

RIRKRIT TIRAVANIJA THE HOUSE THAT JACK BUILT

«I think play is a stage of creativity; to play is an expansion of attention and observation. I like to think that in the work I've done, it is possible to make stages for both action and reflection, a stage that is all-encompassing; not a space of distancing, but a space of activation.»

Rirkrit Tiravanija

RIRKRIT TIRAVANIJA THE HOUSE THAT JACK BUILT

curated by
Lucia Aspesi and Vicente Todolí

Pirelli HangarBicocca
26.03 – 26.07.2026

Exhibition Activations

The show presents participatory works with daily activations. The schedule, updated weekly, is on our website, at the info wall and info point located at the museum entrance. These symbols reference the activations:



Stage Activation



Kids Workshop



Tea



Puzzle



Play



Jam Session

Public Program

The exhibition is accompanied by a series of events that allow visitors to learn more about some of the themes of the show and of Rirkrit Tiravanija's work. Discover more on our website.

Museum Mediation

Museum mediators are present in the exhibition spaces to answer questions from the public, provide information and contextual elements that can deepen the fruition of the artworks.

Catalog

Published in spring 2026, the volume dedicated to the exhibition is available at the Pirelli HangarBicocca bookshop and online.



Rirkrit Tiravanija during the opening of the show
“Dom-Ino,” Galerie Chantal Crousel, Paris, 1998
Courtesy of the artist and Galerie Chantal Crousel

The Artist

Rirkrit Tiravanija (b. 1961, Buenos Aires; lives and works between New York, Berlin, and Chiang Mai, Thailand) has contributed to rethinking art as a participatory experience and the exhibition space as a place for encounter, exchange, and sharing, becoming one of the most influential figures in the contemporary scene. Spanning across different languages—installation, performance, video, and drawing—the artist conceives situations in which visitors' involvement and interaction become an integral part of the process. His projects stem from reflection on the international contexts and cultural identities within which they are defined and transformed, establishing a dialogue between local experiences and global dynamics while questioning how places are lived, represented, and imagined.

Raised between Thailand, Ethiopia, and Canada in a cosmopolitan family shaped by his father's diplomatic career, Tiravanija initially became interested in photojournalism, which led him to study art history at Carleton University in Ottawa. During this period, he attended a lecture that deeply marked his career. In particular, he saw the painting *White on White* (1918) by Kazimir Malevich (1879–1935), a Russian painter associated with the avant-garde movements of the early 20th century. He recalls, «It wasn't only the work; it was the whole idea of an artist making work in a political way through spirituality. Then, a couple of weeks later, there was Duchamp's urinal. I think these two works marked the beginning of my interest in art. Then, through Duchamp, I discovered John Cage, and Fluxus became quite important for me, because their idea was to make art and life closer.» Tiravanija thus went on to study at the Ontario College of Art in Toronto, then continued his education at the School of the Art Institute of Chicago. During his years of study one of the central strands of his research began to take shape, closely tied to his visits to the university museum in Chicago. His observation of everyday objects, or those associated with specific cultural practices—particularly from Thai tradition, such as kitchen utensils and Buddha statues placed on pedestals or in display cases—led him to start questioning museum's criteria in attributing value to artifacts. How had those objects entered the museum collection? Why were they sometimes displayed as works of art and other times as everyday objects?

Based on these reflections, Tiravanija created *untitled 1987 (text in red and black)* (1987), in which the artist placed a text on the wall of the university art gallery as a direct and provocative request for restitution: «We demand the return of our cultural artifacts in the museum of the Art Institute of Chicago, otherwise we will blow it up.» Over the following years, this inquiry translated into a body of work that directly challenged museum conventions—from exhibition design to the organization and transmission of knowledge. The aim shifted from simply exposing mechanisms of value attribution to restoring objects to their original sphere of use and relations. An emblematic example is *untitled 1990 (pad thai)* (1990), created for Tiravanija's first solo exhibition at Paula Allen Gallery in New York. During the opening, the artist



untitled 1990 (pad thai), 1990, during the opening, Paula Allen Gallery, New York, 1990

