only the original concept or piece, but any significant public or official response to it, or any further variations, which the world may take as a result of its engagement with the world at large.<sup>47</sup>

This very apt description of Haacke's work closely fits the description of Miwon Kwon's second paradigm of site-specific works and could very well apply to Cattelan. With the installation of *All*, Cattelan's show carried with it the institutional memory of these artists whose site-specific practices had engaged with the physical space of the rotunda as well as with the institutional framework of the museum.

The exhibition *All* was on view at the Guggenheim from November 24, 2011 until January 22, 2012 (figure 13). *All* was in no way a conventional, chronological retrospective, but the Guggenheim as a space does not conform to convention. Rather, the exhibition presented all (save a few pieces) of Cattelan's work strung up in the rotunda in a seemingly arbitrary arrangement.<sup>48</sup> There were no pieces on the walls, no sculptures installed in the galleries; the only space being utilized was the museum's central well. The installation positioned all of Cattelan's artwork as equal, stringing each piece up together in the museum's large atrium in a display that both equalized and decontextualized his work, creating one, new, all-encompassing piece. *La Nona Ora*, for example, lost the efficacy of its initial display (figure 14). The pope was placed on a small, red platform, barely larger than the pope himself, with the crozier in his hands and the meteor on his legs. But there was no glass on the platform with him nor was there a break in the skylight above. This supposedly impressive, important figure became a sad, broken old man, no longer unique amongst the 128 other works surrounding it. With the complete annihilation of any sort of visual hierarchy, the piece was lost, as were the conversations it formerly provoked. It became entirely about death as it hung, lifelessly from the rafters among its peers.





Figure 13. Installation of Maurizio Cattelan, *All*, Guggenheim Museum, New York, 2011.

Unlike a traditional retrospective, where one encounters an artist's work as it develops and understands its evolving significance as a consequence of that trajectory, *All* created a fusion of forms, stripping each piece of earlier meanings and context, providing them new messages of failure. The effect of this was manifold. In this gesture, Cattelan continued the discourse, initiated by artists like Haacke, of institutional critique by mounting a criticism of the restrictive format of the career retrospective. He defied assumptions about the role of the museum in shaping an exhibition, as he had almost complete control of the space and how his work was displayed. During his career Cattelan had continuously questioned various institutions of power and the Guggenheim, which had resisted usurpation of its power in earlier contentious instances, had essentially relinquished much of its power to the artist. Finally, he recontextualized his work as a new, site-specific installation, that physically cannot be reproduced elsewhere, which invoked the conversations introduced by earlier artists with phenomenological site-specific practices, positioning himself in that legacy.

Cattelan's body of work had been read as a series of one-liners, seen only as jokes and provocations, to which the art world has become increasingly desensitized, reacting to each without surprise. Although not all reviews of *All* were favorable, there was no vehement reaction or outrage at Cattelan's Guggenheim installation. At this point in his career, risky installations had become his *modus operandi*. With the opening of *All*, Cattelan announced his retirement from the production of sculptures. At the pinnacle of his career, he cut it off, retaining the power to shape its reception and stopping before he had the opportunity to fail, returning to the theme of failure in his final installation. Scholarship on Cattelan's oeuvre had failed to give proper attention to the intricacies of



Figure 14. Installation view of *La Nona Ora* in Maurizio Cattelan, *All*, Guggenheim Museum, New York, 2011.

individual pieces. He responded to this problem by highlighting that failure, bringing all the work together, removing individual contexts as if to say “you’ve lost your chance.”

A fear of his own failure has always characterized Cattelan’s career. In response to a question about his retirement, he said, “I’ve seen so many artists repeat themselves, and their work goes downhill. I don’t want to be just another one.”<sup>49</sup> And so, to avoid this, he hung himself, or at least his artistic self, up with his work, ending his artistic life. It is safe to say that in his brief career, Cattelan successfully engineered his own success through a variety of approaches including his provocations and his alignment with historic strategies of making and signifying. As I have attempted to show, his artwork is not meant simply to be laughed at; it is meant to be critically examined and understood as a commentary on its spatial and temporal context. The world may have seen his work as a succession of jokes, but they are not one-liners; they are dense, dark and cynical jokes that draw attention to the flaws and limitations of the institutions of control that society indiscriminately obeys and consequently to the flaws in society itself.

Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

- William Shakespeare, Macbeth (V.V. 24-28)

## ADDENDUM

## BAD JOKE

The first exhibition of Cattelan's work following his retrospective was an exhibition called *Amen*. It took place from November 16, 2012 to February 24, 2013 in Warsaw at the Center for Contemporary Art Ujazdowski Castle (CSW). Cattelan was not involved in the organization of the exhibition, which had seven sculptures installed in the museum and an eighth at another location. This return to Warsaw, after a successful retrospective and Cattelan's retirement announcement, was a calculated move on the part of the curators. The piece installed off site was *HIM* (2001), a sculpture of a 12-year-old boy kneeling in prayer, with the face of an adult Hitler. This work was located on the ground floor of a decrepit tenement building, in the heart of Warsaw's former Jewish Ghetto (figure 15).<sup>50</sup>

The subject of *HIM* is obviously alarming, and the shock of the work is highlighted through the narrative in which it is normally staged. Each installation of the sculpture (aside from in *All*) presents the sculpture facing away from the entrance of the exhibition location. The viewer is meant to approach this figure from behind, not knowing whose face they will see until they come around to encounter the effigy. The diminution in size of this monumental individual renders the viewer the dominant figure in this relationship. In the larger context of Cattelan's oeuvre this piece again reverses traditional power structures by making this outsized historical figure small. It raises questions of forgiveness, evil and memory in the viewer; is it possible to forgive this figure, the epitome of evil, if we remember that we all began as innocent children? But it



Figure 15. Installation view of *HIM* at off site location of *Amen* in former Jewish ghetto of Warsaw, Poland, 2013.

also leaves these queries unanswered, as we cannot be sure if it is even possible that he is praying for something decent like forgiveness.

In Warsaw visitors could not approach the figure at all but rather viewed the back of the sculpture through a small opening in a locked gate. The decision to install *HIM* in this location and in this way was almost certainly in reaction to the memory of Cattelan's last installation in Warsaw, of *La Nona Ora*. The curators removed the work from the museum site, locating *HIM* in one of the most sensitive locations for Jews in Poland, hoping for attention like that generated by the controversy surrounded by *La Nona Ora*. However, they also made the sculpture physically inaccessible, likely in an attempt to avoid the vandalism to which *La Nona Ora* was subject, entirely altering the interaction that the artist had engineered in his earlier installations of the work. When Cattelan announced his retirement from art making, he ensured that meant he would have no hand in the presentation of his work saying, "it will be as if I were dead."<sup>51</sup> In effect, this has opened the door for curators to incorrectly utilize Cattelan's practice of creating meaning through site-specific installations. The outcome of this was none of the shock or attention that a Cattelan exhibition usually draws, and the artist likely could have predicted that.



## Notes

<sup>1</sup> Laura Hoptman, “Trickster” in *Maurizio Cattelan*. exh. cat., Basel: Kunsthalle, 1999, unpaginated. See also Lewis Hyde, *Trickster Makes This World: Mischief, Myth and Art*, (New York: Farrar, Straus and Gioux, 1998) in which Hyde traces the development of the figure of the mythological trickster throughout history from ancient myth to modern times demonstrating how this figure is a beacon of ingenuity.

<sup>2</sup> Nicolas Bourriaud, *Relational Aesthetics*. (France: Les presses du reel, 1998): 113.

<sup>3</sup> Site specificity as a term was originated by artist Robert Irwin in 1968 although there was certainly site-specific work prior to the invention of the term. See Douglas Crimp, “Serra’s Public Sculpture: Redefining Site Specificity, in Krauss, Rosalind, *Serra/Sculpture*, exh. cat. (Museum of Modern Art, New York), February 27 – May 13, 1986.

<sup>4</sup> Nick Kaye, *Site Specific Art: Performance, Place and Documentation*. (London: Routledge Press, 2000): 217.

<sup>5</sup> James Meyer, “The Functional Site; or, The Transformation of Site Specificity,” in *Space, Site, Intervention: Situating Installation Art*, ed. Erika Suderburg. (Minneapolis: University of Minnesota Press, 2000): 27.

<sup>6</sup> Miwon Kwon. *One Place After Another: Site-Specific Art and Locational Identity*. Cambridge: MIT Press, 2002, 3. Kwon describes the alternative uses of site specificity as: contextual specificity, debate specificity, audience specificity, community specificity and project-based specificity.

<sup>7</sup> *Ibid*, 30.

<sup>8</sup> Kwon asserts that artists today who create site-specific, or as she calls it, “site-oriented” art are “attempting to reinvent site specificity as a nomadic practice.” This reinvention has allowed for a liberation and compounding of the possibilities both for the signification and the identities that can come out of the practices of such artists.

<sup>9</sup> Cattelan announced, through various media, his retirement from the production of sculptures following this retrospective.

