



**Carsten Höller**  
*Doubt*

EN

**Pirelli HangarBicocca**

**Cover**

Carsten Höller, Y, 2003 (detail). Photo: © Attilio Maranzano.  
Courtesy the artist and Thyssen-Bornemisza Art Contemporary,  
Vienna.

**Public Program**

The exhibition is accompanied by a series of conferences,  
video screenings, concerts and guided tours that allow visitors  
to learn more about various aspects of the artist's work.

**26 May 2016**

Conversation between Carsten Höller and Philippe Parreno

**14-15 July 2016**

Fara Fara Summer Festival

**Pirelli HangarBicocca**

Via Chiese, 2  
20126 Milan IT

**Opening Hours**

Thursday to Sunday 10 am – 10 pm  
Monday to Wednesday closed

*Free entrance*

**Contacts**

T. +39 02 66111573  
info@hangarbicocca.org  
hangarbicocca.org

# Carsten Höller

## *Doubt*

**7 April – 31 July 2016**

**curated by Vicente Todolí**

**Pirelli HangarBicocca**

## Carsten Höller

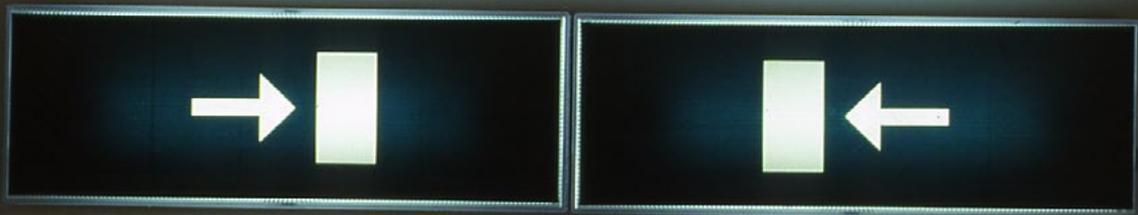
Carsten Höller's art investigates the nature of human experience. After earning a degree in phytopathology with a specialisation in chemical ecology at Kiel University, Germany, from 1993 onwards he devoted himself exclusively to art.

His installations unhinge not only the traditional concept of the artwork, but also the expectations of a visit to an exhibition or a museum. Höller's artworks often induce a state of disorientation or uncertainty in visitors, which he proposes is a productive state of the mind and which gave this exhibition its title, "Doubt".

At once playful and experimental, Höller generates specific, altered experiences than can only arise by exposing oneself to his works. Referring both to hallucinatory situations and to scientific studies, Höller turns architectural space into an estranging environment in which art becomes a tool for reflection on both human nature and the viewer's role in the exhibition. Höller often encourages active viewer participation in his projects. In doing so, he calls into question the very idea of the art object – static, immutable and declared by the artist to be "finished" – and investigates instead the possibility of "unsaturated" artworks that are unfinished and require the presence of the audience to approximate completion. Granting the viewer an active position in his work, Höller conceives the exhibition as a public place and reflects on what the cultural and sociological function of exhibition spaces may be for the XXI century. In this sense, he has proposed the term "radical entertainment": a form of entertainment that scrutinizes its own motives and functionalities while simultaneously asking about art as entertainment and about the very nature of entertainment as a governing force in our lives.



Installation view of "Double Carousel with Zöllner Stripes", Enel Contemporanea Award 2011, MACRO - Museo d'Arte Contemporanea Roma, Rome, 2011. Photo: ©Attilio Maranzano. Courtesy Enel Contemporanea & MACRO, Museo d'Arte Contemporanea Roma and the artist



*Untitled (Emergency Light)*, 1987. Photo: A.J. Hanser.  
Courtesy the artist

# The Exhibition

“Doubt” presents more than twenty artworks, among them some of the most iconic Höller has produced, including sculpture, video, photography and environments, along with installations that involve active participation and works that hark back to optical experiments that stimulate visitors’ perceptions. The exhibition develops within the Navate space in Pirelli HangarBicocca along two symmetrical and parallel paths, accessible from two different entry points. Based on his or her personal choice, visitors start their walkthrough either in the right or left section of the show, and must rely on memory to reconstruct the experience as a whole. Visitors become an integral part of the exhibition both through their direct involvement in activating the artworks, and in their dual role as observers and those being observed by other visitors.

Höller conceived the exhibition as an installation that develops through different moments – division, multiplication, union, overturning – along a path with increasingly fleeting confines between beginning and end. At the entrance, *Y* (2003) and *Decision Corridors* (2015) create twin routes that reunite in *Milan Swinging Corridor* (2016) only to later disperse in the space of the Cubo with *Two Roaming Beds (Grey)* (2015), – two mobile beds that, with their unpredictable movements, call into question the initial doubling of the show. The relationship between memory and reality constitutes a common thread running throughout the exhibition. As the artist has stated, «There’s something unfolding in there, something that doesn’t show its borders easily, something that could possibly extend further than what you are able to grasp, something automatic, self-running and morphing.»