cooked and served visitors pad thai, a Thai dish, making the work coincide with the action itself and with the shared experience it generated. «Even from the beginning it wasn't about cooking, but more about making life around objects.» While food has always been present in art history, both as a subject and as a medium, Tiravanija is among the artists who directly introduced the act of cooking as an artistic practice. This method aligns with relational art, which emerged in the 1990s and shifts the focus from the artwork viewed as an object to an element of human and social interaction. In dialogue with a community of artists active in the same field, including Carsten Höller, Philippe Parreno, and Dominique Gonzalez-Foerster, Tiravanija helped revolutionize the concept of art by developing an approach that positions viewers as an active and constitutive subject of the creative process: a new perspective that the artist makes manifest as a statement of intent by often adding the words “a lot of people” to the list of media shown in the captions of his works.



untitled 1996 (tomorrow is another day), 1996,
installation view, Kölnischer Kunstverein,
Cologne, 1996

From the mid-1990s onwards, Tiravanija moved beyond proposing actions or situations to transforming exhibition spaces into places intended for encounter, dwelling, and shared use. At the Esther Schipper & Michael Krome gallery in Cologne, for example, he realized *untitled 1994 (angst essen seele auf)* (1994), a plywood bar serving only beer and Coca-Cola, and screening the film *Fear Eats the Soul* (1974) by German director Rainer Werner Fassbinder (1945–1982), in which the two protagonists, a Moroccan guest worker and a German widow, meet over these drinks in a Munich bar and begin an unlikely relationship that forces them to confront their own fears as much as the xenophobia and racism of their surroundings. Here, cinema—a recurring passion in Tiravanija’s oeuvre—enters the exhibition space as a direct and easily recognizable reference, helping to create a specific setting that transforms the gallery into a place of social interaction.

Untitled 1996 (tomorrow is another day) (1996), presented at the Kölnischer Kunstverein in Cologne, was a full-scale reconstruction of the artist’s apartment in New York’s East Village, open to the public round the clock as a “liveable” space. By bringing a place from everyday life into the exhibition context, Tiravanija challenges the boundary between private and public. Over the years, this creative approach evolved into a series of works conceived as “platforms for community”—meeting places designed to foster new forms of relationship. This focus on architecture gradually extended to encompass the exhibition format itself, as in the case of “Utopia Station,” a 2003 project for the 50. Venice Biennale, conceived with curator Hans Ulrich Obrist and art historian Molly Nesbit. On that occasion, the exhibition was divided into a series of “stations” designed to host meetings, discussions, and performances.

Alongside his exhibitions, Tiravanija has developed his research toward the sharing of knowledge and the transmission of experience through a sustained engagement with teaching and pedagogy, an activity that continues today as a faculty member at the School of the Arts at Columbia University in New York. In 1998, together with Thai artist Kamin Lertchaiprasert, he established The Land Foundation, near Chiang Mai, Thailand—an experimental site located in a rice field, conceived as a common ground where art, agriculture, and education intertwine through forms of collaboration. Over the years, The Land Foundation became both a studio and a school for Tiravanija: a place where local activities and skills, such as carpentry and traditional building techniques, are explored and shared. In keeping with his early production, he thus extends the importance of participation beyond the exhibition space and the concept of public, conceiving community as a network of relations among artists and non-artists engaged in processes of creative production and everyday life.

The Exhibition

“The House That Jack Built” is the most comprehensive retrospective to date devoted to spatial practice and engagement with architecture in Tiravanija’s oeuvre. It brings together a significant selection of works spanning his entire career, highlighting his dialogue with iconic buildings by masters of Modernist architecture, which was widespread between the 1920s and 1960s. Starting with replicas of projects by names such as Sigurd Lewerentz, Le Corbusier, Rudolf Schindler, Frederick Kiesler, Jean Prouvé, Carlo Scarpa, and Philip Johnson, Tiravanija develops works in which architecture functions as a relational space, capable of speaking of those who inhabit it and shaping the experience of those who encounter it. Personal and mobile architectures also figure prominently in the exhibition, with tents functioning as structural elements that introduce a mobile dimension and forms of communal living.

