

Game of life

Group show
with selected works by

DIEGO BIANCHI
MIRIAM CAHN
JUDITH FEGERL
ANE GRAFF
JOHN HORTON CONWAY
IRENE KOPELMAN
SANTIAGO DE PAOLI
& SALVO

DIEGO BIANCHI

Born in Buenos Aires, Argentina in 1969.
Lives and works in Buenos Aires, Argentina.

"For years I have observed the transformation of daily consumer items after being used. I have observed the inter relationship between nature and social behaviors, the rise and decline of urban and biological situations, the catastrophes, accidents and randomness generate unheard versions of order. The traces of usage or the passage of time and the heuristic of objects. I studied graphic design at the Universidad de Buenos Aires and worked for many years in that field. Until when I was around thirty-two, I found myself absorbed in contemporary art almost without realizing it, that was eleven years ago and I have not stopped working since 2002. Each project has turned into an extraordinary adventure, and I have been infused with life and knowledge in a way that would not have been possible outside the art practice. I have had the opportunity with my work to interweave reality to the extreme of being able to review it and take it apart as something completely foreign."
Diego Bianchi

BIOGRAPHY

EDUCATION

2006	Skowhegan School of Painting and Sculpture, Maine, USA
2003-2005	Program for Visual Artist, CC Rojas-UBA-Kuitca (Beca Kuitca), Argentina
2002-2003	Critique seminar with Pablo Siquier
1992	Graphic Designer degree, UBA - Universidad de Buenos Aires, Argentina

TEACHING EXPERIENCE

2019	Critique seminar, Action Lab, Teatro San Martín, Buenos Aires, Argentina workshop, Musto school, Rosario, Argentina Workshop, MNBA Neuquén, Argentina Tutorials, Art Department, Universidad Di Tella, Buenos Aires, Argentina
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2018	Critique seminar, Art Department, Universidad Di Tella, Buenos Aires, Argentina.
2017	Intensive workshop Art Department, Universidad Di Tella, Buenos Aires , Argentina Workshop at Mandale fruta Lugano, Buenos Aires, Argentina
2016	Antiproject workshop. Hochschule für Bildende Künste (HFBK), Dresden, Germany Perder el vuelo [Miss the Flight]. 8-class workshop, Art Department, Universidad Di Tella, Buenos Aires, Argentina.
2015	Annual critique seminar, with Inés Katzenstein, Art Department, Universidad Di Tella, Buenos Aires, Argentina.
2013	Annual Critique seminar, Program for Visual Artist, Universidad Torcuato Di Tella, Buenos Aires, Argentina
2012	LEA. Lab of artistic Experimentation. FAENA Art Center. Buenos Aires, Argentina
2012	Reflexoes sobre o Mínimo Workshop, SESC São Paulo, Brasil
2009/2012	Anti-Project Workshop, Program for Visual Artist, Universidad Torcuato Di Tella, Buenos Aires, Argentina

AWARDS

2019	Concurso de artes Visuales - Fondo nacional de las Artes Premio Azcuy/Museo de Arte Moderno
2007	ArteBA-Petrobras Prime a las Artes Visuales
2006	Scholarship Skowhegan School of Painting and Sculpture, Maine, USA
2006	Grant Secretaría de Cultura de la Nación
2003-2005	Scholarship Program for Visual Artist CC Rojas-UBA-Kuitca

WORK IN COLLABORATION

2018	Todo es posible sobre una montaña de escombros, collaboration with Irina kirchuk, Luis Garay, Buenos Aires, Argentina El cuerpo caliente de una colección, in collaboration with Julian Sorter, Fundación Klemm, Buenos Aires, Argentina
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	Pelotas, in collaboration with Roberto Jacoby, action and video, ArteBA, Buenos Aires, Argentina
2013-2017	Work in collaboration with Luis Garay Dance Company for "Under de Si". Teatro argentino de La Plata, TACEC. La Plata, Argentina
2011	Work in collaboration with Luis Garay Dance Company for "Actividad Mental". International Theatre and Dance Festival of Buenos Aires, Argentina
2003	Work in collaboration with Luis Garay Dance Company for "The Divine Comedy". IV Buenos Aires Dance Festival, Argentina

SOLO EXHIBITIONS (SELECTION)

2020	Sauvetage Sauvage, Galerie Jocelyn Wolff, Romainville, France
2020	The Stomach and the Port, 11th Liverpool Biennial, Liverpool, UK
2019	Museo Abandonado: Kronfuss (Abandoned Museum: Kronfuss), BIENALSUR Córdoba, Argentina Meritocrazy, Pasto galeria, Buenos Aires, Argentina Soft Realism, Galerie Jocelyn Wolff, Paris, France
2018	Pervert Vitrine, 7 rue de la République, Marseille
2017	Museo abandonado [Abandoned Museum], BIENALSUR, Valparaíso, Chile. Under de Si (co-direction with Luis Garay), Matadero, Centro de creación contemporánea, Madrid, Spain El presente esta encantador (The Enchanting Now), Museum Art Moderno Buenos Aires - MAMBA, Buenos Aires, Argentina
2016	Shutdown, Barro Arte Contemporáneo gallery, Buenos Aires, Argentina
2015	The Work in Exhibition, Galerie Jocelyn Wolff, Paris, France Under de Si (co-direction with Luis Garay), Wiener Festwochen, Vienna, Austria Under de Si (co-direction with Luis Garay), Bienal de Performance Argentina, Centro de Arte Experimental UNSAM, Buenos Aires, Argentina WasteAfterWaste, Project Gallery, Pérez Art Museum, Miami, USA
2013	Estado de Spam,(State of Spam),Alberto Sendrós gallery, Buenos Aires, Argentina Under de si,(under the influence of himself),Teatro Argentino de La Plata, TACEC, Argentina Into the wild meaning, Visual Arts Center, Texas University, Austin, Texas, USA
2012	Reglas y condiciones (Rules and Conditions), Mite Gallery, Buenos Aires, Argentina

La isla de los links (The Links Island), Luis Adelantado Gallery, México DF, Mexico
Economic Choreography, U-Turn Project Rooms, Arteba, 21 Edition, Argentina

2011 The Ultimate Realities, 11th. Biennale de Lyon, A Terrible Beauty is Born, Lyon, France
Ensayo de Situación (Situation Rehearsal), Universidad Torcuato Di Tella, Buenos Aires, Argentina

2010 Ejercicios espirituales (Spiritual Exercises), Centro Cultural Recoleta, Buenos Aires, Argentina
Panic picnic, Banco Ciudad-arteBA 2010, Buenos Aires, Argentina

2009 Monumento para un sótano (Monument for a basement), in collaboration with six artists. Fondo Nacional de las Artes, Buenos Aires, Argentina
La crisis es estética (The crisis is aesthetic), X Bienal de la Habana, Cuba
Un ritmo que nos sigue (A rhythm that follows us), Performing Arco 09, Madrid, Spain

2008 Las formas que no son (The forms that are not), galería Alberto Sendrós, Buenos Aires, Argentina
La música que viene (The music that's coming), Museo de Arte Contemporáneo de Rosario, Santa Fe, Argentina

2007 From deep inside, Luis Adelantado Gallery, Miami, USA
La escultura del presente (The sculpture of the present), Centro Uno de Arte Contemporáneo, Roca, Río Negro, Argentina
Wake me up when the present arrives, Locust Projects, Miami, USA

2006 My summer bunker Project, Luis Adelantado Gallery, Miami, USA
Imperialismo Minimalismo (Imperialism Minimalism), galería Alberto Sendrós, Buenos Aires, Argentina

2005 Escuelita Thomas Hirschhorn (Thomas Hirschhorn's School House), en colaboración con Leopoldo Estol, galería Belleza y Felicidad, Buenos Aires, Argentina

2004 Daños (Damages), galería Belleza y Felicidad, Buenos Aires, Argentina
Estática (Static), galería Alberto Sendrós, Buenos Aires, Argentina

2003 Embale (Pack), Raumkunst, Boquitas Pintadas, Buenos Aires, Argentina

GROUP EXHIBITIONS (SELECTION)

2019 Mito, Espectáculo y Futuro, CCR Recoleta, Buenos Aires, Argentina

- 2018 Face contre terre, Shed - Centre d'art contemporaine de Normandie, Notre-Dame-de-Bondeville, France
Dormir au soleil, Galerie Jocelyn Wolff, Paris, France
- 2017 Naturaleza, refugio del hombre, Centro Cultural Kirchner, Buenos Aires, Argentina
- 2016 What Matters? Qué cuenta? Was zählt?, Hochschule für Bildende Künste (HfBK), Dresden, Germany
Oasis, Dixit Arte, Buenos Aires, Argentina
- 2015 Experiencia infinita, MALBA, Buenos Aires, Argentina
Hacer con lo hecho, Museo Arte Moderno Cuenca, Cuenca, Ecuador
The predictions of a One-Night King, Chalet Society, Fiac, Paris, France
My Buenos Aires, La Maison Rouge, Paris, France
- 2013 13th Istanbul Biennial, Mom, am I a barbarian? Salt, Turkey
Slow Burn, Fundament Foundation, An index of possibilities, spoorzone 013, Tilburg, Netherlands
Premio Braque, Universidad 3 de febrero, Caseros, Argentina
- 2012 Aire de Lyon, Fundación PROA, Buenos Aires, Argentina
Nuevas Tendencias, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina
- 2011 Lo cotidiano de doce artistas, Museo de Arte Contemporáneo de Salta, Salta, Argentina
- 2010 Beuys y más allá - El enseñar como arte, Centro Cultural Recoleta, Buenos Aires, Argentina
- 2007 Ouro sentimental, Museo de Arte Contemporáneo de Niteroi, Río de Janeiro, Brasil
É jhuno, mas parece Novembro, Galería Polinesia, San Pablo, Brasil
Premio arte, BA-Petrobras a las Artes Visuales, Buenos Aires, Argentina
- 2006 Jardines de Mayo, Casa de la Cultura, Buenos Aires, Argentina

BIBLIOGRAPHY

CATALOGS

- 2011 Enlarge, Diego Bianchi Works 2003-2010, Kültür Büro Barcelona Buenos Aires, Argentina

PRESS ARTICLES (SELECTION)

- 2017 El presente está encantador: Diego Bianchi at Museo de Arte Moderno, Buenos Aires.

- Terremoto. June
Diego Bianchi El presente está encantador, Artishock Revista. April
- 2013 Diego Bianchi 13.Istanbul Biennial Mom, Am I a barbarian? _Guide
Diego Bianchi habla de su muestra "Reglas y condiciones", Los Inrockuptibles, Buenos Aires, Argentina
- 2011 Diego Bianchi, Enlarge, KBB. KulturBuro Barcelona / Buenos Aires, Argentina
- 2010 Victoria Noorthoorn, ArtForum, Best of the year, p.217, NY, USA, dic.
Skulpi, p.71, Berlin, Germany,
Claudio Iglesias, "El karma de ciertas cosas", p.12, Radar, N 724, Buenos Aires, Argentina.
Marina Oybin, "Inquietante colección de cuerpos y sombras", Revista , N 359, Buenos Aires, Argentina
Daniel Molina, "Los delirios del cuerpo", Perfil, Cultura, Buenos Aires, Argentina, August 8
- 2009 Eva Grinstein, Artecontexto, N 21, p.30, Madrid, Spain, 2009
- 2008 Carlos Huffmann, "Son o no son", p.12, Radar, N 645, Buenos Aires, Argentina,
- 2007 Arte Contemporáneo Donaciones y Adquisiciones, Malba-Fundación Costantini, p.52 and p.162, Buenos Aires, Argentina,
Maison & Objet. Cahier d' inspirations, N 11, p.3, Paris, France,
Industria Argentina - Arte contemporáneo en construcción, p. 64, Buenos Aires, Argentina,
- 2006 María Gainza, ArtForum, p.275, NY, USA, oct.
Laura Batkis, Lápiz, N 224, P.82, Madrid, Spain,
- 2005 María Gainza, "Actividades prácticas", p.12, Radar, N 482, Buenos Aires, Argentina,
Gustavo Marrone, "Proyecto Bs As", B-guided, N 24, p.17, Barcelona, Spain, verano
- 2004 Otra parte, N 2, Buenos Aires, Argentina,

Diego Bianchi was born in 1969 in Buenos Aires, Argentina, where he still lives and works.

During the last decade, the work of Diego Bianchi emerged as a magnifying and distorting lens of urban life that focused on the formal and mostly chaotic traces of consumerism, specifically the remnants of the neoliberal economic damage of the last post crisis period (after 2001) in Argentina. Bianchi's practice proposes an apotheosis of everyday situations, such as the derailment of human excess and the anarchic order that follows, the destructive force of nature and time, and the assortment of colors, textures, and volumes of commodities. His works vary from small interventions and documentation of a city's constellations of everyday leftovers to autonomous sculptures or human-scale monuments of decay turning into expanded physical and mental landscapes, with both natural and human-made references: hurricane, swamp, personal Wikipedia, school, market area, among others. In these landscapes Bianchi's practice arises as 'an impulse that destroys any serenity, any asepsis, any perceptive complacency. Like a collision, his works confront us with what Maurice Blanchot would call "the sovereignty of the accidental", in all its fury and madness'. The body, which has always been part of Bianchi's installations, became a more concrete presence recently, first as limbs that animate and complement the objects and afterwards as complete fictional or nonfiction scenes inside a corrosive and volcanic interpretation of reality.

text by Javier Villa, Guide__13 Istanbul Biennial "Mom, am I a barbarian?", p. 390, Turkey

Diego Bianchi

par Ines Dahn



Soft Realism, galerie Jocelyn Wolff, Paris, 13.03-20.04.2019

Pour sa dernière exposition chez Jocelyn Wolf, l'Argentin Diego Bianchi lance son propre *isme*. Malléable et arbitraire, le « réalisme soft » se prête à la fois aux interprétations historiques, aux projections conceptuelles et aux fantaisies du spectateur. Dans ce jeu d'autorités avec lesquelles il jongle aisément comme s'il s'agissait d'une matière formelle, Bianchi arrive à produire des sculptures qui

prennent un malin plaisir à rester dans l'ambiguïté. Le *soft realism* est ainsi un point de départ à partir duquel penser la relation entre les formes et le corps qui se montre instrumentalisé par ces dernières en même temps qu'émancipé.