## 1 Y

Set at the beginning of the exhibition, with its intermittent lights the installation *Y* (2003) recalls an amusement park, which is a recurring theme throughout the artist’s oeuvre. A forked corridor opens up before the visitor, forcing him or her to question which direction to take. A luminous spiral that attracts or repulses obliges visitors to make a choice, to follow the movement of the rings, or to oppose it. The artwork anticipates the doubling of the exhibition “Doubt” and how it may be experienced; it produces right from the beginning a sense of disorientation that is further emphasised by the presence of mirrors.

## 2 Division Walls

*Y* leads to *Division Walls* (2016), an impressive green and yellow wall that precludes the visitor from getting a complete view of the exhibition. It has two apertures allowing him or her to enter it. The wall is divided into sections – each of which measures exactly half of the preceding section – illuminated by coloured neon tubes. Based on the mathematical concept of the asymptote, an equation according to which a curve tends to draw indefinitely closer to a line but never actually reaches it, the artist creates a wall formed of crosshatches that are potentially divisible to infinity, realising what he defines as «a mathematical sublime.» The idea of division is a recurring motif in Höller’s artistic practice, which he already experimented with in the exhibition “Divided, Divided” at Boijmans Van Beuningen Museum in Rotterdam in 2010, where the space and the artworks were divided and divided again, based on the simple mathematical formula of halving.

### 3 **Decision Corridors**

By walking along the dark path that passes through *Decision Corridors* (2015), visitors reach the Navate space, yet on the way they may feel a sensation of deranged time-space coordinates. With these two corridors, which lead to the two sections of the exhibition and to separate symmetrical experiences, Carsten Höller reflects once again on the individual's decision-making processes. The darkness further affects visitors' perception: eyes, body and even the mind are inevitably led to search for new spatial and temporal reference points in order to adapt to the dark environment. Visitors find themselves forced to consider sounds as well, being led and at the same time disoriented by the estranging noises of the steps of other people moving along the path below or above them. Small peepholes at the highest points of the corridors allow visitors a glimpse to the other corridor, where they may perceive an eye in the corresponding peepholes. About his decision to set the corridors at the beginning of the exhibition: «When I do exhibitions, I put a lot of effort into the first impression you have. When you come into a large space, for instance, you see everything more or less in front of you... This time I'm hoping to delay that process with the corridors, in the sense there's nothing to see, it just brings you somewhere else.»

### 4 **Zöllner Stripes**

*Zöllner Stripes* (2001–ongoing) is inspired by the effect of perceptual disturbance observed by German astrophysicist

Johann Karl Friedrich Zöllner (1834–1882) in 1860: two or more parallel lines seem to converge or diverge diagonally when intersected by inclined segments set at opposite angles. Transferred to an architectural scale by inserting the lines on a dividing wall, which also expand to the floor of the gallery space at those areas where there is no wall installed, the geometric pattern influences the visitor's perception of the space, creating an illusion of destabilisation caused by continuous change. With *Zöllner Stripes*, Höller also investigates the sensations experienced by the individual, calling into question certainties and convictions; as the critic William S. Smith has observed: «The experience he invokes accepts that the human body is profoundly limited, fallible, easily manipulated.»

The term Zöllner, which in German means “customs officer”, is connected with the idea of confines, as a trace that delimits two potentially insurmountable spaces, underlining once again the function of the dividing wall.

### 5 **Memory Machine (with Attilio Maranzano)**

The artwork is composed of a metallic structure on which two photographs are set and rotate. Due to the machine's swift movement, the images appear to unite and come together, while “flying in the air”, creating a disorienting effect. With *Memory Machine* (2012), Höller puts the visual and mnemonic capabilities of the observer to the test.



Zöllner Stripes, 2001–ongoing.

Photo: ©Attilio Maranzano, Courtesy the artist



*Aquarium*, 1996. Photo: Benoit Pailley, 2012. Courtesy the artist and Massimo de Carlo, Milano/London

## 6 **Aquarium**

In *Aquarium* (1996), Höller deepens his interest in the relationship between human beings and animals. The artwork consists of an aquarium that has three openings that allow visitors to observe a school of *Balantiocheilos melanopterus* fish. Visitors can study their behaviour from an unusual perspective, as if those observing were under-water, while the continuous movement of the fish may create a psychedelic effect in the mind of the observer.

## 7 **What Is Love, Art?**

*What Is Love, Art?* (2011/2015) is a new version of *What Is Love?*, presented in 1994 in the exhibition “The Winter of Love”, held at P.S.1 in New York. On that occasion, the artist installed a phone and an answering machine in the exhibition space upside-down under the ceiling, and left messages on different phone booths set around the city, inviting people to call the toll-free number 1-800-w-h-a-t-i-s-l-o-v-e to share their opinions on the concept of love. In 2011, for the exhibition “Carsten Höller: Experience”, held at the New Museum in New York, the artist developed this work further, presenting three telephones and distributing their toll-free phone numbers around the city along with three texts that dealt with themes connected with art, love and money to which people could respond. At Pirelli HangarBicocca Höller has set up two telephones, accessible to visitors, and hooked them up to the phone line via a closed circuit. Here, the telephones allow people to communicate between the two halves of the exhibition, being mounted back-to-back on the two sides of the dividing wall. However, on one side a text about love is pinned next to the phone to be commented upon, while on the other side the text is about art. If no one answers when the phone rings, the comments will be played live over the answering machine. A visitor on the other side can also pick up the phone and talk to the caller but they will not know that they are commenting upon different topics.