The exhibition unfolds like a cinematic sequence: a succession of scenes to walk through and explore, where visitors encounter opportunities for leisure, rest, care, conviviality, and participation. The title, “The House That Jack Built,” refers to the famous 18th-century English nursery rhyme, whose cumulative structure adds passages and action chains that progressively define the subject: a house that takes shape piece by piece, until it becomes a complex and potentially unstable construction. At the entrance, the installation *untitled 2026 (demo station no. 9)* (2026) recalls the *Raumbühne* theater platform, created in 1924 by Austrian architect Friedrich Kiesler, and is understood as a space dedicated to actions. Moving forward, the path leads to an extensive “maze” of orange fabric—a recurring color in Tiravanija’s work that echoes the robes of Buddhist monks. Within this labyrinth, additional works emerge, generating an immersive journey in which perceptions of space and time seem to expand. At the maze’s end, just before entering the Cubo, a circular doorway inspired by an element from the Brion Memorial (1970–78) by the Venetian architect Carlo Scarpa marks a threshold.

Entering the Cubo visitors encounter the final work on display, *untitled 2009 (the house the cat built)* (2026), a replica of Tiravanija’s Thai home, which houses not only his video *untitled 2008 (gatos*



Detail of the maze in the show “The House That Jack Built,” Pirelli HangarBicocca, Milan, 2026. Photo Francesco Margaroli

negros) (2008), but also works by artists and friends he invited to “furnish” and “inhabit” the house. The title directly references that of the exhibition: the replacement of Jack with a cat suggests a change of perspective, inviting viewers to look at the space and the exhibition experience from another angle, thereby challenging established habits and certainties. As Tiravanija says, «For me, the title can always be written in many ways. It speaks of architecture, but also of authorship. It’s not simply a house built by inmates—it suggests a character. It plays with different layers of understanding or misunderstanding, and perhaps the idea of translation.»

! By entering the maze, you will find multiple paths. Some will lead you to new areas, while others may bring you back. Enjoy the journey and walk through it at your own pace.
In case of emergency, follow the green arrows on the floor to reach the nearest exit.

1. *untitled 2026 (demo station no. 9), 2026*

A wooden spiral welcomes visitors at the entrance to the exhibition, introducing the participatory and dynamic dimension that underpins Tiravanija's practice. The structure directly references the *Raumbühne*, a stage created in 1924 by Austrian architect Friedrich Kiesler (1890–1965) for the “International Exhibition of New Theater Techniques” at the Konzerthaus in Vienna. Influenced by the Berlin avant-garde and the theater of the Russian Revolution, Kiesler aimed to overcome the limitations of the traditional stage by introducing radical innovation into the theater space and breaking down the conventional separation between stage and audience.

The combination of the words “demo” and “station” in the title refers respectively to the abbreviation of demonstration—understood both as a political protest and as a display of talent or a hobby—and to the term station, in the sense of an accessible place where such demonstrations can take place. Tiravanija's *demo station* is in fact open to experimentation and, when the work is not activated by specific actions—anyone can access it and observe part of the exhibition layout from an elevated position.



The platform hosts a series of daily public activities related to the social, sporting, recreational, and educational spheres, staged in collaboration with local organizations and associations in Milan. See the weekly-updated schedule on our website, on the info wall and info point located at the museum entrance.

2. *untitled 2002 (he promised), 2026*

Structured like a single-story house, the installation is designed as a space for viewing and rest. It references the Kings Road House, designed in 1922 by Austrian architect Rudolf Schindler (1887–1953) in West Hollywood, Los Angeles. The house was conceived as a shared home for two families (the architect's family and a couple of friends), a design vision that challenged the traditional domestic model. Tiravanija presents a wooden replica of the part of the house used as a studio and invites visitors to pause and watch four of his films—most of which were made in collaboration with other artists—that explore recurring themes in his art, such as dialogue, everyday life and community dynamics. In its first presenta-



untitled 2024 (demo station no. 8), 2024, installation view, “Rirkrit Tiravanija: DAS GLÜCK IST NICHT IMMER LUSTIG,” Gropius Bau, Berlin, 2024
Courtesy the artist and Gropius Bau

tion at the Secession in Vienna in 2002, the work was realized in mirror-polished steel and experienced as a space that hosted dance performances, roundtables, Thai massages, and sessions with DJs and filmmakers.