Soft Frame

Pour ce qui est du soft, il ne serait pas difficile de faire des correspondances entre les sculptures de Diego Bianchi et les expériences des années 60 qui ont contesté l'idée de sculpture monolithique, dépurée et scrupuleuse, en usant de matériaux souples, parfois trouvés, soumis aux changements physiques comme la chaleur, la gravité, et l'accident, mais aussi sociaux, comme leur obsolescence programmée. Transformées en tradition, les *soft sculptures* et les *commodity sculptures* ont adopté de nouvelles formulations, notamment celles qui rendent compte des effets encore plus intrusifs du capitalisme tardif, comme la réification du corps ou la spéculation économique autour des émotions. Au niveau matériel, le soft s'exprime dans l'utilisation par Diego Bianchi de la mousse polyuréthane dans plusieurs de ses sculptures anthropomorphiques. Ce matériau polyvalent prend son expansion de façon désordonnée en quelques secondes seulement, et sèche tout aussi rapidement, ne laissant pas de place à une quelconque planification. Dans l'une de ses séries de sculptures, cette mousse rose est figée délibérément sous une forme rectangulaire qui fonctionne à la fois comme support et contenu. Le bloc laisse entrevoir des bouts de corps qui jouent ou luttent contre la norme établie par ses angles délibérément droits. Dans un autre ensemble d'œuvres, des cadres de chaises cassés servent de support à des objets en suspens et produisent un antagonisme similaire : langues, oreilles et formes courbes de latex contredisent la structure en bois.

Les expérimentations de Bianchi autour de l'idée du cadre peuvent sembler relever du terrain de jeu des peintres. L'obsession pour la portée du cadre avait été celle du groupe Madi. Né en 1946 à La Plata, en Argentine, ce collectif cherchait à neutraliser les différences entre sculpture et peinture à partir de la proposition d'un cadre découpé, irrégulier et animé de formes. Vu sous l'angle du matérialisme dialectique, le cadre découpé était considéré comme l'unique invention consciente, permettant de s'affranchir des limites picturales pour entrer dans une étape supérieure de l'histoire de l'art. Avec ses blocs animés et ses conteneurs en bois courbe, Bianchi récupère le potentiel ludique des géométries qu'ont été les Madi, mais, au lieu de rester autonomes, « sans sujet » et dépourvus de toute

subjectivité, ils se chargent d'objets du quotidien au fort pouvoir évocateur, suffisamment explicites pour qu'on imagine sinon un rapport sexuel du moins un rapport de pouvoir entre eux et le cadre qui les soutient. Des signes d'une lutte entre contrôle et désir (sangles tendues, talons et chaussures, collants ou nichons faits de goutte à goutte en latex) font s'écrouler l'idée du cadre comme détermination. Des gestes de mains qui veulent s'arracher la peau, comme dans *Alpargata*, ou encore la position entre incertitude et ennui de *Waiting Me*, donnent l'indice d'un rapport non résolu entre limites stables et souplesse d'un matériau qui adopte de par ses propriétés chimiques des formes urgentes.

Réalisme Autonome

Pour ce qui est du réalisme, Bianchi continue d'explorer la manière dont les matériaux de rebut peuvent être recontextualisés par l'exposition à un moment donné. Cette relation commence au début des années 2000, à Buenos Aires, lorsque les déchets changent de nature et acquièrent une valeur marchande non négligeable. La dévaluation économique fait alors monter dramatiquement le prix du papier, ce qui provoque la prolifération de l'activité de *cartonero* : des familles entières circulent avec des carrioles pour collecter cartons et autres dérivés du papier, à des fins de recyclage. L'activité révèle de fait le modèle de travailleur que le système économique exige : un individu laissé à son propre sort, isolé et précarisé, euphémisé en sujet motivé et indépendant. Le métier d'artiste résonne avec le modèle du débrouillard. Le sculpteur, au lieu de modeler à partir de zéro dans un acte tout-puissant, peut aussi récolter, assembler, éditer. Les dérives urbaines de Bianchi, qu'il partageait au départ avec l'artiste Leo Estol, produisaient des installations hypersaturées où le spectateur s'intégrait aux ruines. La synchronisation de ces expositions avec d'autres expressions de l'époque qui privilégiaient la juxtaposition, la volonté archivistique et la force expansive des objets, amène certains critiques à regarder l'œuvre de Bianchi comme une copie de celle de Thomas Hirschhorn, comme s'il n'y avait pas de différences entre les modes de production de la Suisse et ceux de l'Argentine, et comme si tout pouvait se confondre avec un « art de réseau » de faible théorisation qui facilite le contenu de nombreuses biennales internationales et non des moindres. En réponse, ils produisent en 2005 l'installation et le cycle d'activités *La Petite École Thomas Hirschhorn*. « Quel meilleur plaisir que celui de penser avec la tête de l'autre ses propres idées ? » avait dit Bianchi à l'occasion. En faisant de la copie et de la distance des matières en plus à exposer, l'artiste manipulait

efficacement l'autorité des agents qui construisent la légitimité des labels artistiques.

Ces accumulations à tendance compulsive sont toujours présentes dans son exposition parisienne, mais les sculptures donnent lieu à des ramifications, pour former des familles de pièces plutôt qu'un arrangement d'objets ayant l'air d'avoir été trouvé par hasard. La salle est recouverte d'un vinyle noir qui part du sol et grimpe jusqu'au plafond, enrobant d'un pièces d'un environnement immersif proche du black cube du cinéma. Parfois l'utilisation d'un mur entier, comme dans la pièce *Wall*, est un geste suffisant pour regrouper ce qui autrement serait fatras. Le tout est éclairé par une faible lumière rose qui rappelle les différentes tonalités de chair du plastique, ou encore un intérieur érotique. Cette fois-ci les sculptures sont devenues plus autonomes et organisées que lors de ses expositions dans des musées ou centres d'art qui, contrairement aux galeries, sont plus généreux en matière d'espace et moins contraints à la présentation d'objets identifiables pour la vente.

Toutefois, cette manière de travailler permet à Bianchi d'approfondir la logique interne de chaque pièce d'une manière plus précise, spécialement dans ses sculptures de mannequins fragmentés. Si depuis le Surréalisme, l'utilisation de cet objet a été marqué par la fusion entre la marchandise et sa manière de la présenter commercialement, les mannequins de Bianchi semblent s'inscrire dans une lignée plus récente, probablement celle des poupées d'Isa Genzken et des cyborgs de Stewart Uoo qui utilisent l'indexicalité de la forme humaine pour la signaler comme objet de contrôle et d'aliénation. Dans *Blackening Me*, les jambes surdimensionnées d'une femme en talons essaient laborieusement d'avancer et de résister aux sangles qui l'enserrent et la maintiennent en équilibre tout à la fois. Revêtus de latex noir, signe de fétichisme et d'assujettissement, les corps de Bianchi montrent aussi le revers de la soumission : ses métamorphoses et travestissements possibles, ainsi que le plaisir secret qu'elle provoque.

- **Partage :** [!\[\]\(687b6c142f51ac6f390f8bd444e38d03_img.jpg\)](#), [!\[\]\(861b7aaa71df51b93037a486c3b17630_img.jpg\)](#)
- **Du même auteur :**

MIRIAM CAHN

Updated: January 2022

Born in Basel, Switzerland, 1949
Lives and works in Bergell (GR), Switzerland

BIOGRAPHY (SELECTION)

2014	Oberrheinischen Kunstpreis, Stadt Offenburg and der Förderkreis Kunst+Kultur, Germany
2013	Basler Kunstpreis Verliehen vom Kunstkredit Basel-Stadt, Kunsthalle, Basel, Switzerland
2009	Saint-Moritz Art Master Prize, Switzerland
2005	Prix Meret Oppenheim, Office fédéral suisse de la Culture, Switzerland
2001	Award Stiftung für die grafische Kunst in der Schweiz, Switzerland
1998	Käthe Kollwitz Award Berlin, Germany
1997	Ströher Award Frankfurt/M., Germany
1996	Landis+Gyr Scholarship in London, United Kingdom
1988	Award of Hypobank Genf, Switzerland
1985	DAAD Scholarship in Berlin, Germany
1984	Award of Baden-Württemberg, Germany
1968-73	Grafikfachklasse Gewerbeschule Basel, Switzerland

SOLO EXHIBITIONS (SELECTION)

2023	Palais de Tokyo, Paris, France
2022	Venice Biennale 2022, Venice, Italy ICA, Milan, Italy
2021	ME AS HAPPENING, The Power Plant, Toronto, Canada ME AS HAPPENING, Kunsthal Charlottenborg, Copenhagen, Denmark FREMD das fremde, Palazzo Castelmur, Stampa, Switzerland Sifang Art Museum, Nanjing, China
2020	ZEIGE!, Meyer Riegger, Berlin, Germany NOTRE SUD, Galerie Jocelyn Wolff, Paris, Romainville, France
2019	ICH ALS MENSCH, Kunstmuseum Bern, Bern, Switzerland I AS HUMAN, Muzeum Sztuki Nowoczesnej, Warsaw, Poland ICH ALS MENSCH, Haus der Kunst, Munich, Germany everything is equally important, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain DAS GENAUE HINSCHAUEN, Kunsthaus Bregenz, Bregenz, Austria
2018	LACHEN MÜSSEN, Meyer Riegger, Karlsruhe, Germany
2017	devoir-aimer, Galerie Jocelyn Wolff, Paris, France
2016	Auf Augenhöhe, Kunsthalle zu Kiel, Kiel, Germany mare nostrum, Meyer Riegger, Berlin, Germany Paintings and works on paper from 1977 to 2016, Blondeau & Cie, Geneva, Switzerland
2015	Körperlich/corporel, Aargauer Kunsthaus, Aarau, Switzerland
2014-2015	Bestandesaufnahme, Oberrheinischer Kunstpreis 2014, Städtische Galerie Offenburg, Germany
2014	Körperlich/corporel, Centre Culturel Suisse, Paris, France Schlachtfeld/alterswerk, Galerie Jocelyn Wolff, Paris, France Körperlich, Meyer Riegger gallery, Karlsruhe, Germany
2012	Lachen bei gefahr, Badischer Kunstverein, Karlsruhe, Germany Miriam Cahn, meine jüden, atombomben und andere arbeiten, Wako words of art, Tokyo, Japan
2011	The David Roberts Art Foundation Fitzrovia, London, United Kingdom DAS WILDE LIEBEN + andere arbeiten, Centre d'Art Passerelle, Brest, France Sarajevoarbeit/le travail Sarajevo, Galerie Jocelyn Wolff, Paris, France

Elizabeth Dee Gallery, New York, USA

- 2009 Meyer Riegger, Berlin - Karlsruhe, Germany
Galerie Jocelyn Wolff, Paris, France
- 2008 Gallery Dobloug, Oslo, Norway
Stiftung Sculpture at Schoenthal, Kloster Schöenthal, Switzerland
- 2007 Bellezza/Stilwechsel, Galleria curti + co arte contemporanea, Milano, Italy
- 2006 Überdachte fluchtwege, Kirchner Museum, Davos, Switzerland
- 2003 Fundación La Caixa, Madrid, Spain
- 2002 ARCHITEKTURTRAUM, Centre Pasqu'Art, Biel, Switzerland
- 1999 Castello di Rivara, Centro d'Arte Contemporanea, Rivara, Italy
- 1998 Akademie der bildenden Künste Berlin (Käthe Kollwitz Preis), Berlin, Germany
- 1996 UMGEBUNG - WAS MICH ANSCHAUT, Kunstverein Bonn/ Stadtgalerie Saarbrücken, Bonn, Saarbrücken, Germany
- 1995 Körperlich, Raum an der Art 26'95, STAMPA Basel, Basel, Switzerland
Körperlich, Obala Art Center, Sarajevo, Bosnia Herzegovina
- 1993 UNBENENNBAR (was mich anschaut), Kunsthaus Zürich, Zurich, Switzerland
- 1991 West Wacker Drive Gallery, Chicago, USA
- 1990 VERWANDTSCHAFTEN, Cornerhouse Manchester, Manchester, United Kingdom
- 1987 LESEN IN STAUB, Gemeente Museum, Arnhem, The Netherlands
LESEN IN STAUB und Arbeiten von 1976-88, Haus am Waldsee, Berlin, Germany
LESEN IN STAUB - weibliche Monate, Kunstverein Hannover, Hanover, Germany
- 1986 STRATEGISCHE ORTE, DAAD Galerie, Berlin, Germany
STRATEGIC PLACES, Gallery Praxis, Freemantle, (W-Australia)
- 1985 STRATEGISCHE ORTE, Staatliche Kunsthalle, Baden-Baden, Germany
STRATEGISCHE ORTE 1985/86, Städtisches Kunstmuseum, Bonn, Germany
- 1984 DAS WILDE LIEBEN, Musée La Chaux-de-Fonds, La Chaux-de-Fonds, Switzerland
Frauen, frauenräume, état de guerre, DAS WILDE LIEBEN, Biennale di Venezia, Venice, Italy