<sup>10</sup> Karin von Hippel, ed. *Europe Confronts Terrorism*. (New York: Palgrave Macmillan, 2005).

<sup>11</sup> Nancy Spector, *Maurizio Cattelan: All*. (New York: Guggenheim Museum Publishers, 2011), 29.

<sup>12</sup> Alma Ruiz, “Interview with Maurizio Cattelan” in *Maurizio Cattelan*. (London: Phaidon, 2003), 149.



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<sup>13</sup> The installation at Anthony D'Offay in London was on view from April 30 – June 16, 1999.

<sup>14</sup> The work was sculpted by the Royal Sculptor, Phillip Jackson, and was unveiled in 2003 by Prince Andrew who is the president of the Football Association.

<sup>15</sup> Rosalind Krauss, "Sculpture in the Expanded Field." *October* 8 (Spring 1979).

<sup>16</sup> The installation visually recalls Maya Lin's Vietnam Veteran's Memorial in Washington D.C., another monument to loss.

<sup>17</sup> Cattelan works almost exclusively with French sculptor Daniel Druet for his wax sculptures. Upon the initiation of a commission Cattelan will describe to Druet what he is looking for based on his idea. He then leaves the entire execution of the artwork up to Druet (he has other fabricators in instances where the sculpture is not made of wax).

<sup>18</sup> Nancy Spector, "Interview" in *Maurizio Cattelan*. (New York: Phaidon, 2000), 15.

<sup>19</sup> *La Nona Ora* was on view at the Kunsthalle Basel from October 16, 1999 – November 20, 1999.

<sup>20</sup> The exhibition *Apocalypse* at the Royal Academy in London took place from September 23 – December 15, 1999.

<sup>21</sup> There are two versions of the sculpture, one with John Paul II in a white fanon, or shoulder cape, and the other with the pope in a gold cloak; the installation in Warsaw presented the pope in white.

<sup>22</sup> In his essay "Shock Value" Martin Gayford suggests *La Nona Ora* as one of the two pieces, along with *Hell* by Jake and Dinos Chapman, "certain to give rise to furious leaders and intemperate columns." See Gayford, Martin, "Shock Value," *Modern Painters* 33:215 (Autumn 2000), 88.

<sup>23</sup> *Polonia-Polonia* was the title of the series of exhibitions organized by the curator at the Zacheta National Gallery of Art, Anda Rottenberg. The exhibition *Beware of Exiting your Dreams; You May Find Yourself in Somebody Else's* was part of this series and was curated by Harald Szeemann. While there is almost no literature connecting Szeemann to the exhibition, archival materials held by the recently opened *Harald Szeemann Archive: Project Files* at the Getty Research Institute in Los Angeles, CA have confirmed Szeemann's involvement with the exhibition. It is likely that little evidence remains of Szeemann's participation due to his active concealment of any association with controversial exhibitions.

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<sup>24</sup> Richard C. Lukas, *Forgotten Holocaust: The Poles Under German Occupation 1939-1945*. (New York: Hippocrene Books, 1997) 46. Another success was John Paul II's forging of strong and peaceful relations between the Catholic Church and other world religions. This tolerance for other religions stems from his upbringing in pre-war Poland where he grew up playing soccer and establishing friendships with Jewish children. He is known to have helped to rescue or hide many Jewish refugees during the Holocaust.

<sup>25</sup> Apollinaire Scherr. "A Fallen Pope Provokes a Sensation in Poland," *New York Times* (May 31, 2001).

<sup>26</sup> Rottenberg left the Zacheta National Gallery after eight years as Director. The Minister of Culture and Rottenberg herself released statements in March of 2001 that it was Rottenberg's decision to leave following the controversy surrounding the exhibition of Cattelan's work. She has not worked in another Polish institution since her resignation but has continued working as an art historian, curator and critic.

<sup>27</sup> The League of Polish Families is described as a clerical-nationalist party with homophobic, chauvinist, xenophobic and anti-Semitic tendencies. See: Adam Michnik, "The Polish Witch Hunt," *New York Review of Books* (May 2007), accessed March 3, 2013, <http://www.nybooks.com/articles/archives/2007/jun/28/the-polish-witch-hunt/>.

<sup>28</sup> Phaidon, *Update*, Gioni, 165.

<sup>29</sup> See Massimiliano Gioni, "Maurizio Cattelan," *Flash Art* 33 (January – February 2000): 104 and Giorgio Verzotti, *Maurizio Cattelan* (Milan: Charta and Castello di Rivoli, 1999), 41.