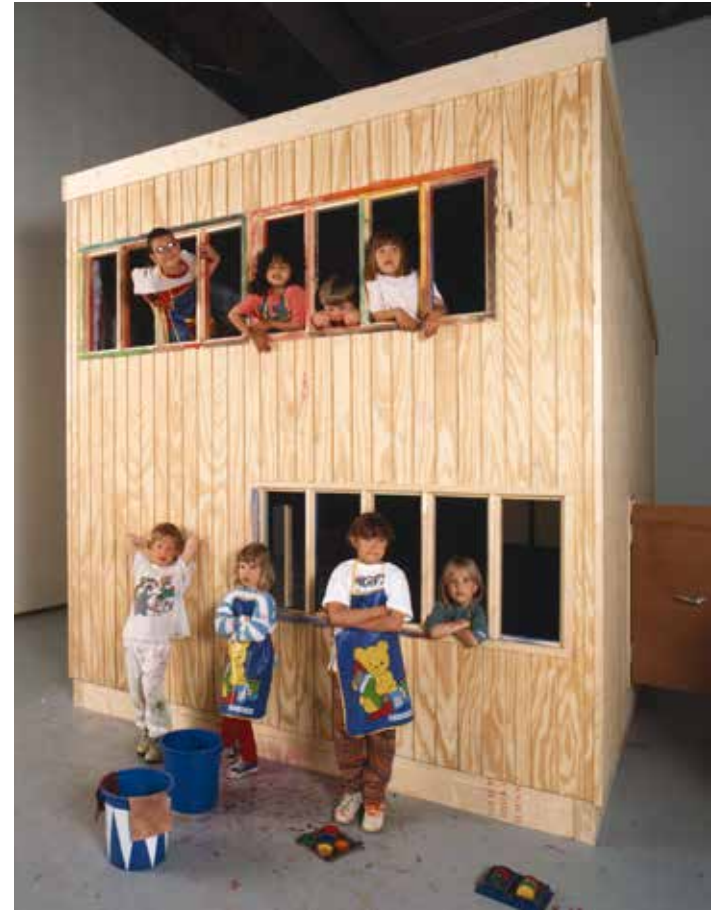
Tiravanija decided to include palm trees as a tribute to Belgian artist Marcel Broodthaers (1924–1976), and in particular to *L'Entrée de l'exposition* (1974), in which this plant is featured as an apparently decorative exhibition element charged with symbolic meanings. Indeed, in Broodthaers' work, the palm tree alludes to the artificial nature of the “staging” within the museum, while at the same time evoking exotic imagery historically linked to colonial power dynamics.

The selection of films comprises *Vicinato* (1995), which recalls the style of Italian Neorealist cinema in its depiction of everyday situations and figures. Shot in 16mm on the roof of a building in Milan, the video presents a conversation inspired by a real encounter between Tiravanija and artists Carsten Höller and Philippe Parreno. *Stories Are Propaganda* (2005), made with Parreno, was shot in Guangzhou and reflects on the power of storytelling through a rapid sequence of images accompanied by a child's voice. In *Chew the Fat* (2008), Tiravanija portrays the life and practice of twelve friends who, like him, belong to a generation of artists whose practices have been defined as relational aesthetics by curator and critic Nicolas Bourriaud in the 1990s. While in *Lung Neaw Visits His Neighbours* (2011) he follows the everyday life of an elderly rice farmer in Northern Thailand as he works and visits friends and acquaintances.

3. *untitled 2026 (half-scale single family home no. 47, with interior decoration by children of scuola bambina bicocca and "ABC del quartiere," ages 4 to 6), 2026*

The installation consists of two models of houses conceived by the artist as play spaces for children. Each module is a half-scale reconstruction of the Single Family House no. 47 (1930) by architect Sigurd Lewerentz (1885–1975), a prototype designed to showcase the possibilities of modern living at the 1930 Stockholm Arts and Crafts Exhibition—a crucial event for the rise of Functionalism, which builds on the ideals of Modernism and requires that the form of each architectural element reflects its function.