## 8 *Fara Fara* (with Måns Månsson)

Realised together with Swedish film director Måns Månsson, the material for the film *Fara Fara* (2014) has been recorded with acclaimed photographer Hoyte van Hoytema during music recordings and concerts in Kinshasa, the capital of the Democratic Republic of the Congo.

The title of the film is an expression in Lingala and literally means “face-to-face”. In Congolese tradition, the *Fara Fara* is a musical competition during which two musicians give concerts on different stages, playing for as long as they possibly can. The musician who gets most audience support and hence plays longest, wins. Featured on two screens, the film tells the story of preparations for one such *Fara Fara* between two of Congo’s most famous musicians – Werrason and Koffi Olomide. These events are announced through a ballad performed by the nestor of Congolese rumba, Papa Wemba.

Höller first became interested in Congolese music in 1995 when he was in a discotheque in Benin. There he heard a song by Koffi Olomide, and over the last twenty years he has made several trips to Kinshasa, befriending some of the most important musicians active in the city. Höller expresses a particular appreciation for how different rhythms and shifts coexist within the same song: «In a way you can compare a good Congolese song to what I think a good art exhibition should be like. At least, I find a strong analogy in Congolese music to my way of working. So to put them together makes a lot of sense for me.»

## 9 *Yellow/Orange Double Sphere*

## 10 *Philippe Parreno, Marquee*

*Yellow/Orange Double Sphere* (2016) is a suspended luminous device composed of two flickering, coloured spheres and is part of *Vehicles*, a series of artworks Höller realised starting from 1998 onwards. Based on an interest in alternative means of transportation that question an individual’s perceptions and sense of safety – like slides, toy tops and flying machines – the artist conceived these works as both functional transportation devices and lethal “suicide machines”. Designed to be used standing inside and set spinning downhill, the spheres are based on human proportions as laid out in Leonardo da Vinci’s (1452-1519) Vitruvian Man. The blinking of the lights would be generated by a dynamo not unlike the ones used on bicycles to generate light when rolling downhill, with the inner sphere being held in position by the weight of the user, gliding on the ball bearings that connect it to the outer sphere. *Yellow/Orange Double Sphere* is a further reflection on the centrality of the visitor intended as an active subject who sets in action and transforms the artwork itself.

*Yellow/Orange Double Sphere* corresponds with the work *Marquee* (2015) by Philippe Parreno, previously shown in Pirelli HangarBicocca for his solo show “Hypothesis” (October 2015 – February 2016): a light artwork from the series realised by the artist starting in 2006, inspired by the luminous marquee signs which have hung over the entrances to American movie theatres since the 1950s. The *Marquee* creates a relationship in time between the two shows and the two artists, highlighting Höller’s thoughts on the idea of divisions both



*Red Double Sphere*, 2009. Photo: Joshua White.  
Courtesy the artist and Gagosian Gallery

spatial and temporal, thus connecting two events that took place at different times. This connection also recalls the research undertaken since the 1990s by Höller and Parreno, who both explore the concepts of participation and authorship through their artistic practices, and have exhibited and worked together on several occasions.

### 11 *Flying Mushrooms*

This large, movable installation is made up of seven giant mushrooms of the species *Amanita muscaria* (fly agaric), cut halfway down their length and reassembled in such a way that one of the two parts appears upside-down. The structure of the artwork is built like an upside-down mobile. When the lower arm of the mobile is moved, all the other arms start to move too and make the cut-in-half mushrooms “fly”.

Holding a doctorate in phytopathology, Höller has long been fascinated by mushrooms and their biological uniqueness: «They are so powerful in terms of form, colour, taste and toxicity, and are so unnecessary. They are really a conundrum – we don’t know why they are like they are. Usually evolution is adaptive, but I don’t see any adaption there.»

With its hallucinatory properties, Höller has also turned the *Amanita muscaria* into a metaphor for art and art’s power to transform and offer new visions of reality. In *Flying Mushrooms* (2015), the artist refers to the use of fly agarics in shamanistic rituals and access to “unknown worlds”.



Installation view of the exhibition "Carsten Höller: Decision",  
Hayward Gallery – Southbank Centre, London, 2015.  
Photo: Elzbieta Bialkowska.  
Courtesy of the artist and Gagosian Gallery



*Neon Elevator*, 2005. Photo: Shigeo Muto. Courtesy the artist

## 12 **Double Neon Elevator**

Similar to the work *Neon Elevator*, presented in 2005 at ShugoArts in Tokyo, *Double Neon Elevator* (2016) is made up of numerous green fluorescent light tubes which are forming luminous walls. The tubes are going on and off in a way that is configured to create a sensation of ascension on one side and descent on the other side, as if the person standing inside the artwork would be in an elevator. Thanks to its transparency and continuous changes in the intensity of the lights, the structure of *Double Neon Elevator* provokes the illusion that the very space in which it is located is what is moving, rather than the succession of tubes turning on and off.