1983 DAS KLASSISCHE LIEBEN – die all-egoistische frau, Kunsthalle Basel, Basel, Switzerland
STAMPA Basel, Switzerland

1982 WACH RAUM (I), Galerie Konrad Fischer, Zürich, Switzerland

ROOM INSTALLATIONS IN GROUP EXHIBITIONS (SELECTION)

2017 Documenta Athen, Benaki Museum, Greece

2016 Cher(e)s Ami(e)s : Hommage aux donateurs des collections contemporaines, Centre Pompidou, Paris, France

2010 Das Wilde Lieben, Art Unlimited, Art 41 Basel, Basel, Switzerland

2009 The object of the attack, David Roberts Art Foundation, London, United Kingdom

2006 Überdachte fluchtwege, MGK Museum für Gegenwartskunst Basel, Basel, Switzerland

1995 Where is Abel, Thy brother, The Zacheta Gallery of Contemporary Art, Warsaw, Poland

1994 From Beyond the Pale, Irish Museum of Modern Art, Dublin, Ireland

1993 Über-Leben, Bonner Kunstverein, Bonn, Germany

1992 Szenenwechsel, Museum für Moderne Kunst, Frankfurt/M, Germany

1990 Zur Sache selbst: Künstlerinnen des 20. Jahrhunderts, Museum Wiesbaden, Wiesbaden, Germany

1988 The Impossible Self, Winnipeg Gallery + Vancouver Art Gallery, Winnipeg, Vancouver, Canada

1987 Zeichnungen, Museum Boymans-van Beuningen, Rotterdam, The Netherlands
Stiller Nachmittag, Kunsthaus Zürich, Zurich, Switzerland

1986 STRATEGISCHE ORTE, Biennale Sidney, Sidney, Australia

1985 Cross-Currents in Swiss Art, Serpentine Gallery, London, United Kingdom
Kunst mit Eigen-Sinn, Museum des 20. Jahrhunderts, Vienna, Austria

1983 Künstlerräume im Kunstverein und anderswo, Hamburg, Germany

1982 WACH RAUM III, Kunsthaus Zürich, Zurich, Switzerland

WACH RAUM II, Documenta 7 (vor Eröffnung abgehängt), Kassel, Germany

1981 6 Künstler aus Basel, Kunsthalle Basel, Basel, Switzerland

GROUP EXHIBITIONS (SELECTION)

- 2022 Résister, encore, Musée Cantonal des Beaux Arts, Lausanne, Switzerland
Edvard Munch. In Dialogue, Albertina Museum, Vienna, Austria
- 2021 Collection François Pinault, Bourse du Commerce, Paris, France
Arcimboldo, Centre Pompidou-Metz, France
Crespo Foundation, Museum für Moderne Kunst, Frankfurt-am-Main, Germany
Another Energy: Power to Continue Challenging, Mori Art Museum, Tokyo, Japan
- 2020 Is Humanism Dead?, MoMA, New York, USA
My Perversion is the Belief in True Love, Pori Art Museum, Pori, Finland
- 2018 Quel Amour!?, Musée d'art contemporain, Marseille, France
Baltic Triennial 13, Vilnius, Lithuania, Riga, Latvia curated by Vincent Honoré
21st Sidney Biennial curated by Mami Kataoka
- 2017 Histórias da sexualidade, Museu de Arte de São Paulo assis Chateaubriand, São Paulo, Brasil
Club Nature, Une une une, Perpignan, France
Vantablack, Galerie Jocelyn Wolff, Paris, France
Documenta 14, Learning from Athens, Kassel, Germany and Athens, Greece
Schlachtfeld / Alterswerk, Art Parcours, Art Basel, Museum der Kulturen, Basel, Switzerland
- 2016 Prière de toucher - Le tactile dans l'art, Museum Tinguely, Basel, Switzerland
The Dark Side of the Moon, curators Konrad Bitterli and Matthias Wohlgemuth, Kunstmuseum Saint Gallen, Switzerland
- 2015 What We Call Love: From Surrealism to Now, IMMA, the Irish Museum of Modern Art, Dublin, Ireland
La Chose, curator Anne Bonnin, La Synagogue de Delme, France
Être Chose, curators Marianne Lanavère et Gyan Panchal, Centre international d'art et du paysage, Beaumont-du-Lac, France
- 2014 Group Show, Zwischenräume, Zürich, Switzerland
Humannonhumain, Fondation Ricard, Paris, France
Les yeux seuls sont encore capables de pousser un cri, Dvir Gallery, Tel Aviv, Israël
- 2013/2014 Descartes's Daughter, Swiss Institut, New York, USA
De leur temps (4), 2010/2013, Regards croisés de 100 collectionneurs sur la jeune créa

	tion, Centre d'art Le hangar à Bananes, Nantes, France
2013	1963-2013, Bonner Kunstverein, Bonn, Germany Stay inside, Galerie Mezzanin, Vienna, Austria
2012	Les Prairies, Biennale d'art contemporain, Rennes, France A House of leaves, First Movement, Foundation David Roberts, London, United Kingdom It's Always Summer on the Inside, Anton Kern Gallery, New York, USA 10 ans, Le Plateau, Paris, France
2011-2012	6 Künstler aus Basel, Kunsthalle Basel, Basel, Switzerland
2011	Group show, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein
2010-11	Les nuits électriques - hors les murs du Centre Pompidou, Multimedia Complex of Actual Arts, Moscow, Russia, curated by Philippe-Alain Michaud & Laurent Le Bon
2010	Module mai, Palais de Tokyo, Paris, France
2009	Pieter Vermeersch hosts...three artists from Galerie Wolff, ProjecteSD, Barcelona, Spain The Object of the Attack, Programme of interventions parallel to the exhibition Sculpture of The Space Age, David Roberts Art Foundation, London, United Kingdom Été 2009, group show, galerie Jocelyn Wolff, Paris, France
2008	Schöner bauen - besser schauen, Museum Liner, Appenzell, Switzerland
2005	Flashback, MGK Museum für Gegenwartskunst Basel, Basel, Switzerland Wiedereröffnung des Kunstmuseums Aarau, Aarau, Switzerland Swiss Made (The Art of Falling Apart), Works from the Hauser and Wirth Collection, Cobra Museum of Modern Art Amstelveen, The Netherlands
2004	Sammlung Van de Loo, Neue National galerie Berlin, Germany
2002	Kunst und Schock, Haus am Lützowplatz, Berlin, Germany The House of Fiction, Sammlung Hauser und Wirth, St. Gallen, Switzerland
2001	Transmission Gallery, Glasgow, Ireland
2000	Kabinett der Zeichnung, Wanderausstellung Henstford und Deutschland, Germany
1997	Alpenblick, Kunsthalle Wien, Vienna, Austria
1995	Beyond Switzerland, Hong Kong Museum of Art, Hong Kong, China
1989	Das Verhältnis der Geschlechter, Bonner Kunstverein, Bonn, Germany Landschaftsbilder, Kunstverein Hamburg, Hamburg, Germany
1987	States of the Arts (Wanderausstellung), ICA London, London, United Kingdom

1985	Zugehend auf eine Biennale des Friedens, Kunsthaus und Kunstverein Hamburg, Hamburg, Germany
1984	Reopening of the Museum of Modern Art, New York, USA
1983	Szene Schweiz, Kölnischer Kunstverein, Köln, Germany
1979	Feministische Kunst international, Den Haag / Amsterdam, The Netherlands

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Miriam Cahn, *ICH ALS MENSCH*, Haus der Kunst, München, 2019

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Cross-Currents in Swiss Art, Serpentine Gallery London, 1985

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DAS KLASSISCHE LIEBEN, Kunsthalle Basel, 1983 *

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À droite
Atombombe,
11.08.1988,
aquarelle sur papier,
150 x 150 cm
COURTESY GALERIE
JOCELYN WOLFF, PARIS.

Ci-contre Miriam
Cahn présente
ses toiles les unes
après les autres et
très rapidement.

Au milieu des petites maisons coiffées de pierres plates qui parsèment le paysage de la vallée de Bregaglia, en Suisse, l'atelier de Miriam Cahn a de quoi surprendre. Situé en bordure de la route principale qui traverse le village de Stampa, à quelques dizaines de mètres du Centro Giacometti et du musée Ciäsa Granda (« *Connaissance des Arts* » n° 777, pp. 86-91), le bâtiment en béton construit par l'architecte Armando Ruinelli a des allures de bunker. Née à Bâle, l'artiste travaille ici depuis 2016, mais habite dans la région depuis une vingtaine d'années. Souriante, Miriam Cahn nous reçoit d'abord dans une pièce qui fait office de bureau, de chambre et de cuisine. C'est ici qu'elle vit, parmi ses milliers de disques et de livres alignés sur les rayonnages d'une bibliothèque de cinq mètres de hauteur. « *J'aime beaucoup la littérature française, Marguerite Duras, Michel Houellebecq... Mais j'ai très peu de livres d'art. L'art, je ne le lis pas, je le fais !* », confie-t-elle

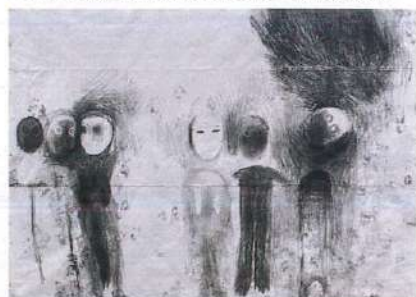


Miriam Cahn à l'état brut

Féministe convaincue, l'artiste suisse Miriam Cahn (née en 1949) développe une peinture figurative engagée, peuplée de personnages fantomatiques. Rencontre à Stampa, à l'occasion de ses prochaines expositions à Berne, Munich, Bregenz et Madrid.

/ Texte Guillaume Morel / Photos Manolo Mylonas

3 ŒUVRES PHARES DE M. CAHN



Das Wild Lieben, 1984, installation, 36 x 4 m, détail
COURTESY GALERIE JOCELYN WOLFF, PARIS/©F. DOURY.



o.t., 12.02.1999, h/t, 50 x 36 cm, détail
COURTESY GALERIE JOCELYN WOLFF, PARIS/©F. DOURY.



More Nostrum, 13.02/18.05.2015, huile sur bois, 50 x 59 cm
COURTESY GALERIE JOCELYN WOLFF, PARIS/©F. DOURY.

dans un français impeccable, avant d'ouvrir la porte qui mène à son immense atelier, composé de deux espaces, le plus grand dédié à la réalisation des peintures, le second au stockage de ses œuvres graphiques.

Après ses études à la Gewerbeschule, l'école d'arts appliqués de Bâle, entre 1968 et 1973, Miriam Cahn a débuté sa carrière principalement par le dessin et l'aquarelle. Elle a ensuite produit quelques vidéos dans les années 1980 – à partir d'une caméra fixe devant laquelle elle évoluait –, et une série de films en Super 8 au cours de la décennie suivante. Des sculptures monumentales également, taillées dans des

Page de droite, en bas à gauche
Bloc de béton au cœur de la nature, l'atelier de Miriam Cahn se situe dans la vallée de Bregaglia en Suisse, à côté du village de Stampa.

En bas à droite
Flüchtlinge, 28.06.2014, h/t, 170 x 185 cm
GALERIE JOCELYN WOLFF, PARIS.

troncs d'arbres et immortalisées par la photographie avant d'être détruites. Aujourd'hui, l'artiste consacre le plus clair de son temps à peindre et produit en parallèle des œuvres mixtes : des images réalisées à partir de scans de ses peintures, qu'elle retravaille au crayon. « Je les présente aux côtés des huiles. Cela pose la question de l'œuvre unique et de sa reproductibilité. J'aime jouer sur cette ambiguïté. »

Visages et paysages

Parfaitement rodée à l'exercice du reportage, Miriam Cahn cadre d'emblée les choses. Elle ne posera pas, les photographies devront être prises à la volée et elle ne montrera que les peintures qu'elle a envie de montrer. Tout ici est parfaitement rangé, des objets posés sur les étagères au chariot à roulettes où sont réunis tubes de peinture, pinceaux et chiffons. Quant aux dizaines de tableaux accumulés dans l'atelier, produits entre 2017 et 2018, ils sont classés par tailles de châssis et entreposés face contre le mur. « J'ai besoin de les oublier. Pour commencer autre chose, je ne peux pas avoir mes œuvres sous les yeux », précise l'artiste.