Tiravanija reproduces Lewerentz's wooden structure and adapts it to the needs of children, who can play in it, but above all reinterpret the space in a free and unconventional manner, with a different rationale than that of adults. Reflecting on his decision to direct this work at children, Tiravanija explains, «It's because children will 'destroy' things—but in their own way, since they see everything differently. They have a different sense of value, or sometimes no sense of value at all. In that way, it's good to have people who will naturally and automatically change a space simply because they think differently about what it is.»



untitled 1995 (half-scale single family home no. 47, with interior decoration by children of the storken day care center, ages 5 to 7), 1995, installation view, "Nutopi/ Nowtopia," Rooseum, Malmö, Sweden, 1995

untitled 1997 (playtime), 1997,
installation view, "Projects 58: Rirkrit
Tiravanija," The Museum of Modern Art,
Abby Aldrich Rockefeller Sculpture
Garden, New York, 1997



Each time the work is staged in a new exhibition, the title is adapted to clearly reference the class of the local school involved in the realization of the project. For its presentation at Pirelli HangarBicocca, the school involved is Scuola Bambini Bicocca in the selection of the furniture and the activation of the space, as well as the after-school program "ABC del quartiere" in Milan.

4. *untitled 1997 (playtime)*, 1997

untitled 1997 (playtime) is inspired by the famous Glass House (1949), designed by American architect Philip Johnson (1906–2005) as a private home in New Canaan, Connecticut. The installation echoes the minimalist style of the original building—characterized by the almost exclusive use of glass—which offered a radically new view of living space, challenging the distinction between interior and exterior, private and public. Tiravanija reinterprets this iconic model by transforming it into a place dedicated to art education, designed to host activities and workshops for both adults and children. Inside the installation, the artist includes a looped projection of an excerpt from the film *Playtime* (1967) by French director Jacques Tati (1907–1982), which offers an ironic reflection on modern life in the contemporary city and on how architecture, technology, and the organization of space influence human relationships.



Check the schedule of activities and workshops on our website.

5. *untitled 1992 (cure)*, 1992

untitled 1992 (cure) consists of an orange fabric tent in which visitors are invited to enter and drink tea. Inside, a small table is set up with a few stools and everything needed to make tea, creating an intimate and convivial space. The dimensions are inspired by traditional Japanese tea houses, known as *chashitsu*, while the color of the fabric recalls the robes worn by Buddhist monks, a reference to Buddhism and the artist's daily practice.

The work was conceived by Tiravanija for the 1992 group show "Fever," held at Exit Art, an independent artist-run space in New York. Starting from the exhibition's title, he interprets the concept of "fever" in a literal sense and proposes a "cure" in the form of a moment for pause, refreshment, and sharing of herbal infusions and Chinese medicinal teas.



Tea is available daily while supplies last.

6a. *untitled 1995 (tent installation)*, 1995

6b. *untitled 1997 (cinéma de ville, berlin-bangkok)*, 1997

6c. *untitled 1998 (cinéma de ville)*, 1998

«I have always been travelling; it is about change and about shifts, it's about moving in order to remember that one is living.» Travel plays a key role in Tiravanija's life and art. He uses collections of images, video recordings, and maps tracing his routes to link different places and experiences, making often-implicit connections visible and offering an overview of complex situations, also on a political and cultural level.

In *untitled 1995 (tent installation)*, the journey is told through a sequence of archival images from the artist's personal travels printed on the surfaces of a camping tent—a mobile and temporary shelter linked to a nomadic lifestyle.

In *untitled 1997 (cinéma de ville, berlin-bangkok)*, two films projected into two tents show Berlin and Bangkok in the mid-1990s, documenting the cities' rapid change with Super 8



untitled 1992 (cure), 1992, installation view, "Fever," Exit Art, New York, 1992



untitled 1997 (cinéma de ville, berlin-bangkok), 1997, installation view, Akademie der Künste, Berlin Biennale, 1998

footage of buildings, streets, and people, focusing on the details of everyday life. **untitled 1998 (cinéma de ville)**, on the other hand, features a projection of skateboarders photographed in Paris in 1998 in the large square between the Musée d'Art Moderne de la Ville de Paris and the Palais de Tokyo, a space for social and recreational activities.