*Mäuseplatz (Mice Square) white*, 2010 (detail). Photo: Alessandro Zambianchi .  
Courtesy the artist and Massimo De Carlo, Milano/London

## 13 **Mäuseplatz (Mice Square) black**

## 14 **Mäuseplatz (Mice Square) white**

Both *Mäuseplatz (Mice Square) black* (2010) and *white* (2010) are miniature replicas of a utopian playground for children – one black, the other white – each inhabited by a white and a black laboratory mouse of opposite sex. *Mäuseplatz* is intended to function as an experimental set-up to observe the reproductive outcome of the mice couple living in a prime example of utopian architecture.

The playground has been remodelled after historical photographs of the Cité des Jeux, which was built in 1958 by the sculp-



Carsten Höller and Rigobert Nimi, *Top Mode Africa (Monument à la Sape)*, 2013.  
Photo: Marc Domage. Courtesy the artist and Air de Paris, Paris

tor Pierre Székely (1923–2001) and his companion, the athlete Vera Székely (1919–1994), in the city of L’Haÿ-les-Roses, located just outside Paris. The primary idea for the project was that the cement sculptures that make up the theme park should be usable by adults as artworks, and by children as things to play on. Most of it is nowadays destroyed.

### 15 **Revolving Doors**

*Revolving Doors* (2004/2016) is made up of five mirrored, revolving doors, placed as a pentagon in equal distances to each other. The doors produce a continuous variety of reflections (and reflections of reflections) of visitors’ bodies and the

surrounding space. The mirroring effect of *Revolving Doors* creates a labyrinthine environment in which the visitor may lose his or her space–time coordinates, and may unknowingly enter the other side of the exhibition.

### 16 **Two Flying Machines**

Höller’s *Two Flying Machines* (2015) provide visitors with the opportunity to simulate flight, soaring above the exhibition space. The two machines – which resemble a combination of carousel, paraglider and motorbike – are designed to enable contemplation. *Two Flying Machines* direct our attention to other people in the exhibition, not least the people using the machines, who Höller expects to experience embarrassment, suspended in the air «like a bag of potatoes.»

He also said: «Many people think you have to use my works in order to experience them, but I think it’s also possible to experience the work through other people, to see it from the outside, or to just contemplate it. It depends on who you are and how you feel.»

### 17 **Top Mode Africa (Monument à la Sape) (with Rigobert Nimi)**

*Top Mode Africa (Monument à la Sape)* (2013) is the result of collaboration between Höller and the Congolese artist Rigobert Nimi. The artwork is a rectangular model, at the centre of which

a scaled-down fashion runway is set, complete with models cut out of cardboard, with on either side two carousels with a series of coloured seats for the magnificent *sapeurs* – “Sape” in the Congos stands for Society of Animators and Persons of Elegance. *Top Mode Africa* is a model of the set design conceived but never realised for the film *Fara Fara*, and its double, symmetrical structure echoes the reflective set of the two screens on which the film is projected.

Rigobert Nimi has been producing artworks since 2000, drawing inspiration from cartoons and science fiction films, conceiving of them as reproductions of ideal cities that appear as «relics of an earlier future» through their use of recycled objects. When talking about his work, Nimi has underlined that «To conceive and construct these machines with rigor and precision is a way for me to make my dreams become concrete realities, to forget everyday life and its difficulties.»

### 18 **Double Carousel**

The installation *Double Carousel* (2011) is composed of two carousels that spin slowly in opposite directions and can be accessed by the visitors. Among the most recognisable of Carsten Höller’s artworks, carousels – like readymades – are decontextualised and inserted into an atypical architectural dimension like that of an exhibition space. They are also relieved of their body-amusing function, turning so slow. The artist examines the concept of “having fun”, by driving it to exasperation and boredom. As the curator Massimiliano Gioni affirms: «Boredom is another key element in Höller’s world... His machines move

ever so slowly, caught in eternally identical repetitions. The amusement park rides, for example, no longer amuse... Making nothingness spectacular is one of the challenges that Höller tackles in his work: the tedium is the message.»

### 19 **Upside-Down Goggles**

While visitors are riding *Double Carousel* they can wear the *Upside-Down Goggles* (1994/2011), eyeglasses that provide an upside-down view of the surrounding environment.