La découverte de son travail induit de se plier à un protocole bien précis. Miriam Cahn commence par retourner, un à un, certains de ses plus petits formats, qu'elle montre trois secondes seulement, avant de les cacher à nouveau. « La vitesse est un facteur important. Dans l'acte de faire, comme dans la présentation des œuvres. Je procède de la même manière avec les collectionneurs qui viennent ici. Ils doivent savoir immédiatement si une toile leur plaît ou non. » Ces petits formats représentent exclusivement des visages, qui ne sont jamais des portraits de quelqu'un en particulier, mais plutôt des représentations d'états (le sommeil), de sentiments (la mélancolie), d'émotions (la peur). L'artiste dévoile ensuite des tableaux de plus en plus grands, des scènes à plusieurs personnages et d'immenses paysages. Entre rêves et cauchemars, d'effets floutés en figures fantomatiques, sa peinture cultive l'étrangeté. Ses sujets de prédilection ? L'humanité, la nature, la famille, les hommes et surtout les femmes, qu'elle voit systématiquement comme des battantes, des résistantes. « Je n'ai pas d'idée préconçue avant de commencer une toile et je ne sais pas ce que c'est que l'inspiration. D'ail-

leurs, c'est un mot que je n'utilise jamais. Je fais, je peins. Les tableaux viennent de moi. J'en suis l'instrument. Mon corps, ma pensée, mon sexe, ce que je suis au moment présent, la manière dont je vis, font mon œuvre », confie cette grande admiratrice de Marina Abramovic et de Vivian Suter. Mais une fois l'œuvre terminée, Miriam Cahn sait précisément ce qu'elle signifie et elle accorde une grande importance au titre. « Il doit être explicite. Tout n'est pas ouvert, je tiens à préciser ce que j'ai voulu dire. Je ne veux pas laisser le champ totalement libre aux interprétations. »

Figurative, narrative, sa peinture est déroutante, voire dérangeante (une version très personnelle de *L'Origine du monde* de Gustave Courbet, mettant en scène une femme voilée...). Il y est question d'identité, de genres, de races, de conflits, des grands chaos du monde (*Soldat, Guerrière, Dans le bunker...*). Les questions de la fuite, de l'exil, de la guerre, de la violence sexuelle sont au cœur de ses préoccupations de femme et d'artiste. Elle traite volontiers de l'actualité (le drame des migrants), sans jamais céder

“ Mon corps, ma pensée, mon sexe, ce que je suis au moment présent, la manière dont je vis, font mon œuvre ”

Ci-contre Les châssis sont entreposés face contre le mur, une façon pour l'artiste de mieux se concentrer sur ses nouvelles créations.





Ci-contre L'atelier de Miriam Cahn est parfaitement rangé.

Page de droite, en haut *Das Hirn meiner Mutter*, 25/26.04.2004, h/t, 186 x 270 cm
GALERIE JOCELYN WOLFF, PARIS.

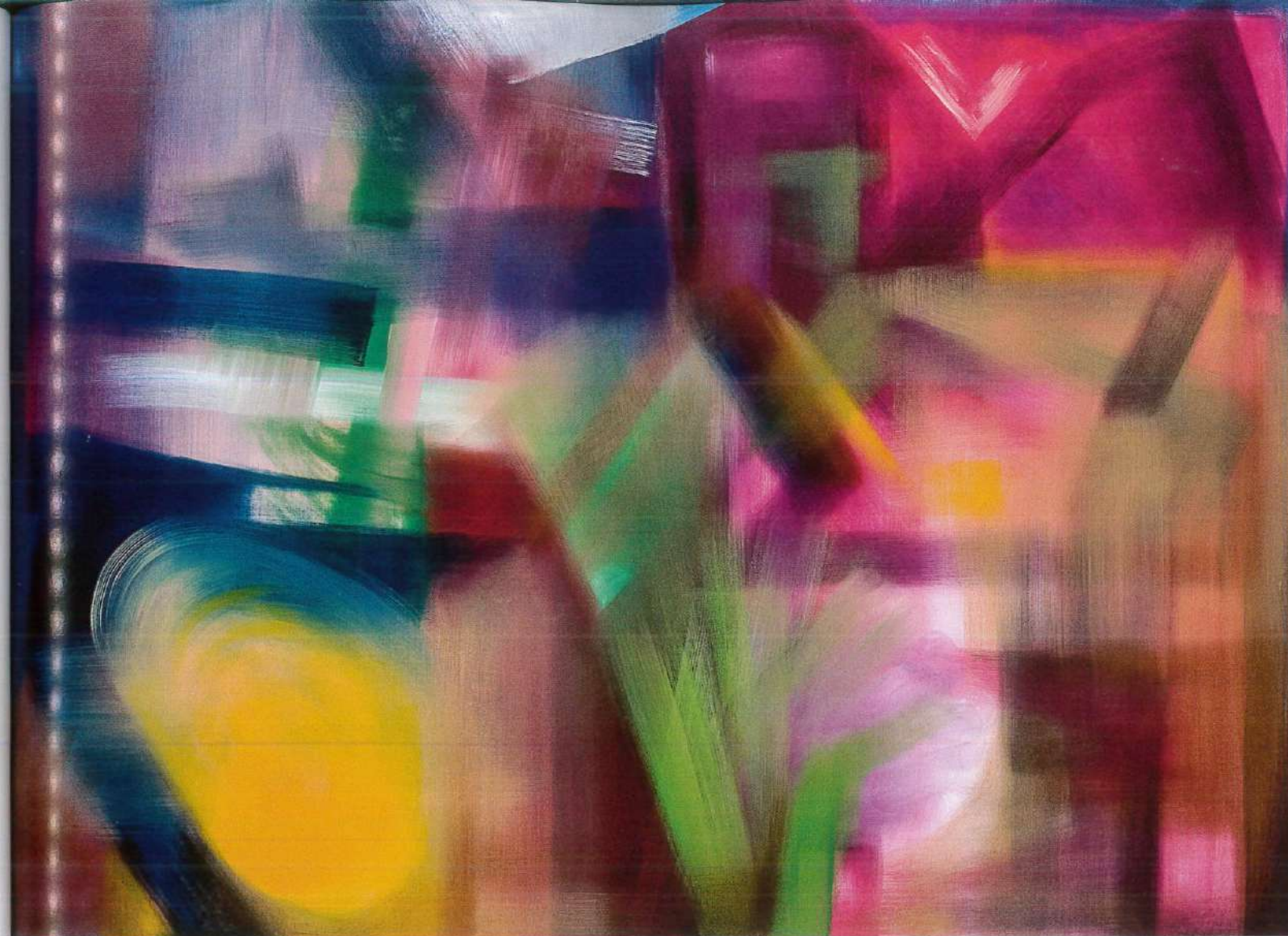
En bas L'artiste partage ses créations entre des peintures de petits et grands formats et des techniques mixtes.

à la simple illustration. « Je suis engagée, mais avec une certaine distance », précise-t-elle. Son travail, sous certains aspects, relève alors de la peinture d'histoire. Au travers de tableaux exécutés rapidement et envisagés comme des instantanés.

Tout est performance

« Pour moi, travailler a toujours été une performance. Je crois à l'immédiateté, plus qu'à l'éternité. Dans les années 1970, beaucoup de femmes faisaient des performances, des vidéos. J'ai préféré m'exprimer par le dessin », explique Miriam Cahn. Au regard de certains de ses plus grands formats (jusqu'à sept mètres sur cinq), qui se déplient au sol comme d'immenses voiles de bateaux, le dessin relève en effet, chez elle, de la performance. Réalisés souvent en une heure, par terre, dans la poussière de la craie ou du fusain, parfois même les yeux fermés, ils engagent tout le corps. La plupart de ces œuvres graphiques, enroulées ou rangées à plat dans des cartons sur les étagères de la seconde pièce de l'atelier, appartiennent au passé. Là encore, Miriam Cahn choisit les feuilles qu'elle acceptera de nous montrer : des dessins, mais aussi des carnets, conçus comme des séries, des recueils intimes de visages, de paysages, de fleurs. « Je continue à en faire, lorsque je suis dans un train ou dans une chambre d'hôtel pour les besoins d'une exposition », précise-t-elle.

Des expositions, l'artiste en a plusieurs en préparation à l'heure où nous la rencontrons. Elle avoue ne pas aimer voyager, mais se rendra néanmoins cette année à Berne, puis à Munich, à Bregenz, à Madrid et enfin, à Varsovie. Car Miriam Cahn n'est pas du genre à donner carte blanche à un commissaire. « Je tiens à choisir chacune des œuvres que je vais présenter. Anciennes ou récentes, toutes proviennent de mon atelier, je ne sollicite jamais les musées, ni les collectionneurs. Ensuite, sur place, je conçois moi-même l'accrochage. Une exposition est une œuvre en soi et je l'envisage comme une performance », conclut-elle.



À VOIR

★★ « MIRIAM CAHN. MOI COMME ÊTRE HUMAIN », Kunstmuseum Bern, 8 Hodlerstrasse, 3011 Bern, 41 31 328 09 44, www.kunstmuseumbern.ch du 22 février au 16 juin ;
- puis au Kunsthau Bregenz, Karl Tizian Platz, 6900 Bregenz, 43 5574 485 940, www.kunsthau-bregenz.at du 13 avril au 30 juin ;
- au Museo nacional centro de arte Reina Sofia, 52 calle de Santa Isabel, 28012 Madrid, 34 917 74 10 00, www.museoreinasofia.es du 4 juin au 14 octobre ;

- au Haus der Kunst, Prinzregentenstrasse 1, 80538 Munich, 49 89 21127 113, hausderkunst.de du 4 juillet au 4 octobre ;
- au Muzeum Sztuki Nowoczesnej, 00124 Varsovie, 48 22 596 40 10, www.artmuseum.pl du 29 novembre 2019 au 23 février 2020.

À SAVOIR

MIRIAM CAHN EST REPRÉSENTÉE en France par la galerie Jocelyn Wolff, 78, rue Julien-Lacroix, 75020 Paris, 01 42 03 05 65, www.galeriewolff.com

MIRIAM CAHN

sarajevo, 17.07.1995 Photo: François Doury
All Images Courtesy: Galerie Jocelyn Wolff and the artist





DAS WILDE LIEBEN (THE WILD LOVING), 1984 (detail) Photo: François Doury



MC This is my stock. For example, there is *Wach Raum* over there, a whole room installation which was made for *dOCUMENTA* in Kassel.

HUO *Wach Raum* is a work from the '80s, isn't it?

MC *Wach Raum* is from 1982, yes. It was part of Rudi Fuchs's *dOCUMENTA*. I set it up and then I took it down because they destroyed it.

HUO Who destroyed it, the visitors?

MC No, it was Rudi Fuchs, the curator and his team, who removed part of the installation in my absence, before the opening, to stick another artist in the same space. I came back and they were in the middle of removing it.

HUO Without your authorisation?

MC Yes. They were always saying they couldn't reach me by phone, which wasn't true, and when I saw how they were removing things, I told myself this was out of the question. It was a room installation. That was like cutting off a piece of a painting, or part of a film, you know. So it really wasn't appropriate. I took everything down in fifteen minutes.

HUO And it was never exhibited again?

MC Yes, it was much larger.

HUO But in Kassel you didn't show it anymore?

MC Not in Kassel. I took my little bundle back to the hotel and then I went back to Basel with Harald Szeemann, who had a car, and he just wanted to eat Italian. That's why we ended up in Basel. He didn't want to be in Kassel. And that's why we're showing it again now, but it's a different version naturally.

HUO Did you continue drawing?

MC No, I still had much more to do. There was *Wach Raum 1* in Zurich at Konrad Fischer, *Wach Raum 2* would have been in Kassel, *Wach Raum 3* was in Zurich again, at the Kunsthaus, and there were still others.

HUO And now all of those *Wach Raum* are going to be set up?

MC Yes, that's the rest. They're seventeen positions. I'm taking all of them and setting them up again.

HUO In *Wach Raum* was there a reference to insomnia?

MC No, not at all. On the one hand it was the *Wach Raum* found in hospitals in the past, where suicidal people were in a room that had a guard in the middle. And at the same time in that period, the '80s, there was the Fulda Gap, with soldiers in the ground—I don't know, somewhere in America—who could more

or less trigger a world war. It was that combination of meanings, and that's why it was called *Wach Raum*.

HUO Unfortunately it's still highly relevant today with the new cold war, isn't it?

MC We don't learn anything! It's true, we're not learning from history. Maybe it's not the Fulda Gap anymore, but it's still the *Wach Raum*.

HUO There are a lot of *Rauminstallationen* there.

MC They're all *Rauminstallationen*. I remember that Jonathan Borofsky experienced the same situation as me at the 1982 *dOCUMENTA*. He'd made a very beautiful installation called *Hammering Man* in the old museum where there are those classicist statues. There were one or two very large *Hammering Man*, and aside from that there was nothing. And at the last minute they put Disler, Salomé and all the new painting into those empty spots. It looked stupid and I saw how Coosje van Bruggen was talking to that big guy, Jonathan, who was crying, because he didn't know what to do. You see, unlike me, he couldn't take his *Hammering Man* under his arm and go back to his hotel. That was really a particular *dOCUMENTA*, the turning point in 1980s art, when everything became a lot more expensive, when new painting came along.

HUO When you conceive an installation, it's a room.

MC Yes, it shouldn't be a huge or big room. It can be small, but not mixed with other works because—I know it's a bit arrogant—what do I care about those curators' ideas?

HUO It's really impressive to see this archive. It's so well-organized. When did the very large drawings start? Was it in the early '80s?

MC Around then, yes.

HUO Was there an epiphany, a trigger?

MC Not an epiphany. It was more a decision to start over from the beginning... Ah, it's a bit hard to explain. In Basel there was that great gallery, Galerie Stampa, and when I was a young artist, after I'd trained as a graphic designer, they were showing the early videos, the early performances: Odenbach, Export, etc. I'd never seen things like that. I told myself 'ah, great! Performance! Great!' So I told myself that I had to do something like that, but I don't do performance.

HUO They were performance drawings.

MC Yes, and that's still the case. If I make the installation with my own works,

herumliegen/fremdkörper, 12.5. + 13./16.6.16 (pp. 190-191)

rennen müssen, 21.3.09 + 17.9.16 (opposite)



it's very fast, it's very corporeal and very performative. That's why I made large drawings.

HUO This is that idea of wanting to connect with performance.

MC Wanting to do something corporeal, concentrated, very short, very concentrated, and when the concentration is finished, I exit that performance. That's it.

HUO And when you paint it's the same thing. Very intense.

MC Yes, it's very fast, very intense. In principle it's still the same thing.

HUO And you've never done filmed performances?