- 7a. **untitled 2006-08 (palm pavilion)**, 2026
- 7b. **untitled 2006 (tropical house)**, 2026
- 7c. **untitled 2026 (pavilion, table and puzzle representing the famous painting by Delacroix *La Liberté Guidant le Peuple*, 1830) (photocopy)**, 2026

The starting point for this series is the work of French architect and designer Jean Prouvé (1901–1984), known for applying industrial manufacturing technology to postwar construction. Between 1949 and 1951 Prouvé developed a series of lightweight, demountable, and replicable construction systems designed for the hot humid climates of the French colonial empire, including the *Maison Tropicale*, a prefabricated home intended for the West African colonies. It was precisely this historical and political context that inspired Tiravanija to appropriate and reinterpret an emblematic model of Western modernity. As he explains, «We could even take it further and talk about decolonizing. It's about taking the master narrative and using it differently—occupying it in a different way.»

In **untitled 2006-08 (palm pavilion)**, Tiravanija reconstructs a life-size version of the *Maison Tropicale*, transforming it into a habitable pavilion housing numerous palm trees. The plants evoke an exotic imagery, with its historical and symbolic implications, including the colonial dimension. For the work's presentation in Milan, Tiravanija decided to explore the tropical theme in display cases, which contain objects and materials related to palm trees and the use of their image in the Italian colonial period in East Africa, from the end of 19th century to mid-20th century. Another vitrine references the “*Riviera delle Palme*” in the regions of Liguria and Marche, where the name is linked to the seafront and the prevalence of palm trees. More generally, it recalls the seaside culture and leisure facilities. The installation also includes two films: the first documents nuclear tests carried out in the Pacific Ocean during the post-war period, while the second presents a montage of archival images in which the palm tree recurs as an economic and colonial symbol.

In **untitled 2006 (tropical house)**, Tiravanija reinterprets Prouvé's housing unit in a more compact version, adding a squat toilet with Schengen visa applications as toilet paper. This addition prompts reflection on borders, mobility, and the administrative legacy of colonialism.



untitled 2006-08 (palm pavilion),
2006–08, installation view,
kurimanzutto, Mexico City, 2008
Courtesy of the artist and kurimanzutto

Finally, in *untitled 2026 (pavilion, table and puzzle representing the famous painting by Delacroix *La Liberté Guidant le Peuple*, 1830) (photocopy)*, the artist transforms a table designed by Prouvé into a roof beneath which visitors are invited to piece together a black-and-white jigsaw puzzle depicting the famous painting *Liberty Leading the People* (1830) by French artist Eugène Delacroix (1798–1863).



Play and compose the puzzle.

8. *untitled 1998 (dom-ino)*, 2026

With *untitled 1998 (dom-ino)*, Tiravanija engages with one of the most radical and influential systems of modern architecture, the Dom-Ino House, designed in 1914 by the famous architect Le Corbusier (1887–1965). Conceived as a prototype of affordable, standardized, and easily replicable housing, the Dom-Ino House forms the basis of the *plan libre* (“free plan”) and introduced a principle that was destined to spread throughout the world: the separation between load-bearing structure and organization of living space.

Tiravanija’s installation follows this fundamental concept, replicating it in wood and on a large scale, in a two-story form without any walls. While not respecting the original proportions of Le Corbusier’s design, the artist preserves its basic construction logic—overlapping horizontal platforms supported by pillars—highlighting the systemic nature of the model, designed to be applied in different settings and adapted to multiple uses. Tiravanija explains, «That’s why the Dom-Ino House by Le Corbusier is so interesting to me. It’s a kind of system, which can be applied anywhere, and in fact it has been; so much of the world is built like that. What you place in front of it or on top of it becomes something else entirely, but underneath it all is this structural framework.»