Höller’s goggles refer to optical experiments conducted during the 1890s by American psychologist George Stratton (1865–1957), who used a lens in front of one eye to see upside-down with the other eye being closed. The scientist, after having worn the lens for eight consecutive days, reported that he adapted consecutively to his impairment, until his vision returned to upright, at least while he was moving. *Upside-Down Goggles* is a reflection on visual perception, but it is also a tool to look at art done by others: in 2003, as part of the group show “Spectacular: The Art of Action”, held at the Museum Kunstpalast in Düsseldorf, the artist organised museum visits during which both the guides and the visitors wore pairs of *Upside-Down Goggles*, which proved especially rewarding for looking at Kandinskij (1866–1944) paintings. For Höller, these goggles «give you a way of looking in a more abstract way. To me, abstraction is one of the real achievements of art, because it’s the first time that we got away from nature... [*Upside-Down Goggles*] help us to create an artificial world... that might free us from the dictatorship of what is given in the natural world, and how it appears to us.»

## **20** *Twins (Belgian, London, New York, Milan, Paris, Santiago, Tokyo, Vienna)*

Each of the works in the *Twins* (2005–ongoing) series is made up of two monitors broadcasting a dialogue between two identical twins, each of whom is shot individually and up close in black-and-white – it is as if the heads on the screens are talking to each other. The exchange consists of two sentences repeated over and over again: «I always say the same of what you say»; and «I always say the opposite of what you say.» The reiteration of the two sentences establishes an order that is at the same time logical and confusing: one twin always says the same and hence repeats what the other has said, even if the latter just said «I always say the opposite of what you say.» Likewise, one twin always says the opposite, which can be «I always say the same of what you say.»

Here the pairs are installed at a distance from each other that makes it impossible to hear them both at the same time. However, one hears the other twins speaking in different languages next to the one that one listens to, and since the sentences are spoken with different speed, it may now be possible to “listen to conversations” between “same twins” or “opposite twins” if a listener understands more than one language.

First presented in 2005 at ShugoArts in Tokyo, each time the artwork has been shown, a new version has been produced in the city where it is being exhibited. The artwork’s exhibition history can be seen in the title, which bears the names of the cities where it has been shown.

## **21** *Phi Wall II*

With *Phi Wall II* (2002), Höller refers to experiments conducted by German psychologist Max Wertheimer (1880–1943), who in 1912 observed what we now define as the Phi-phenomenon: when two close points of light alternate, turning on and off, the observer sees an imaginary, third point of light. This phenomenon was also analysed by the scientists Paul A. Kolers (1926–1986) and Michael von Grünau (1944–2011), who used different-coloured lights: in this case, observers saw the imaginary point of light as a colour that combined the other two. Höller first became interested in the experiment in 1994, when he realised *Das Phänomen Phi*, an installation composed of two luminous diodes that turn on and off intermittently.

*Phi Wall II* is a structure composed of multiple points of light in four different colours that turn on and off consecutively and always at the same distance to each other. What is astonishing here is that an observer sees the jumping point of light already on its way in the right direction before the next point of light is on – how is this possible when you don’t know where this will be?

## **22** *Milan Swinging Corridor*

Suspended just a few millimetres off the ground, *Milan Swinging Corridor* (2016) is a structure that is part of a series of installations that Höller realised from 2004 onwards, conceived to interrogate the individual’s ability to perceive the position of his or her own body in space (proprioception). For those inside the suspended structure, an almost imperceptible shivering of the

walls and the ceiling influences their sense of balance and their proprioception, as they tend to rely on visual clues to position themselves in space – one unconsciously sways with the movements of the *Milan Swinging Corridor*. The corridor also functions as a connecting passage between the two sections into which the exhibition has been divided, and leads visitors to the Cubo space behind.

### 23 Light Corridor

*Light Corridor* (2016) is composed of two luminous walls that blink on and off at a frequency of 7,8 hz. On the top and the sides of the two walls, LED street lights and bulbs also go on and off. This induces strong optical hallucinations: one may see morphing colour fields and the external lights can be seen as coloured shadows floating freely in space, repeated endlessly. It also affects the mood of those exposed to it, as it possibly acts upon brain waves that were discovered to be influenced by external stimuli by the German physician Hans Berger (1873–1941). *Light Corridor* can also be seen as a giant version of Brion Gysin's (1916–1986) *Dreamachine*: a perforated cylindrical structure that rotates around a fixed light source. The flickering effect caused by the perforations produces a profound sense of calm and a light euphoria in the user.

### 24 Two Roaming Beds (Grey)

The Cubo space in Pirelli HangarBicocca is occupied by *Two Roaming Beds (Grey)* (2015), where Höller invites visitors to sleep and experience the exhibition by themselves at night, alone. Two single beds, remote-controlled via an algorithm and a GPS signal, move slowly but continuously in circles over the floor. Overnight guests will thus fall asleep and wake up in two different points in the space. The slow movement of *Two Roaming Beds (Grey)* induces an intermediary state halfway between sleeping and dreaming, echoing a meditative and oneiric dimension. A set of toothpastes is given to the guests, specifically designed to induce more vivid dreams and to remember them better. Visitors can use the toothpastes – a set consists of an activator and one evoking the realm of men, women or children – and blend them. Höller has said: «It's a bit like the painter in Provence, sitting there with his palette and having different colours that he mixes in order to paint the landscape in front of him... you do the same here, the toothpastes are your colours and the brush is your palette. The dream is your painting.»