<sup>30</sup> "Near Earth Object Program," last modified 11/7/13. <http://neo.jpl.nasa.gov/neo/a>

<sup>31</sup> Papal infallibility refers specifically to the teachings of the Pope and not to his actions. Thus, any covert activities that the Pope may have engaged in, which were unbeknownst to the world, but would be seen by God, could offer explanation for why god might not protect him from destruction.

<sup>32</sup> "Artnet Newsflash," last modified 12/22/00. <http://www.artnet.com/Magazine/news/artnetnews/artnetnews12-22-00.asp>.

<sup>33</sup> Spector, *All*, 93. Iconoclasm is generally defined as a rejection or destruction of religious images, cherished beliefs or institutions as heretical.

<sup>34</sup> Daniel Druet constructed the work for Cattelan based on a request from the artist for a sculpture of the pope kneeling. Cattelan and his assistants then broke the legs of the pope and reattached them at a new angle, adding the meteorite on top of the legs. See Ben Lewis, *Art Safari: Maurizio Cattelan*. (London: Bergman Pictures Ltd. and Icarus Film Release, 2002).

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<sup>35</sup> Andrea Bellini, "A Conversation with Maurizio Cattelan," *Sculpture* 24.7 (Sept 2005): 57.

<sup>36</sup> Nancy Spector, *Interview*. New York: Phaidon, 2000, 19.

<sup>37</sup> Reproductions of *La Nona Ora* in the media, even years later, almost always mention the controversy associated with the work.

<sup>39</sup> This is not to say that the dissemination of images and a resulting act of vandalism is specific to Cattelan's case. Other artists have had controversies associated with their exhibitions through the media's appropriation of images of their art works. Contemporaneous examples are Chris Ofili's *Virgin Mary*, which was installed and subsequently vandalized when it was on view in the previously mentioned *Sensation* exhibition (1999) and Andreas Serrano's *Piss Christ*, shown and vandalized at the National Gallery of Victoria in Australia (1989). What I want to make clear is that the use of images by Cattelan in his own practice is what further locates him as engaging in a site-specific paradigm as the documentation of an installation is a key feature of earlier site-specific practices. It is Cattelan's ultimate goal that his work becomes an image whereas Ofili and Serrano did not overtly seek the dissemination of an image of their work by the media as fundamental to the success of their pieces.

<sup>40</sup> Michele Robecchi, "Maurizio Cattelan: All in One," *Art in America*, 99.10 (Nov 2011): 112.

<sup>41</sup> Charmaine Picard, "A Q&A with Maurizio Cattelan," *Modern Painters* (Nov 2011): 68.

<sup>42</sup> Franco Fanelli, "Maurizio Cattelan: genius or joker?" *Art Newspaper* 16, (Nov 2011): 56.

<sup>43</sup> This argument predates the notorious controversy surrounding the removal of Richard Serra's *Tilted Arc* from Federal Plaza in 1981. Serra insisted that the removal of the work from this location would mean the destruction of the work.

<sup>44</sup> Alexander Alberro, "The Turn of the Screw: Daniel Buren, Dan Flavin, and the Sixth Guggenheim International Exhibition," *October* 80 (Spring 1997): 72.

<sup>45</sup> Grace Glueck, "The Guggenheim Cancel's Haacke's Show," *New York Times*, April 7, 1971.

<sup>46</sup> The exhibition's curator, Edward Fry, made several public statements about his disagreement with the museum's cancellation of the show and was subsequently dismissed from his position on April 25. See: Robert D. McFadden, "Guggenheim Aide Ousted in Dispute," *New York Times*, April 27, 1971.

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<sup>47</sup> Jack Burnham, “Steps in the Formulation of Real-Time Political Art,” in *Framing and Being Framed: 7 Works 1970-75*. (Halifax and New York: The Press of Nova Scotia College of Art and New York University Press, 1975), 133.

<sup>48</sup> Those works not included were either performances like the *Sixth Caribbean Biennial* (1999) or those that owners did not agree to lend to the exhibition including *Campagna elettorale* (1989) and *Untitled* (2007) (amongst others).

<sup>49</sup> Picard, “Q&A,” 68.

<sup>50</sup> The work was originally commissioned for an exhibition in Stockholm in 2001 and was subsequently shown in Munich in 2003 and Chicago in 2006. In 2008 an edition of the sculpture was sold for \$10 million, a record price for Cattelan.

<sup>51</sup> Carl Swanson, “Mister Wrong,” *New York Magazine* (Oct 2011). Accessed March 10, 2013. <http://nymag.com/arts/art/features/maurizio-cattelan-2011-10/#>

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