Play with the board games and tablefootball.



untitled 1998 (dom-ino), 1998,
installation view, “Dom-Ino,”
Galerie Chantal Crousel, Paris, 1998
Courtesy of the artist and Galerie Chantal
Crousel. Photo Florian Kleinefenn



untitled 1996 (rehearsal studio no. 6, open version), 1996, installation view, "Rirkrit Tiravanija: DAS GLÜCK IST NICHT IMMER LUSTIG," Gropius Bau, Berlin, 2024. Courtesy of the artist and Gropius Bau. Photo Nick Ash

9. *untitled 1996 (rehearsal studio no. 6, open version), 1996*

untitled 1996 (rehearsal studio no. 6, open version) is presented as a fully functioning music rehearsal studio, accessible to musicians and visitors. The installation is equipped with instruments, amplifiers, and recording equipment, available for practice and improvisation. Tiravanija explains, «The work is a room in New York in the East Village on Avenue A, and it's a room that you play music in, that you can rent by the hour. I used to go there with some artists' friends just to jam, and play in this room.»

The work is based on direct experience and is designed as a platform for experimentation and entertainment, open for rehearsing and the unexpected: «Failure is a possibility. A 'jam' is an open-ended rehearsal, which I think is more of an idea I feel tuned into, perhaps more like free jazz and less fear. Open-ended im-

provisation rather than rehearsals, all the instruments are there, and everyone stepping in can pick up the pieces. I have often been asked about my expectations, and I would have to say that I have none, because to have an expectation would close the opportunity for failure, the opportunity for possibilities.»



You can jam, practice, record, and perform everyday of the exhibition. Go on our website to book a slot.



untitled 2009 (the house the cat built),
2008–09 (detail), Galeria Salvador Díaz,
Madrid, 2009

10. *untitled 2009 (the house the cat built)*, 2026

At the entrance to the Cubo, Tiravanija has used the circular shape that distinguishes the entrance to the Brion Memorial, a famous funerary complex built in the province of Treviso by architect Carlo Scarpa (1906–1978) for the Brion family between 1970 and 1978. The circular doorway marks a point of transition, introducing a new area of the exhibition and interrupting the horizontal progression of the maze that characterizes the previous section.

Beyond the threshold, visitors enter a space where Tiravanija has set up a wooden reconstruction of parts of his home in Chiang Mai, Thailand. The work, originally conceived for an exhibition at Galeria Salvador Díaz in Madrid, is part of the research that he has pursued since the 1990s, when he began transfer-

ring fragments of his own life experience into the exhibition space. As in *untitled 1996 (tomorrow is another day)* (1996), featuring the reconstruction of his flat in New York’s East Village, the domestic environment is brought into the institutional setting and opened up to encounters.

The house from which *untitled 2009 (the house the cat built)* originates, was conceived as a structure that oscillates between Brutalism—a Modernist movement that interprets its vision in a more radical way—and engagement with the natural environment in which it is set. To this end, the floor features openings designed to accommodate trees that existed before the house was built, replaced by potted plants in the reconstruction on display here. The very structure of the house thus conveys a sense of openness to others and is designed to be “inhabited” not only by visitors, but also by the works and community of artists and friends engaged by Tiravanija.

The cat mentioned in the title refers to the black cat that lived in the house before it was renovated and the artist moved in. Tiravanija dedicates *untitled 2008 (gatos negros)* (2008), a six-hour video, to this animal, following its daily movements when it was still the sole inhabitant of the space.

With works by:

Thomas Bayrle
Peter Kogler
Jakob Kolding
Udomsak Krisanamis
Gabriel Kuri
Jorge Pardo
Tobias Rehberger
Martha Rosler
Shimabuku
Andreas Slominski
Rirkrit Tiravanija

Selected Exhibitions

Many international institutions have hosted Rirkrit Tiravanija's solo exhibitions, including Gropius Bau, Berlin (2024); MoMA PS1, New York (2023); Museum Dhondt-Dhaenens, Deurle, Belgium (2021); Hirshhorn Museum and Sculpture Garden, Washington D.C. (2019); National Gallery of Singapore (2018); Stedelijk Museum, Amsterdam (2016); Modern Art Museum of Fort Worth, Texas (2014); Centre Pompidou, Paris (2012); Kunsthalle Bielefeld, Germany (2010); Fridericianum, Kassel (2009); Solomon R. Guggenheim Museum, New York (2005); Portikus, Frankfurt am Main (2004, 2001); Secession, Vienna (2002); Kunsthall Oslo (2001); Wexner Center for the Arts, Columbus, Ohio (1999); Philadelphia Museum of Art (1998); The Museum of Modern Art, New York (1997); Kölnischer Kunstverein, Cologne (1996).