Carsten Höller has produced bedroom-like situations before, where overnight guests had the chance to sleep in the exhibition space. This is the case with *Hotel Room* (2004), a reproduction of two rooms of the Hotel Normandy in Deauville, France, which can be inhabited for eight days wearing the *Upside-Down Goggles*, as well as with *Revolving Hotel Room* (2008), a room set on three rotating discs, and *Elevator Bed* (2010), a circular bed that can be elevated up to 3,5 m high.



*Two Roaming Beds (Grey)*, 2015. Photo: Elzbieta Bialkowska.  
Courtesy the artist

## 25 *Manège Humain Vertical*

*Manège Humain Vertical* (2007) features seven photographs taken from a series of images shot on 28 October 2007 by seven private detectives. Höller hired seven detectives to follow and photograph another detective each. At the same time, unknown to the others, another detective was hired to follow them, creating a circular system of following and being followed by others.

## Selected Exhibitions

Carsten Höller (born in Brussels, Belgium in 1961, lives and works in Stockholm, Sweden and Biriwa, Ghana) has exhibited in a number of different international institutions, including: Hayward Gallery - Southbank Centre, London (2015); Thyssen-Bornemisza Art Contemporary, Vienna (2014); New Museum, New York (2011); MACRO - Museo d'Arte Contemporanea Roma, Rome (2011); Hamburger Bahnhof Museum für Gegenwart, Berlin (2010); MASS MoCA, North Adams, USA (2006); mac, Musée d'Art Contemporain, Marseilles (2004); Fondazione Prada, Milan (2000). He participated in numerous international exhibitions, including: Venice Biennale (2015, 2009, 2005, 2003); Berlin Biennale (2014, 1998); Gwangju Biennale, South Korea (2014, 1995); Biennale de Lyon (2003, 2000, 1995); Istanbul Biennale (1999, 1997); documenta X, Kassel (1997). In 2006, he presented the installation *Test Site* as part of "The Unilever Series", Tate Modern, London. Höller has also co-curated the exhibition "Life Itself", at Moderna Museet, Stockholm (2016).

Installation view of *Test Site*, 2006, Tate Modern, London, 2006.  
Photo: ©Attilio Maranzano. Courtesy the artist.



## This publication accompanies the exhibition "Doubt" by Carsten Höller

### Lenders

Air de Paris, Paris; Carsten Höller Studio; Enel Contemporanea 2011, Enel; Gagosian Gallery; Gladstone Gallery, New York and Brussels; Massimo De Carlo, Milano/London; Thyssen-Bornemisza Art Contemporary, Vienna

### Acknowledgements

Oda Albera, Alexandra Backström, Carmine Bartolomeo, Mattia Biadene, Francesco Bonami, Jeremie Bonnefous, Daniela Cattaneo Diaz, Yago Cherubini, Lorenzo Cianchi, Géraldine Convert, Manuela Corrado, Massimo De Carlo, Maria Pia De Noia, Flavio Del Monte, Nikolai Delvendahl, Roberto Dipasquale, Carlota Fernandez de Cordoba, Mark Francis, Daniel Gallego Sanz, Sara Galotto, Silvia Gioberti, Matteo Gnata, Marcella Grandi, h+, Graham Harman, Anna Hesselbom, Stefanie Hessler, Andrea Hofinger, Cristina Hong, Désirée Iezzi, Britta Kiessling, Ivaylo Kitanov, Ron Knape, Silvana Lagos, Dario Leone, Bela Letto, Alessandro Longoni, Ivana Lovrekovic, Attilio Maranzano, Francesco Margaroli, Christian Moeltnr, Samanta Montagna, Adrien Nuttens, Philippe Parreno, Javier Quilis, Vicente Quilis, Ralph Rugoff, Simone Sacchi, Attila Saygel, Federica Sala, Arturo Sanz, Marco Secondin, Amy Stack, Micheline Szwajcer, Vitaliy Tyuhyaev, Adriana Vangone, Giuliana Vangone, Alex Wixton

### Special Thanks to

Gagosian Gallery; Massimo De Carlo, Milano/London

### Technical Sponsor

INELCOM, LIVING DIVANI

### Texts by

Lucia Aspesi, Alessandro Cane

### Graphic Design

Leftloft

### Editing and Translation

Buysschaert&Malerba

Printed: March 2016

## FAVINI

Printed on Crush Corn 100 gsm, ecological paper by Favini made using process residues from organic products to replace up to 15% of virgin pulp.