MC No, I made two black-and-white videos that were of the production of that chalk. The chalk is big slabs like that. That way it generated a lot of dust. I created a room that was completely blackened by dust.

HUO It's more the idea of the process, yes. When we met in the late '80s in Basel, there were the drawings, which I saw in the studio, and then suddenly around the 2000s I started seeing the paintings. Was there an epiphany in that case?

MC No, that was corporeal. I had terrible back pain. For six months I was completely laid flat. I could no longer draw on the floor, so I had to do something else. And that started with painting. But it's logical that when you decide to do something without color you think of color. But I'm lazy. I waited until I was not longer able.

HUO The colors were always there?

MC I also started using colors on paper, but it didn't work very well. But it was my back that said to me: ah, *finito*!

HUO That's very physical.

MC Yes, also when I do an installation, it goes very quickly, I carry the works myself.

HUO Do you move them yourself?

MC I move them myself... Yes they are very light.

HUO Is that why even the frame is self-made?

MC Yes, that's how it has to be, and then I can carry them if I have a room. It can be large, it can be small. I have to remain alone for maybe an hour. I carry them like that and it produces an installation.

HUO And when those extraordinary paintings are created, is there the same immediacy as the drawings, or are there preparatory drawings?

MC No, no, nothing. It doesn't matter if

HUO

And what about the formats of the paintings? Is that the largest you do?

MC The format has to be... let's say it can be moved.

HUO Yes, that's it. It's linked to performance. I'd never understood that. It's very important.

MC Yes, hugely important! Because that changes having to find people to help. I don't want that. I'm someone who likes being alone. And that's also why it's not done very well, because I'm not good with numbers, so occasionally it produces some mistakes. It doesn't matter. I find it very beautiful.

HUO Yes, the irregularities are important.

MC It's very beautiful. They shouldn't be removed, put on another frame, you know.

HUO Yes, the frame is part of the work... Do you repaint paintings?

MC Yes, actually. While painting, if I feel like it's annoying me, I repaint it.

HUO As Boetti said, everything moves through waves, with spaces, pauses and silences. That's incredible too. And those groups of figures—how do they emerge?

MC That's quite simple. I think it's over the past five years that I've been doing it. That all started with the refugees. I have a large work that's at Jocelyn Wolff gallery, with wooden sculptures that are very large. They're big hand-carved trunks. There are fourteen of them, and with those sculptures, it's a room installation with five slides. If it works we're going to exhibit it at Art Parcours in Basel.

HUO In that case we'll see it. So there are the sculptures...

MC The sculptures and five slides.

HUO What do we see in the slides?

MC We see photos that are also of plastiline sculptures that don't exist, that only exist in the photo.

HUO Have the sculptures been destroyed?

MC I made them with plastiline and I took photos.

HUO When was this?

MC It was about two or three years ago that I did that. The photos are all that exists, and in this case they exist in that room installation. You see it's good. I quite like it. If it works, that's what we'll do.

HUO Aside from what you told me at the beginning about the Stampa gallery in

it's a small drawing like that, or a large drawing like that. For something like that, I paint for an hour and a half or two hours. In principle, that one's finished for example. I'm sure I won't go back to it.



kämpferin, 10.2.13 + 13.3.18 Photo: François Doury



Basel, performance art, Acconci and so on, once you started painting, who were the painters that inspired you? Philip Guston, for example?

MC I like Guston a lot.

HUO Guston came to my mind.

MC And you're right.

HUO That's very Gustonesque.

MC I like him a lot, and I saw that big exhibition that Jean-Christophe Ammann created. Aside from these references, I grew up in a house with all kinds of art books. I really like Munch. I think he's just as important as Picasso, because I like the way he worked. It's the whole history of art. My father was a numismatics collector and my brother was into antiques. All of us were always interested in contemporary art and music. In that house there was a lot of art, so you could say that for me it's normal.

HUO And Maria Lassnig was a reference too?

MC I don't like the paintings themselves all that much, but I like how she made the paintings. I like that a lot.

HUO So there are the landscapes, there are the groups of refugees, there are the portraits—heads rather, not portraits of people. And then there are the empty buildings. How did that start?

MC That's the first painting I made here. Naturally it's banal. I did a lot of houses.

HUO Oh, that's the very first painting you made in your new house?

MC Yes, it had to be a house.

HUO Where does your *catalogue raisonné* start? What's the number one in the *catalogue raisonné*? That's always an interesting question.

MC It starts in '76 or '75.

HUO Those are drawings?

MC They're very small drawings. I have some here.

HUO It would be nice to see them.

MC I went to see *dOCUMENTA* and there was all that photorealism. There was Gertsch, for example. I was very impressed. I always told myself I wanted to take photos like that, and it would have to seem like a painting.

HUO And those heads are often taken from the imagination.

MC Expressions, looks. They're not people, they're not portraits.

HUO And what type of color do you use?

MC Oil, a form that's very classic.

HUO And drawing has stopped completely since there's been painting?

MC No, I make a lot of them. In principle it's the same thing, and I'm showing

you a sketchbook and a good installation, a mixture of oil paintings, photos, drawings...

HUO And the houses? How did that start? They're often empty houses.

MC I've been doing empty houses since the beginning. All the houses are up there. Everyone knows their house.

HUO It's memory.

MC It's memory. A lot can be interpreted in a house. It's an archetype.

HUO There's often a cinematic inspiration in your work.

MC Through cinema, but today it's TV. They're films on TV. When I was younger, I went to the cinema every day. I liked it a lot, cinema was the best. I do a lot with photos. Every time I do something, I photograph it.

tapirschreiten/gezeichnet, 14. + 21.07.2012 + 25.04.2015 Photo: François Doury (pp. 194-195)

o. t., 5.11.16 Photo: François Doury (opposite)



JUDITH FEGERL

<http://judithfegerl.net/en/>

<https://www.galeriewinter.at/en/artists/judith-fegerl/works/>

sunset

Text on Judith Fegerl's work by Elisabeth Fiedler, 2021

Anchored on a grassy slope, Judith Fegerl's slightly dystopian structure is mounted with various photovoltaic panels. Coloured by our experience, we are reminded of the constructions fixed on roofs and houses to hold photovoltaic panels. Roughly knee-high, the functional steel frame holds nine solar panels sourced from the research project Sustainable Photovoltaics (PVRe2), some of them 20 years old, of different sizes, production and areas of application. Recycling and repair of old PV panels are the research focus of this alliance of industrial and science partners: Silicon Austria Labs, Polymer Competence Center Leoben, Montanuniversität Leoben and the Austrian Research Institute for Chemistry and Technology. The artist visualises systems and relationships, examining their transient and provisional nature. This is done in the gesture of a jotted-down drawing rather than as a rigidly positioned statement. Here Fegerl shows energy sources and their technical, contentual and temporal progressions, which are understood as a fundamental achievement of technical revolutions, but may also perform their useful function as conceded and as invisibly as possible.

In the knowledge that part of the Austrian Sculpture Park was once a landfill site, Judith Fegerl reflects on the attempt to sustain material and resource cycles.

In this way, the downsides of 'clean energy' - in particular the problems of production and disposal - are explored, while the residual energy produced by the panels that cannot escape is considered, together with the different forms, surfaces and formats, changes in colour and material. The recomposition and installation of the used parts given to the artist opens up the theme of 'second life', appearing optionally in the possibilities of separation of precious metal and other materials or repair.

Connected to one another, differently shaped cells - round or angular depending on the stage of technical development - have an aesthetic structure reminiscent of constructivist and minimalist works of art, as well as urban planning considerations. Silicon cells disrupt ordered patterns and produce the effect of ice flowers on the surface. Both separated and at the same time reassembled, they appear broken, but in fact they still generate electricity - they are active factors. So their charged nature continues, they still produce energy, liberated from any useful function, they stand for themselves.

Generally perceived as an 'eyesore' on roofs, here the panels emerge as autonomous statements. Fegerl is interested in their inherent energy and the untapped potential they hold. Questions about expiry dates, reanimation or circularity - i.e. questions about time - converge in an artistic reformulation with questions about space, its function and availability.

Technical-formal parameters of the rectangular format, in which round, angular, mono- and polycrystalline cells are applied to a plastic layer and laminated, as well as the arranged quantities or the colour palette, encounter aesthetic considerations of repetitive pattern structures that reflect and inherently bear continuity and infinity. Architectural principles are investigated as much as the issue of pattern and ornament. The microstructure of the singular cell as well as the manner of composition of the whole structure evokes similarities

to delicately woven materials. In all of these aspects, surprisingly many relations open up and shift through this work.

Fegerl, who continuously questions and challenges technology in her work, takes the liberty of intuitively composing the given, choosing to arrange the cells playfully rather than systematically.

The title sunset consciously refers to the complexity of the technical expression 'server sunset'. The term server - implying both service and constant function - is coupled here with the romantic topos of the sunset. This euphemistic term is applied in economics when the product has reached the end of its capacity and usefulness, and is withdrawn from the market due to uselessness.

The sun shines on each of the panels, it is the basic condition for their use. With the so called 'sunset clause' a predetermined expiry date is inscribed.

Logical materials bearing traces of wear, evidence of former energy sources, stripped of their function, are what attract Judith Fegerl for her work. She draws on these, exploring them as new potential raw material resources.

Judith Fegerl thus delves into what lies beneath the visible, the deeper layers of architectures, spaces, surfaces and landscapes. In doing so, she interrupts constructed circuits of thought and opens up new perspectives and perceptual possibilities.

Functionalities are examined, new identity structures facilitated. She explores apparent discrepancies such as technology and body, mechanical design and development of awareness, organic and inorganic - so revealing, juxtaposing, connecting and rethinking them.

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JUDITH FEGERL

Solo Exhibitions

2021 Österreichischer Skulpturenpark Universalmuseum Joanneum, A
2021 Kirche Pollham, Kirchenraumgestaltung, Oberösterreich, A
2021 Galerie Hubert Winter, Vienna, A
2020 capture, Austrian Institute of Technology, Vienna, A
2019 anchors, permanente Installation, Landesgalerie Niederösterreich, Krems, A
2017 in charge, Taxispalais Kunsthalle Tirol, Innsbruck, A
2016 non-specific charged ones, Galerie Hubert Winter, Vienna, A
2016 Judith Fegerl / Christoph Weber, Kunstverein Leipzig, Leipzig, D
2013 phasenraum, Museion Bolzano, Bolzano, I
2013 Statement at Art Basel, Galerie Hubert Winter, Basel, CH
2012 current reconstruction, Galerie Hubert Winter, Vienna, A
2011 lazy eight, heldart, Berlin, D
2011 I can speak so softly because I hold so much power, Kunstraum dreizehn, Berlin, D
2010 self, Kunstraum Niederoesterreich, Vienna, A
2010 revers, Künstlerhaus Passagegalerie, Vienna, A
2008 simulating intelligence, Kunsthalle Wien, Vienna, A
2006 white light, Austrian Cultural Forum, London, GB
2005 extensions, Betonsalon, Paris, F
2005 tracks and traces, Kunstraum Auto, Vienna, A

Group Exhibitions (Selection)

2021 Game of Life, Galerie Jocelyn Wolff, Romainville, FR
same same but different, Crone Galerie Berlin und Wien, A
solar habitat, Skulpturenpark Lindabrunn, NÖ, A
25 Jahre Kunstforum Montafon, Kunstforum Montafon, Schruns, A
Retrospektive Österreichischer Grafikwettbewerb, Taxispalais Kunsthalle Tirol, Innsbruck, A

2020 Curated by: Diskrete Simulation, Galerie Crone, Wien, A
art & function, Kunsthalle München, D
Lady Bluetooth.Hedy Lamarr, Jüdisches Museum, Wien, A

2019 Hysterical Mining, Viennabiennale, Kunsthalle Wien, Wien, A
Pattern Recognition, Kunstfabrik Groß Siegharts, A
Flowers of Sulphur, Galerie Hubert Winter, Wien, A
Discrete Austrian Secrets, Galaxy Museum, China

2018 Spiegelungen. Kunstraum Alte Feuerwache, Berlin, D
La Città Provvisoria, The Provisional City, Spazio Murat, Bari, IT
Before the Beginning / After the End, Klavierfabrik, Vienna, A

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- 2017 Osage Foundation, Hong Kong, China
BC21 Art Award, 21er Haus, Vienna, A
Kardinal König Kunstpreis, St. Virgil, Salzburg, A
Fundaziun Nairs, Scuol, CH
Spiegelnde Fenster, 21er Haus, Vienna, A
Josephinum, Anatomisches Institut, Vienna, A
Works on Paper, Büro für Weltausstellung, Vienna, A
- 2016 The Promise of Total Automation, Kunsthalle Wien, Vienna, A
Die Sprache der Dinge, 21er Haus, Vienna, A
Labor der Plötzlichkeit, AIL Lab, Vienna, A
Der Sand aus den Uhren, Franz Josefs Kai 3, Vienna, A
- 2015 White Noise, Kunsthaus Glarus, Glarus, CH
Non Profit, Kunstverein Friedrichshafen, Zeppelin Museum, D
Revers de Trompe, exhibit, Vienna, A
The Technological Unconscious, Karmeltierplatz 3, Vienna, A
- 2014 What Marcel Duchamp taught me, Fine Art Society, London, GB
#TABS, LageEgal-Raum für aktuelle Kunst, Berlin, D
AUTO / IMMUNE, Vohn Gallery, New York, USA
Icebreaker Lenin revisited, ACFNY, New York, USA
sculpture unchaperoned, Galerie Thoman, Vienna, A
On Paper, Galerie Christine König, Vienna, A
icebreaker Lenin, Lentos, Linz, A
- 2013 Gegenverkehrsbereich, Galerie Hubert Winter, Vienna, A
Moscow Biennial, Murmansk, RU
desiring the real, DEPO, Istanbul, TR
come and go, Swiss Embassy, Vienna, A
- 2012 III. Moscow Biennial for Young Art, MMoMA, Moscow, RU
Our Haus, ACF, New York, USA
Extended Universe I, The Essential Collection, Zurich, CH
Desiring the Real. Austria Contemporary, MOCAB, Belgrad
The Sound and the Fury, Galerie Hubert Winter, Vienna, A
- 2011 Freud-Museum, Vienna, A
normalzeit, Expeditihalle, lichterloh, Vienna, A
to do, WienSalonBerlin, Berlin, D
SilvrettAtelier, Liechtensteinpalais, Feldkirch, A
- 2010 Phönix in der Asche, Atelierhaus Praterinsel, Munich, D
Die Welt als Kulisse, Galerie im Taxispalais, Innsbruck, A
1984, ACF, New York, USA
No more bad girls? Stiftelsen 3,14, Bergen, Norway
in:system, Schloss Ulmerfeld, Amstetten, A
13, Kunstraum Kreuzberg, Berlin, D
Antigravity, Galerie Parrotta, Stuttgart, D

