

The **Getty** presents:

panel discussion

Object in Transition: Contemporary Voices

Thursday, January 24, 2008, 7:30 p.m.

Harold M. Williams Auditorium, The Getty Center



Paul McCarthy, *Bossy Burger*, performance, videotape, and installation at Rosamund Felsen Gallery, Los Angeles, 1997. Courtesy of the artist and Galerie Hauser & Wirth



Rachel Harrison, *Amerigo Vespucci*, 2006, wood, polystyrene, cement, Parex, acrylic, Leonardo DiCaprio mirror, and three artificial apples. Photo: Jean Vong. Image courtesy of Greene Naftali, New York



Robert Gober, *Seaweed hanging on a wall, conservation of Untitled*, 1997. Photo: Andrew Rogers. Image courtesy of the artist

panel discussion

When looking at a complex contemporary sculpture, a question often comes to mind: How was this made? In this panel, four of the leading artists in the world today—Robert Gober, Rachel Harrison, Paul McCarthy, and Doris Salcedo—will discuss the production of their work with curator Elisabeth Sussman and conservator Christian Scheidemann. The artists will take us step-by-step through their creative process, from the materials they chose to work with and their fabrication to the intricate processes of assembly.

The discussion will focus not only on past decisions but also on the artist's goals for the future of their works; specifically, what they consider acceptable aging and how aggressively they want institutions to intervene in conserving their works. In addition to the artists' viewpoints, the panel will offer an opportunity to see the very different perspectives and the particular expertise that conservators and curators bring to looking at works of art.

About the Panelists

Robert Gober experiments with diverse and sometimes emerging media and has made conservation considerations an important part of his working studio practice. **Rachel Harrison's** hybrid works frequently incorporate discarded refuse, juxtaposing handmade forms with industrial products. **Paul McCarthy** is known for his raw and often disturbing works, which incorporate unusual materials such as food. **Doris Salcedo's** work draws on domestic and organic materials such as furniture, clothing, bone, and human hair to evoke intensely personal, bodily experiences. Conservator **Christian Scheidemann** is at the forefront of contemporary art conservation and has collaborated with curators, collectors, and artists across Europe and the United States. **Elisabeth Sussman**, curator and Sondra Gilman Curator of Photography at the Whitney Museum of American Art, has been a strong proponent of closer collaboration between art historians and conservators.

Admission to this event is free; however, advance registration is required. To attend, please make a reservation by visiting www.getty.edu or calling (310) 440-7300. Note, late arrivals cannot be guaranteed seating. Parking is \$8.00 per car.



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