## Pirelli HangarBicocca

### General Manager

Marco Lanata

### Operations Manager

Paolo Bruno Malaspina

### Artistic Director

Vicente Todoli

### Curator

Roberta Tenconi

### Curatorial Assistant

Lucia Aspesi, Fiammetta Griccioli

### Curatorial Research and Social Media

Alessandro Cane

### Cultural and Institutional Programs

Giovanna Amadasi

### Institutional Development and Relations

Ilaria Tronchetti Provera

### Partnership Development

Fabienne Binoche

### Head of Communications and Press Office

Angiola Maria Gili

### Press Office

Fiorella Poppi

### Publishing and Digital Media

Francesca Trovalusci

### Educational

Laura Zocco

### Conservation

Iolanda Ratti

### Production Coordination

Valentina Fossati

### Installation Supervisor

Matteo De Vittor

### Installation

Cesare Rossi

### Event Organization and Bookshop

Valentina Piccioni

### Project Manager

Paolo Miano

**1** *Y* (2003); incandescent light bulbs, digital controllers, aluminium, illuminated signs at both exits, wood, steel, mirrors; 300 x 600 x 1.200 cm. Thyssen-Bornemisza Art Contemporary, Vienna

**2** *Division Walls* (2016); neon tubes, Alucobond, aluminium, transformers; two parts: 440 x 824 cm (each wall). Courtesy of the artist

**3** *Decision Corridors* (2015); galvanised steel, steel scaffolding; two parts, each length: ca. 7.500 cm. Courtesy of the artist. Produced in cooperation with Hayward Gallery – Southbank Centre, London

**4** *Zöllner Stripes* (2001–ongoing); wall paint; variable dimensions. Courtesy of the artist

**5** *Memory Machine* (2012) with Attilio Maranzano; two photographs mounted on aluminium, steel tube, electric motor, control unit for variable control, powder coated steel box; ca. 15 x 21 cm (each photo); height ca. 170 cm. Courtesy of the artists and Air de Paris, Paris

**6** *Aquarium* (1996); live fishes, water, polyvinylchloride, polyethylene, pump, filter, lamp; 166 x 240 x 240 cm. Courtesy of the artist and Massimo De Carlo, Milano/London

**7** *What Is Love, Art?* (2011/2015); telephones, answering machines, printed paper; variable dimensions. Courtesy of the artist

**8** *Fara Fara* (2014), with Måns Månsson; 35 mm film and archival VHS material transferred to digital, colour, sound, 13 mins. Ed 1/3, Thyssen-Bornemisza Art Contemporary, Vienna

**9** *Yellow/Orange Double Sphere* (2016); tinted acrylic glass, nickel-plated brass fasteners, steel ball bearings, incandescent light bulbs, digital controllers, metal wire; ø 220 cm. Courtesy of the artist and Massimo De Carlo, Milano/London

**10** Philippe Parreno, *Marquee* (2015); acrylic glass, neons bulbs, steel, metal wire; 215.3 x 143 x 270 cm. Courtesy of the artist and Gladstone Gallery, New York and Brussels

**11** *Flying Mushrooms* (2015); polyester mushroom replicas, polyester paint, synthetic resin, acrylic paint, wire, putty, polyurethane, stainless steel; ø 900 x 565 cm. Courtesy of the artist and Gagolian Gallery. Produced in cooperation with Hayward Gallery – Southbank Centre, London

**12** *Double Neon Elevator* (2016); fluorescent light tubes, steel, steel hinges, aluminium, glass, digital controllers; ca. 440 x 250 x 240 cm. Courtesy of the artist. Produced with generous support from INELCOM, Madrid

**13** *Mäuseplatz (Mice Square) black* (2010); laboratory mice, Corian, pressed wood, wood shavings, acrylic glass, food, water, hay; 112.9 x 112.5 x 110 cm. Courtesy of the artist

**14** *Mäuseplatz (Mice Square) white* (2010); laboratory mice, Corian, pressed wood, wood shavings, acrylic glass, food, water, hay; 112.9 x 112.5 x 110 cm. Courtesy of the artist and Massimo De Carlo, Milano/London

**15** *Revolving Doors* (2004/2016); mirrored revolving glass doors, aluminium, Alucobond, steel; doors: 100 x 228 cm; overall dimensions: 558 x 228 x 558 cm. Courtesy of the artist and Gagolian Gallery

**16** *Two Flying Machines* (2015); steel, electric motors, paragliding harnesses, motorcycle grips, wood, control units; footprint: ca. 800 x 800 cm; height: 500 cm; operating radius: 310 cm; height of flight: ca. 300 cm. Courtesy of the artist and Gagolian Gallery. Produced in cooperation with Hayward Gallery – Southbank Centre, London

**17** *Top Mode Africa (Monument à la Sape)* (2013) with Rigobert Nimi; aluminium, metal foil, cork, wood, household paint, foam sheets, paper, light bulbs, capsules; 112,6 x 161 x 220 cm. Courtesy of the artists and Air de Paris, Paris

**18** *Double Carousel* (2011); steel, fiberglass, electric motors, electronic controls, lightbulbs, chains, chairs, moulded wood, acrylic pain; Regina del Volo: ø 813 x 686 cm; Ciapa Ciapa: ø 892 x 717 cm. Produced for Enel Contemporanea 2011; Courtesy Enel