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- 2009 Science vs Fiction | Betonsalon, Paris, F
No Regrets, Stalke Gallery, Copenhagen, DK
Love, Gallery Rohde Contemporary, Copenhagen, DK
Treppenhochstrichpunkt, Uferhallen, Berlin, D
Anzenguber Biennale, Vienna, A
- 2008 multi anima | Gallery Stalke, Copenhagen, DK
Asynchronous Circuits | Galerie Stadtpark, Krems, A
L'art en Europe | Domaine Pommery, Reims, F
30. Österreichischer Grafikwettbewerb | Walterhaus, Bozen, I
TONSPUR_expanded | Freiraum Museumsquartier, Vienna, A
- 2007 Maschine | Galerie Parrotta Contemporary Art, Stuttgart, D
Down to Earth | Österreichisches Kulturinstitut, Krakow, PL
30. Österreichischer Grafikwettbewerb | Galerie im Taxispalais, Innsbruck, A
Fresh Trips | Kunstraum Innsbruck, A
- 2006 Potential Dialog, RCM Museum, Nanjing, China
WAVES, Hall Arsenals, Latvian National Museum of Art, Riga, Latvia
Microstories Austria, MAK, Vienna, A
Profiler, Center for Contemporary Art Futura, Prague, CZ
Economyclass, Alliance Francaise, Nairobi, Kenya
getuned, ESC, Graz, A
- 2005 Media Art Biennial, Warsaw, PL
Free Beauty Shop, Exhibition, Prag, CZ
Profiler, Kunstraum NOE, Vienna, A
Computerprints of Whales, City-Gallery of Wels, Wels, A
gosh! where are you, now?, Kunstraum Auto, Vienna, A

PREISE UND NOMINIERUNGEN

- 2019 Medienkunstpreis der Stadt Wien
2018 CHOBOT Skulpturen Preis, Nominierung
2017 BC21 ART AWARD, Nominierung
2017 KAPSCH Contemporary Art AWARD, Nominierung
2017 Kardinal König Kunstpreis, Nominierung
2015 Preis des Landes Tirol für Arbeit auf Papier, Tyrol, A
2013 Award for Public Art, Maritimes Sicherheitszentrum Cuxhafen, D
2011 Kardinal König Kunstpreis, Nominierung
2010 Alexander Reznikov Award for Fine Arts, RU
2010 Staatsstipendium, A
2008 Anerkennungspreis für bildende Kunst, Niederösterreich
2007 Preis der Stadt Innsbruck, A

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SPEZIALPROJEKTE

2021	künstlerische Kirchenraumgestaltung St. Markus, Linz, Oberösterreich
2020/21	künstlerische Kirchenraumgestaltung Pollham, Oberösterreich
2020/21	Skulpturengruppe „still“ am Firmengelände der Viessmann Group, Allendorf,
Deutschland	

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JUDITH FEGERL

solar

Eröffnung: 7. Oktober 2021, 12 – 20 Uhr

7. Oktober – 20. November 2021

Die Galerie Hubert Winter freut sich *solar*, eine Einzelausstellung von Judith Fegerl (geboren 1977, lebt und arbeitet in Wien) zu präsentieren. *solar* ist die abschließende in einer Serie dreier Ausstellungen, nach *Injury* von James Lewis und *Escape From Source* von Joel Fisher, zur Rolle und Erkundung von Materialität im künstlerischen Schaffen und deren skulpturales Potential.

In Judith Fegerls Arbeit wird Energie, meistens in elektrischer Form, zur bildschaffenden Kraft. Technische Materialien werden transformativen Prozessen unterworfen, deren Auswirkungen sich Schicht für Schicht in der Struktur oder auf den Oberflächen der dabei entstehenden Skulpturen und Installationen einschreiben. Auffällig dabei ist auch die Langsamkeit der Prozesse: Die Dynamik physikalischer Prozesse wird auf ein Minimum reduziert, wodurch sich erst die Spuren der Transformationen manifestieren. Judith Fegerls Blick auf die Dinge ist ein genauer, ein forschender, die Expressivität ihrer Arbeiten entspringt eher der Zufälligkeit physikalischer und chemischer Prozesse, nicht der Geschwindigkeit eines Gestus. Objekte werden dabei nicht nur materiell transformiert, sondern durchlaufen auch einen metonymischen Vorgang, der sie poetisch auflädt.

Von deutlichen Gebrauchsspuren der Stromerzeugung gezeichnete Solarpaneele bilden die materielle Grundlage für Judith Fegerls große Wandskulptur *Last Light* (2021). Paneele unterschiedlicher Architektur, Oberflächen und verschiedenen Materials werden patchwork-artig zur Skulptur zusammengeschlossen. Ihrer typischen Daseinsweise entrissen, trotzdem funktional, produzieren die Paneele immer noch Strom, der in den photovoltaischen Zellen als Potential zirkuliert. Durch die Entkoppelung vom unmittelbaren Nutzen tritt die Materialität der Solarpaneele hervor: die Textur des polykristallinen Siliziums bildet eine zwischen unterschiedlichen schillernden Blautönen changierende Oberfläche.

Die Serie *ppcb* [*printed printed circuit boards*] (2021) ist ein paradigmatisches Beispiel für Judith Fegerls Technopoetik. PCBs, so genannte Printed Circuit Boards, bilden die grundlegenden Bausteine der Architektur von Computern – Leiterplatten, die in einem photochemischen Verfahren mit Kupferleitungen bedruckt werden. In einem rekursiven Schritt, verwendet Judith Fegerl diese Leiterplatten selbst als Druckplatten – *Printed Circuit Boards* werden zu *printed printed circuit boards*. Durch deren modulare Anordnung entstehen Drucke, in denen die Beschaffenheit der Leiterplatten in eine sinnliche Haptik des Kupferstichs überführt wird, die wiederum formal mit *Last Light* in Resonanz treten.

Solarstrom speist wiederum eine elektrochemische Reaktion und bildet sich in *Series of Electric Shocks* (2021) selbst ab. Dabei kommt es Molekül für Molekül zu Kupferablagerungen und Schichtbildungen auf Edelstahlplatten, deren Auftrag einen expressiven, malerischen Charakter evoziert. Es eröffnet sich eine Analogie zum malerischen Prozess: so wie dieser oftmals mit den Lichtbedingungen z.B. im Atelier im Zusammenhang steht, ist auch diese Bildwerdung abhängig davon.

Judith Fegerls Ausstellung *solar* provoziert eine Reflexion über die Verfügbarkeit und den Umgang von Energie und Ressourcen, indem sie über die Faszination für zeitbasierte, transformative Prozesse von Kräften und Materialien einen experimentellen Raum erschließt.

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JUDITH FEGERL

solar

Opening reception: October 7, 2021, 12 – 8pm
October 7 – November 20, 2021

Galerie Hubert Winter is pleased to present *solar*, a solo exhibition by Judith Fegerl (*1977, lives and works in Vienna). The show is the concluding one of a series of three consecutive exhibitions that explore the role of materiality within artistic production and its sculptural potential, including *Injury* by James Lewis and *Escape from Source* by Joel Fisher.

In Judith Fegerl's work, energy, mostly in electrical form, becomes an imaging force. Technical materials are subjected to transformative processes, the effects of which are inscribed layer by layer in the structure or on the surfaces of the resulting sculptures and installations. The slowness of the processes is also noticeable: The dynamics of physical processes are reduced to a minimum, which makes the traces of transformation manifest. Judith Fegerl's view of things is a precise, an inquiring one—the expressiveness of her work arises rather from the randomness of physical and chemical processes, than from the speed of a gesture. Objects are not only materially transformed, but also go through a metonymic process that poetically charges the objects.

Solar panels, clearly showing signs of wear and tear from power generation, form the material basis for Judith Fegerl's large-scale wall sculpture *Last Light* (2021). Panels of different architecture, surfaces and different materials are combined in a patch-work-like manner to form this sculpture. Torn from their technical existence, but still functional, the panels haven't ceased to produce electricity that circulates in the photovoltaic cells as potential. On closer inspection, the materiality of the solar panels emerges: the texture of the polycrystalline silicon forms a delicate surface that changes between different shimmering shades of blue.

ppcb [printed printed circuit boards] (2021)—a series of exquisite prints—is a paradigmatic example for Judith Fegerl's techno-poetics. PCBs, so called Printed Circuit Boards, are the fundamental architecture of computers—circuit boards which are imprinted with copper circuits in a photochemical process. In a recursive turn Judith Fegerl uses these circuit boards as printing plates themselves—*Printed Circuit Boards* become *printed printed circuit boards*. Their modular arrangement creates prints in which the constitution of the circuit boards is transformed into the sensual haptic of the copperplate, which in turn has a formal resonance with *Last Light*.

Solar power then again feeds an electrochemical reaction, which creates imagery in *Series of Electric Shocks* (2021). Molecule by molecule, copper deposits and layers form on stainless steel plates, the application of which evokes an expressive, painterly character. An analogy opens up to the painting process: just as this is often related to the lighting conditions, e.g. in the studio, the formation of these photovoltaic images is also dependent on light.

The works in *solar* opens an experimental space in which, in addition to the fascination for time-based, transformative processes of materials, there is also a reflection on the availability and use of energy and resources in the age of the climate crisis.

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ANE GRAFF

<https://anegraff.com/>

<https://oslcontemporary.com/artists/ane-graff>

Born 1974, Bodø, Norway. Lives and works in Oslo, Norway

Ane Graff lives and works in Oslo, Norway. She graduated from Bergen National Academy of the Arts in 2004 and currently holds a position of PhD Research Fellow at the Oslo Academy of Fine Art. Graff's artistic practice is informed by feminist new materialisms' ongoing re-thinking of our material reality, in which a relational and process-oriented approach to matter -including the matter of living bodies- plays an integral part. Within this framework, Graff focuses on human and non-human relationships, viewing human beings as part of an expansive, material network, stretching inside and outside of our bodies. Recent exhibitions include the 58th Venice Biennale, Italy, KIASMA, Finland, the Rhizome/ New Museum/ Stavanger Kunsthall collaboration 7x7, and the 2021 Liverpool Biennial of Contemporary Art, United Kingdom.

Ane Graff's artistic practice is informed by feminist new materialisms' ongoing re-thinking of our material reality, in which a relational and process-oriented approach to matter-including the matter of living bodies-plays an integral part. Within this framework, Graff focuses on human and non-human relationships, viewing human beings as part of an expansive, material network, stretching inside and outside of our bodies. Graff's work traces the lines of Western intellectual history to ask how the ideas of human exceptionalism, Cartesian dualism and representational thinking all relate to the ecological disasters we face today, and furthermore, what seem to be their current and future implications for material bodies. As the material meetings of our time are new, she sees all material bodies as part of an ongoing material experiment, where new substances are being added to the mix (through industrial production and pollution), causing an entangled web of changes and promoting new bodily states. Collaborating with scientists, Graff's sculptural works often incorporate experimental materials such as bacterial pigments, hair dye, meat glue, phytoestrogens and SSRI antidepressant medications.

About The Goblets (A Practise of Domination):

The Goblets (A Practice of Domination) is an installation of drinking glasses on "leaky" bases. The drinking glasses are referred to as goblets, as the etymology of the word goblet leads back to the act of ingesting, and ingesting is- simply put-the point. Every piece of matter we ingest is suffused with its own stories, connections, and meanings that intersect with our own stories and our own bodies. In my practice, I view the human body as relational- always part of, and expressing-its environment. Current research suggests that our environment, both the physical and the social-not only manifests in our biology, but is carried forward at the molecular level through epigenetics, causing changes that affect the way our genes work, and can be passed on to future generations.

Inside the goblets, this environment is made visible by materials that crystallise, ferment and grow together-active forces creating new growths and new connections-just as the materials we surround ourselves with, touch, and ingest. For this work, the materials list shows carefully selected materials with cultural and philosophical implications of "a practice of domination", e.g., material manifestations of a rationalist mind-set where humans were kept separate from the web of life and seen hierarchically. These errors of thought have been found to be part of the organising structures of power in an era of colonial conquest of the rest of the world, and are currently part of the continued structural violence^[1] of our economic and political system. This violence is embedded in the ordinary, taken-for-granted patterns of the way the world, and has its continued manifestation throughout, and within, our bodies.