Tiravanija has also participated in numerous group exhibitions and biennials around the world, including Qatar National Pavilion at Venice Biennale (2026); Shanghai Biennale (2025); Helsinki Biennial (2021); Sharjah Biennial (2015, 2007); Venice Biennale (2015, 2011, 2009, 2003, 1993); Gwangju Biennale (2012; 1995); Lyon Biennale (2007, 1995); São Paulo Biennial (2006); Whitney Biennial (2006, 1995); Dakar Biennale (2004); Liverpool Biennial (2004, 2002); Istanbul Biennial (2001); Caribbean Biennial (1999); Berlin Biennale, Biennale of Sydney (1998); Johannesburg Biennale (1995).

The artist has received many awards, including the Silpathorn Award from the Thai Ministry of Culture (2017), the Absolut Art Award (2010), the Hugo Boss Prize (2004), and the Lucelia Artist Award from the Smithsonian American Art Museum (2003).

This publication accompanies the exhibition "The House That Jack Built" by Rirkrit Tiravanija

Lenders

Archive of Fukuoka Asian Art Museum; Carnegie Museum of Art, Pittsburgh; A. W. Mellon Acquisition Endowment Fund, 2001.12; Collection of Inhotim Institute, Minas Gerais, Brasil; Collection Walker Art Center, Minneapolis T. B. Walker Acquisition Fund, 2006; Craig Robins Collection, Miami; FNAC 01-812, Centre national des arts plastiques. In deposit from 21 January 2002: Abattoirs - Frac Midi-Pyrénées (Toulouse); Klosterfelde Edition; Laura Rapp and Jay Smith Collection, Toronto; Louisiana Museum of Modern Art, Humlebaek, Denmark; Rirkrit Tiravanija studio; Solomon R. Guggenheim Museum, New York; The Museum of Modern Art, New York. Gift of Eileen and Michael Cohen, 2024

We extend our thanks to the artists whose works are brought together within *untitled 2009 (the house the cat built)*, 2026: Thomas Bayrle, Peter Kogler, Jakob Kolding, Udomsak Krisanamis, Gabriel Kuri, Jorge Pardo, Tobias Rehberger, Martha Rosler, Shimabuku, Andreas Slominski and to the galleries and individuals who loaned the works, including those wishing to remain anonymous: neugerriemschneider, Berlin and Galleria Raffaella Cortese, Milano. Thanks also to Philippe Parreno and Carsten Höller for the videos realized in collaboration with Rirkrit Tiravanija in *untitled 2002 (he promised)*, 2026.

Special thanks to Rirkrit Tiravanija studio: Jan Pfeiffer, Giorgia Allia di Montereale, Thitiporn Kotham, Jakkrit Mancha

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Pirelli HangarBicocca is a non-profit foundation dedicated to producing and promoting contemporary art. It was conceived and is supported by Pirelli. Established in 2004, Pirelli HangarBicocca has become a benchmark institution for the international art community, local public and region. It is a museum that is free of charge, accessible and open, and a place for experimentation, research and dissemination, where art is a point of reflection on the most topical themes of contemporary culture and society. It caters to a broad and diverse public with a program of major solo exhibitions by both Italian and international artists, a multi-disciplinary program of accompanying events and in-depth discussions, theoretical and informational publications, and educational courses. A team of museum facilitators is on hand at all times to help the public connect with the art. Vicente Todolí has been the foundation's artistic director since 2012.

Situated in a former industrial building, once a locomotive manufacturing facility, Pirelli HangarBicocca occupies 15,000 square meters, making it one of the largest single-level exhibition spaces in Europe. This vast area comprises the Shed and Navate spaces, which are used for temporary exhibitions, and the permanent display of Anselm Kiefer's *The Seven Heavenly Palaces 2004-2015*. This monumental installation with seven reinforced concrete towers has become one of the most iconic works in Milan. The building also houses a number of services for the public: a spacious entrance with reception area, facilities for educational activities, space for conferences and meetings, Bookshop and bistro with a charming outdoor area.

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