**19** *Upside-Down Goggles* (1994/2011); acrylic glass prisms, aluminium, polyethylene, polypropylene, foam, leather, nylon; four pieces: 13 x 30 x 24 cm each. Courtesy of the artist and Massimo De Carlo, Milano/London

**20** *Twins (Belgian, London, New York, Milan, Paris, Santiago, Tokyo, Vienna)* (2005–ongoing); each work: two monitors, two media players, cables, on metal pedestals. Courtesy of the artist and Micheline Szwajcer, Brussels; Air de Paris, Paris; Die Ecke, Santiago; ShugoArts, Tokyo

**21** *Phi Wall II* (2002); neon tubes, acrylic glass, colour filters, aluminium, digital controllers; variable dimensions. Courtesy of the artist

**22** *Milan Swinging Corridor* (2016); polystyrene, glue, wood, steel cables; 1820 x 426 x 400 cm. Courtesy of the artist

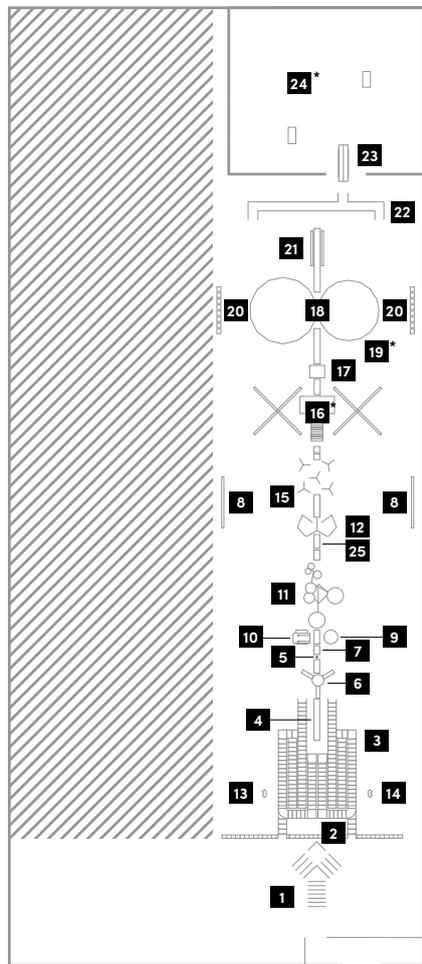
**23** *Light Corridor* (2016); LED lights, LED light bulbs, steel, stainless steel, laminated glass, digital controllers; 255 x 453 x 307 cm. Courtesy of the artist. Produced with generous support from INELCOM, Madrid

**24** *Two Roaming Beds (Grey)* (2015); painted steel, electric motors, nylon, rubber tyres, electronics, LED lamp, acrylic glass, phone chargers, mattresses, linen, ink, pens; two parts: ca. 130 x 210 x 100 cm each; speed: 0.7 metres per min. Courtesy of the artist. Produced by Hayward Gallery – Southbank Centre, London and Bonniers Konsthall, Stockholm

**25** *Manège Humain Vertical* (2007); photographs, plexiglass; 4 x 40 x 30 cm each. Courtesy of the artist and Air de Paris, Paris

\* To access *Upside-Down Goggles* visitors are requested to leave their identification card to the exhibition staff.

Access to *Two Flying Machines* can be booked at the Info Point desk or on our website. You can book the experience of *Two Roaming Beds (Grey)* (2015) on our website.



Entrance to the exhibition "Doubt"

**Pirelli HangarBicocca** is a non-profit foundation devoted to contemporary art that offers an exhibition programme featuring Italian and international artists, accompanied by a series of live events, encounters with artists and teaching labs open to schools and the general public. The project, the brainchild of the Pirelli company, is the result of a process that has led to the reconversion of a vast industrial production facility into a space dedicated to art, inaugurated in 2004 with the realization of Anselm Kiefer's *I Sette Palazzi Celesti*, the artist's most important site-specific work, enriched in 2015 with five pictorial works. Beginning in 2012, Pirelli HangarBicocca has presented to the general public exhibitions entirely conceived and produced for its spaces – the Shed, Navate and Cubo – alternating works by renowned artists like Yervant Gianikian and Angela Ricci Lucchi, Mike Kelley, Dieter Roth, Cildo Meireles, Joan Jonas, Juan Muñoz and Philippe Parreno with others by younger artists who have already established an international reputation, including Tomás Saraceno, Apichatpong Weerasethakul, Ragnar Kjartansson, Micol Assaël, João Maria Gusmão & Pedro Paiva, Damián Ortega and Petrit Halilaj. Open to the city and its environs, Pirelli HangarBicocca is an internationally-oriented project that reflects Pirelli's corporate culture based on values like research and innovation, fostering cultural diversity and concern for the welfare and well-being of the local community.

With the patronage of

Milano



Comune  
di Milano

In collaboration with

FAVINI



LIVING  
DIVANI





Follow us on



Find out more about our exhibition  
guides on [hangarbicocca.org](http://hangarbicocca.org)