Growing inside the goblets are, e.g., the 150-year old Washington charcoal that still smells like deep smoke with its entwined stories of mining, woodlands, and black lungs, oscillating together with the logwood extract from a spiny tree largely found in Mexico and exported by the Spanish in the 16th century, with its rich purple tones and stories of soils and colonisation. There are also, amongst others, Naproxen anti-inflammatory drugs and Red Sea Scleractinian coral skeletons with their embodied relationships with heavy metals, and what material processes and relationships they-literally-bring to the table.

CV

ANE GRAFF

Born 1974, Bodø, Norway. Lives and works in Oslo, Norway.

Education

- | | |
|---------|--|
| 2015-20 | The Norwegian Artistic Research Fellowship Programme (advisers Maria Lind, Jan Verwoert & Ane Hjort Guttu), the Academy of Fine Art, Oslo National Academy of Arts, NO |
| 2000-04 | Bergen Art Academy (Prof. Jeannette Christensen), KHIB, Bergen, NO |
| 1999-00 | Strykejernet Art School (Teachers Matias Faldbakken / Vilde von Krogh), Oslo, NO |

Solo-Exhibitions (from 2009)

- | | |
|------|---|
| 2020 | <i>There Are Others Here With Me</i> , OSL contemporary, Oslo, NO |
| 2019 | <i>The Goblets</i> , 1857, Oslo, NO |
| 2017 | <i>Mattering Waves</i> , Entree NY, Elizabeth Dee Gallery, NY, USA |
| 2015 | <i>The Hungry Eye</i> , Kunstnerforbundet/ The Artists' Association, Oslo, NO |
| 2013 | <i>Your Groundwater</i> , Sørlandet Art Museum, Kristiansand, NO |
| 2012 | <i>Graff-Løw-Sandbeck</i> , The Vigeland Museum, Oslo, NO |
| 2011 | <i>Graff-Hol-Lyche: Whiteout</i> , The Arts Festival of North-Norway, Harstad, NO
<i>The Aforementioned Lack of Clarity</i> , Landings Project Space, Vestfossen, NO |
| 2010 | <i>Patches of Standing Water</i> , Platform China Contemporary Art Institute, Beijing, CH |
| 2009 | <i>Sliding</i> , Künstlerhaus Bethanien, Berlin, DE |

Selected Group Exhibitions (from 2009)

- | | |
|------|--|
| 2021 | Group Exhibition: Ane Graff, Pierre Huyghe, Giuseppe Penone and Laure Provost, curator Martha Kirzsenbaum, Kistefos-museet, Kistefos, NO
<i>Liverpool Biennial 2020</i> , curator Manuela Moscoso, Liverpool, UK
<i>7 X 7</i> , organizers Michael Connor & Hanne Mugaas, Rhizome and Kunsthall Stavanger, NO |
| 2020 | <i>Weather Report –Forecasting Future</i> , curators Leevi Haapala & Piia Oksanen, KIASMA, Helsinki, FI |
| 2019 | <i>Art Encounters Biennial 2019</i> , curators Maria Lind & Anca Rujoiu, Timisoara, ROU
<i>Weather Report –Forecasting Future</i> , curators Leevi Haapala & Piia Oksanen/ KIASMA, the Nordic Pavilion at the 58th Venice Biennale 2019, IT
<i>The Trouble Is Staying</i> , curator Inês Geraldine Cardoso, Meet Factory, Prague, CZ
<i>Tempo Tempo Tempo</i> , curator Rhea Dall, Kistefos-Museet, Kistefos, NO
<i>Selflessness</i> , curator Steffen Håndlykken/1857, Kunsternes Hus, NO
<i>The Future Stands Still but We Move in Infinite Space</i> , curator Randi Grov Berger/ Entrée, Oslo, NO
<i>Earth-Body</i> , curator Jonatan Habib Engqvist & Gabriel Mestre, Museo de Geologica, Mexico City, MEX
<i>The Micro Challenge</i> , Vitenskapsfestivalen, Trondheim Kunstmuseum Gråmølina, Trondheim, NO |
| 2018 | <i>Art & Science (NATURvitenskap)</i> , curator Randi Thommessen, Trondheim Kunstmuseum, NO
<i>Almende –Second Triennial of Beetsterzwaag</i> , curators Niekolaas Lekkerkerk & Julia Geerlings, NL
<i>Frail Mighty</i> , curator Prosjektrom Normanns, Kunsthall Stavanger, Stavanger, NO
<i>Soon Enough: Art in Action</i> , curator Maria Lind, Tensta Konsthall, Spånga, SE |
| 2017 | <i>Pluss Pluss</i> , curator Helle Siljeholm, Black Box Teater, Oslo, NOR |

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- Skulpturbiennalen, Vigeland-museet, curator Steffen Håndlykken, Oslo, NO
 Myths of the Marble, curators Milena Høgsberg & Alex Klein, Henie Onstad Kunstsenter, NO
 Myths of the Marble, curators Milena Høgsberg & Alex Klein, ICA Philadelphia, Philadelphia, USA
 2016 The 11th Gwangju Biennale "The Eight Climate (What Does Art Do?)", curator Maria Lind, Gwangju, KR
 Form Matters, Matter Forms, A Palazzo Gallery, Brescia, IT
 Electron Sea, presentation at Independent Brussels curated by 1857, Brussels, BE
 Treasures, curator Knut Ljøgodt, Northern Norway Art Museum, Tromsø, NO
 2015 2015 Triennial: Surround Audience, curators Lauren Cornell & Ryan Trecartin, New Museum, NY
 Kuppelkupp, Frida Hansen: Art Nouveau in Full Bloom, curator Hanne Ueland, Stavanger Art Museum, NO
 Distant Moods in a Blue Evening, curator Inga Stēimane, Cesis Art Festival, Riga, LV
 2013 Momentum 2013 - 7th Nordic Biennale of Contemporary Art, curators Ekroth/Hammer, Moss, NO
 2012 If you want it you can get it for the rest of your life, curator Erlend Hammer, ISCP, NY, USA
 Lot, curators N/V Projects, Cul de Sac Gallery, London, GB
 Berlin. Status, curators Christoph Tannert/ Svein Drühl, Künstlerhaus Bethanien, Berlin, DE
 Higher Ground, curator Lise Dahl, Northern Norway Art museum, Tromsø, NO
 2011 Morgenrøde, curator Naoshi Ōkura, KOBE Biennale 2011, Kobe, J
 Half Square- Half Crazy, curators Marco Bruzzone/Andreas Grulli, VIAFARINI, Milano, IT
 Captain Pamphile, curator Gunter Reski, Sammlung Falkenberg Hamburg, DE
 2010 The Drawing Biennale 2010, curators Schröder/ Altmann, Momentumhallen, Moss, NO
 2009 Life Forms, curator Sara Arrhenius, Bonniers Konsthall, Stockholm, SE
 Lob der Kritik, curator Andreas Schlaegel, Fruehsorge Galerie, Berlin, DE

Selected Press Bibliography (from 2009)

- 2018 Martine Hoff Jensen, Kunstner Ane Graff blir Norges eneste representant på Veneziabiennalen i 2019, D2
 Milou Allerholm, 'Konsten som griper in i akuta miljøfrågor', DN.se, 22.02.18
 Karsten Thurfjell, 'Tensta konsthall firer 20 år med framtidsspaningar', sverigesradio.se, 12.02.18
 Karsten Thurfjel, Radiointervju, 'Metallexperiment, indiska gatsopare och digitala bergatroll', 2:24 min, sverigesradio.se, 12.02.18
 2017 Emma Carr, 'Must-See Art Guide: Philadelphia', artnet.com, 27.07.17
 Nikita Mathias, 'Utenfor rekkevidde', Kunstkritikk.no, 13.06.17
 Victoria & Andreas, 'Performance night at the museum', viserpaakunst.com, 09.06.17
 Maria Lind, 'Molecular Dramas', ArtReview, May 2017
 Stian Gabrielsen, 'Arnesteder for ambisjon', Kunstkritikk.no, 31.03.17
 Ben Eastham, 'Myths of the Marble', art-agenda.com, 30.03.17
 Emil L. Mohr, 'Ane skaper bølger i Harlem', Avisa Nordland, 13.03.17
 Ane Graff & Alex Klein, In Conversation, Entrée Radio, 04.03.17
 Pernille Albrethsen, 'In Front of the Marble Screen', Kunstkritikk.no, 22.02.17
 Øivind Storm Bjerke, 'Virkelighet og uvirkelighet', Klassekampen, 08.02.17
 Morten Andenæs, 'Myths of the Marble', Objektiv, 07.02.17
 Kjetil Røed, 'Sjeldent nyansert om digitalisering', Aftenposten, 03.02.17
<https://leipglo.com/2017/01/17/curators-in-south-korea-ane-graff/>
 2016 Aileen Burns & Johan Lundh, 'Advancing the Minor Institution', Kunstkritikk.no, 12.09.16
 2015 Shana Beth Mason, 'The New Museum Triennial: Surround Audience', Kunstforum.as, 10.03.15
 Anouk Kruithof 'The Only All-Female All-Art Review', Metropolis M, 05.03.15
 Edit., 'New Museum 2015 Triennial: "Surround Audience"', moussemagazine.it, 05.03.15
 Pernille Albrethsen, 'Avatarene', Kunstkritikk.no, 03.03.15
 D. Creahan, 'The New Museum Triennial: "Surround Audience"', artobserved.com, 03.03.15

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- Edit., New Museum Triennial: Surround Audience, Contemporaryartdaily.com, 01.03.15
 Benjamin Sutton, The New Museum's Triennial Surrounds Audience with Too Much Art, Hyperallergic.com 24.02.15
 Kjetil Røed, 'New Museum-triennalen: Tenker i mellomrommet', Aftenposten, 20.02.15
 Katy Diamond Hamer, 'Surround Audience: 2015 Triennial', eyes-towards-the-dove.com
- 2014 Kristian Skylstad, 'Hvordan du endres, celle for celle', Kunstkritikk.no, 22.08.14
 Silje Rønneberg Hogstad, 'Utrolig skummelt. Veldig viktig', Billedkunst nummer 5, 2014
 Tommy Olsson, 'Teksten, stilen og teksten', Klassekampen 09.07.14
- 2013 Mathew Rana, 'Current shows: Ane Graff', Frieze.com, 15.04.13
 Milena Høgsberg, 'City report: Oslo', Frieze no. 154, 01.04.13
 Caroline Woodley, 'Neither-Nor: Momentum 7, the 2013 Nordic Biennale', Afterall, 16.09.13
 Line Ulekleiv, 'Hvem, hva, hvorfor –Momentum 7', Billedkunst no. 5, 01.09.13
 Mona Pahle Bjerke, 'Sterke verk i svak ramme', NRK.no, 27.06.13
- 2012 Stefan Thorsson, 'Simplicity full of nuances', Kunstforum.as, 07.12.12
 Kjetil Røed, 'Fornem brutalitet', Kunstkritikk.no, 04.12.12
 Mona Gjessing, 'En vital vinterreise', Klassekampen, 28.11.12
- 2011 Nicolai Strøm-Olsen, 'Se til fortiden for å se nåtiden', KUNSTforum, 26.07.11
- 2010 Johanne Norby Wernø, 'Tegne-Grand Prix', Morgenbladet, 14.05.10
 Synnøve Vik, 'Tegning i nye rom', Billedkunst, 10.05.10
 Arnt Fredheim, 'Store øyeblikk og store uvesentligheter', Moss avis, 18.05.10
- 2009 Børre Haugstad, 'De nye kunststjernene', VG, 17.11.09
 Frans Josef Petersson, 'Temat skymmer sikten', Aftenbladet, 07.10.09
 Sebastian Johans, 'Hur skal vi överleva?', UNT.SE, 05.10.09
 Nils Forsberg, 'Livsformer / Bonniers konsthall', Expressen, 02.10.09
 Anders Olofsson, 'Livsformer', Konsten.net, 26.09.09
 Marte Spurkeland, 'Steiningen', D2, 18.09.09
 Arve Rød, 'Veggmonologene', Dagens Næringsliv, 08.06.09
 Erik Bjørnskau, 'Snakker til veggen', Aftenposten, 08.06.09
 Kjetil Røed, 'Tegningens mulige konsekvenser', Billedkunst 2/ 2009
 Arve Rød, 'Tegning og tid', Dagens Næringsliv, 28.02.09

Collections and Comissions

- 2015 The National Museum of Art, Architecture and Design, Norway
 KORO / the Norwegian Parliament
- 2014 Statoil Art Collection
 KORO / Public Art Norway
- 2013 Sørlandet Art Museum
- 2011 Northern Norway Art Museum

ANE GRAFF

*THE GOBLETS (CHRONIC FATIGUE, BRAIN FOG, DEPRESSION, MEMORY LOSS,
AND GENERALISED ANXIETY DISORDER)*
2021



Variable dimensions
MDF, two-component lacquer, glass

For glass contents, see individual goblets

Every heart is broken. Every life is accompanied by a wound. There is no existence without, no mind untouched, no body unmarked. The wound accompanying our lives is not simply the result of deficiencies or accidents. It is simultaneously deeply personal, and yet there's nothing personal about it. A wound is always somehow a shared wound, leading a singular existence in itself, and realising itself in different ways upon our bodies and the surfaces that we live. I embody the wound. Just as you do, just as we all do. Realising both the history and the future of the body, of all bodies, the wound happens throughout all times. It does not exist in a singular time. The wound is part of the economic, social and political reality of this day as it is of every passing and coming day. The wound in its entanglements is where and when we are.

The wound in its entanglements is our bodies as the embodiment of past decisions, of more, of consequences as rainfall and rivers and veins. We have no choice but to ingest. And as the moment of rain/consequence unfolds, there is a fast-paced rhythm in its meeting, a persistence and drive that already whirls through all. Throughout electric bonds flow, nuclear forces break open, continuous streams of matter and energy let loose, they slip away from form and shape us anew as impromptu, fumbled versions of ourselves. Our muddled faces in the mirror with multiple becomings and belongings. Through us run monosodium glutamate, Benzos, a persistent craving for doughy white bread, quicksilver mines and what they left behind, E102 Tartrazine, the rheumatism-connected bacteria travelling with Columbus on his ship, sucralose, racial slurs, and your great grandfather's hands as he asked for a raise, his big-knuckled farmer's knees. Skittles Wild Berry Candy and broad spectrum antibiotics travel together. Cartesianism and road- and tunnel dust and the system that makes us feel it is our personal responsibility. The inflamed brains and the bodies on fire and it is no more or less than the power of the past that is haunting and taunting us, and the present and the future too. Systemic violence and wounds and petroleum based food dyes, and the mouth is so large, it cannot help ingesting.

-Thinking with Rick Dolphijn, Haruki Murakami, Gilles Deleuze and Donna Haraway.



ANE GRAFF

THE GOBLETS (GENERALISED ANXIETY DISORDER)

2021



130 x 30 x 30 cm
MDF, two-component lacquer, glass

Glass goblet containing:

Albuterol sulphate from *Proventil oral asthma medication*.

Radioactive cesium-137 in lichen from Børgefjell, Norway, *originating from the Chernobyl disaster April 26th 1986 in the Ukrainian SSR*.

E1520 propylene glycol, E129 Allura Red, E415 xanthan gum, ethyl alcohol, hydrogenated soya bean oil, E133 Brilliant Blue, natural and artificial flavour enhancers from *LorAnn Red Velvet Bakery Emulsion*.

Cadmium, copper, zinc, carbofuran, and lindane from *Hexaplex trunculus collected in Bizerta lagoon, Tunisia*.

Sugar, corn syrup, hydrogenated palm kernel oil, modified corn starch, E171 titanium dioxide, E129 Allura Red, E102 Tartrazine, E110 Sunset Yellow, E331 sodium citrate, and artificial flavouring from *Skittles Wild Berry Candy*.

Caffeine, sugar, hydrogenated coconut oil, corn syrup solids, dipotassium phosphate, mono- and diglycerides, sodium silicoaluminate, artificial flavouring, modified whey, dry sweet whey, fillers, caffeine, polyphenols, phytoestrogens, diterpenes, acrylamide, pesticide-, herbicide- and insecticide residue from *Folgers Cappuccino Instant Coffee*.

Polycyclic organic hydrocarbons, organophosphate flame-retardants, phthalates, benzothiazoles, musk compounds, plasticisers, lead, nickel, cadmium, arsenic, magnetite, and silica dust from *road and tunnel dust collected in Nordbytunnelen, Oslo, Norway*.

Urea from *Garden Direct Urea (46% N)*.







ANE GRAFF

THE GOBLETS (CHRONIC FATIGUE SYNDROME)

2021



130 x 30 x 30 cm
MDF, two-component lacquer, glass

Glass goblet containing:

Loratadine from Claritin antihistamine medication.

Mercury, cadmium, copper, zinc, lead, nickel, chromium, antimony, iron, mangan, vanadoim, aluminium, lithium, and tin from mussels (*Mytilus edulis*) from the Poland coast of Baltic Sea.

Arginine, phytic acid, poly-unsaturated fats (PUFAs), pesticide residue (such as glyphosate, propylene oxide (PPO), Ziram, Oryzalin, glyphosate, paraquat dichloride, CheckMate and clarified hydrochloric extract), insecticides, fungicides, treated fracking waste water, and privatised Californian water supply from Wonderful Almonds Natural.

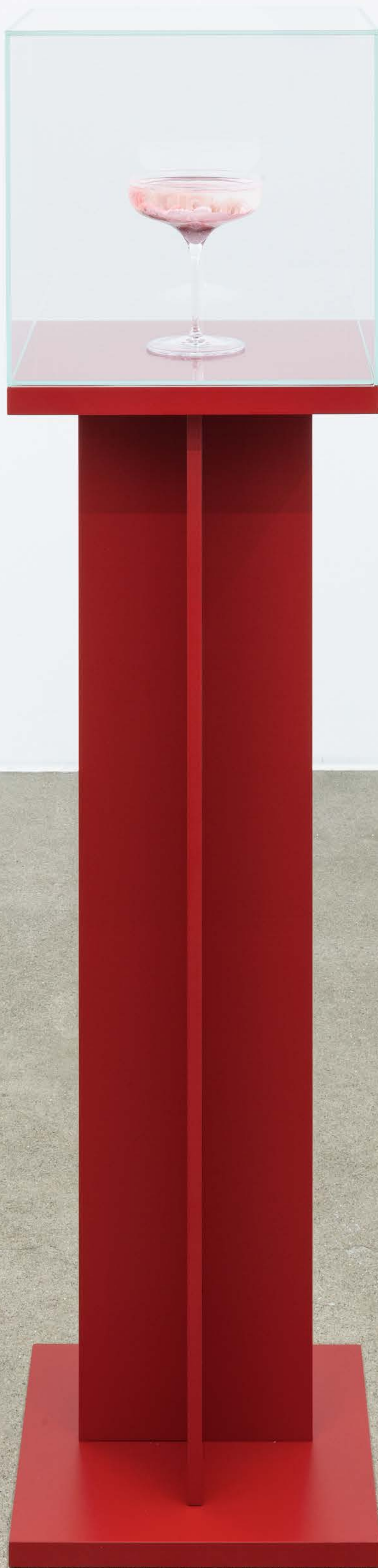
Nicotine, E 1520 propylene glycol, sodium ions, chloride ions, and sodium carbonate from Swedish match G.3 Sparkling White Dry snuff.

Maltodextrin, natural and artificial flavouring, sucralose, E102 Tartrazine, E110 Sunset Yellow, aspartame, acesulfame potassium, and sugar phenylketoneurics (contains phenylalanine) from Starburst Singles To Go Powdered Drink Mix, All Pink Strawberry.

Piperonyl butoxide, pyrethrum extract, ammonium laureth sulphate, isopropyl alcohol, and PEG-25 hydrogenated castor oil from RID Lice Killing Shampoo.

E102 Tartrazine, CI 45410/Acid Red 92, CI 15850/D&C Red No. 6 barium or 7 calcium lake, malic acid, aluminium powder, dimethicone, phenoxyethanol, and talc from Too Faced Fruit Cocktail Blush Duo in StrobeBerry.

Urea from Garden Direct Urea (46% N).







THE GOBLETS (DEPRESSION)

2021



130 x 30 x 30 cm
MDF, two-component lacquer, glass

Glass goblet containing:

Isotretinoin and sorbitan monooleate *from Absorica isotretinoin capsules, a medication used to treat cystic acne.*

Copper, zinc, nickel, and cobalt *from Red Sea scleractinian coral skeletons from the Red Sea Coast, Hurghada, Egypt.*

Sugar, high-fructose corn syrup, hydrogenated palm kernel oil, modified corn starch, and E129 Allura Red *from Think Pink, Breast Cancer Awareness Candy: Starburst All Pink Fruit Chews in Strawberry.*

Crushed diorite and granitic gneiss *from a rainstorm induced series of debris flows (landslides) in Veikledalen, Norway, 2011¹.*

Sorbitol, aspartame, acesulfame K, E320 butylated hydroxyanisole (BHA), and E321 butylated hydroxytoluene (BHT) *from Wrigley's Extra White Bubblemint sugar-free chewing gum.*

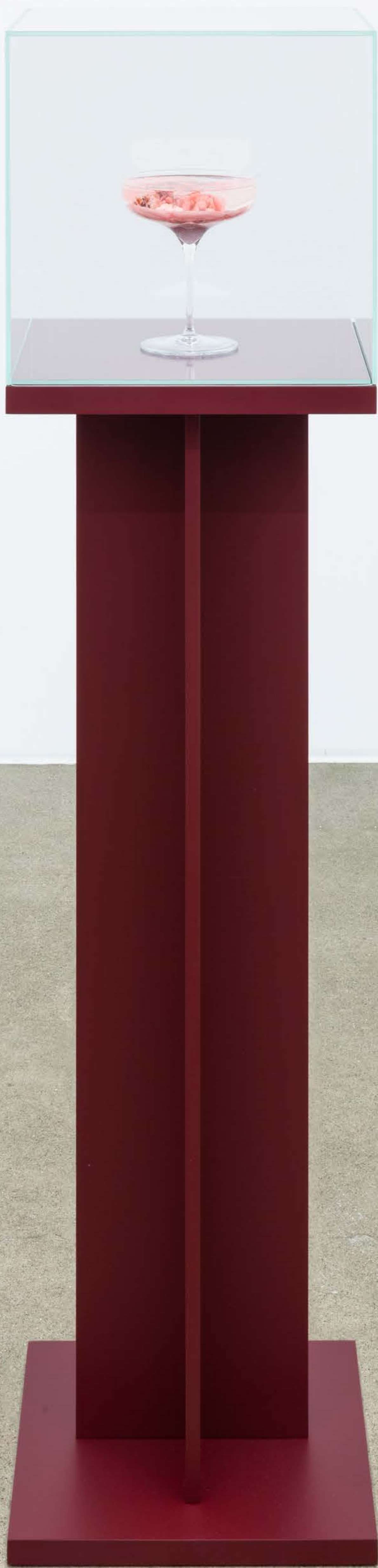
E133 Brilliant Blue, E102 Tartrazine, CI 15850/D&C Red No. 6 barium Lake, E129 Allura Red, CI 77000 aluminum powder, CI 77499 iron oxides, chromium hydroxide green, titanium dioxide, dimethicone, cyclopentasiloxane, ferric ferrocyanide, phenoxyethanol, and hexylene glycol *from JD Glow Cosmetics Matte Shadow in Lava.*

Wheat flour, sodium, E621, E635 monosodium glutamate - glutamic acid, sugar, soya sauce powder, maltodextrin, E551 silicon dioxide, hydrolysed vegetable protein, and smoke flavouring oil (incl. polycyclic aromatic hydrocarbons) *from Nissin Chicken Flavour Instant Noodles.*

Polycyclic organic hydrocarbons, organophosphate flame-retardants, phthalates, benzothiazoles, musk compounds, plasticisers, lead, nickel, cadmium, arsenic, magnetite, and silica dust *from road and tunnel dust collected in Nordbytunnelen, Oslo, Norway.*

Urea *from Garden Direct Urea (46% N).*

¹ Causing damage to property, animals and humans (natural disaster depression).







THE GOBLETS (MEMORY LOSS)

2021



130 x 30 x 30 cm
MDF, two-component lacquer, glass

Glass goblet containing:

- Omeprazole magnesium from *Prilosec (omeprazole)*, a Proton Pump Inhibitor inhibiting gastric acid secretion used to treat the symptoms of gastroesophageal reflux disease (GERD), gastric ulcers, and other conditions caused by excess stomach acid.
- Partially hydrogenated soybean oil, artificial butter flavouring/ diacetyl/2,3-pentanedione, natural butter flavouring, perfluoroalkyls, perfluorooctanoic acid (PFOA), and perfluorooctane sulphonate (PFOS) from *Cousin Willie's Buttery Explosion Microwave Popcorn*.
- E171 titanium dioxide, E124 Ponceau 4R, and E102 Tartrazine from *Rainbow Dust Edible Silk: Starlight Atomic Tango- 100% Edible Silk Lustre Powder*.
- E110 Sunset Yellow, E133 Brilliant Blue, E102 Tartrazine, CI 45410/Acid Red 92, CI 15850/D&C Red No. 6 barium or 7 calcium Lake, citronellol, benzyl cinnamate, CI 17200/Acid Red 33, CI 15510/Acid Orange 7, benzyl benzoate, tocopheryl acetate, hexyl cinnamal, BHT, and octinoxate from *Revlon Moon Drops Lipstick - Crème Lipstick, Hot Coral (2014 formulation)*.
- Ammonia, arsenic, benzene, butane, cadmium, carbon monoxide, formaldehyde, hexamine, lead, naphthalene, methanol, nicotine, tar, toluene, lead, silica dust, polycyclic aromatic hydrocarbons, sugars (sucrose and/or invert sugar and/or high fructose corn syrup), natural and artificial flavouring from *Marlboro Red Label 100's cigarettes*.
- Polycyclic organic hydrocarbons, organophosphate flame-retardants, phthalates, benzothiazoles, musk compounds, plasticisers, lead, nickel, cadmium, arsenic, magnetite, and silica dust from *road and tunnel dust collected in Nordbytunnelen, Oslo, Norway*.
- Urea from *Garden Direct Urea (46% N)*.







THE GOBLETS (BRAIN FOG)

2021



130 x 30 x 30 cm
MDF, two-component lacquer, glass

Glass goblet containing:

Clonazepam from Klonopin oral tablets anti-anxiety medication.

Corn Syrup, sugar, sorbitol, modified corn starch, E129 Allura Red, sodium benzoate, and potassium sorbate from Wilton Icing Color in Red.

Aluminium zirconium tetrachlorohydrex gly, cyclopentasiloxane, phthalates, BHT, tocopheryl acetate, alpha-isomethyl ionone, benzyl alcohol, benzyl salicylate, butylphenyl methylpropional, cinnamyl alcohol, citronellol, coumarin, and hexyl cinnamal from Dove Invisible Dry Antiperspirant Deodorant Stick.

Talc, silica, dimethicone, cetyl dimethicone, titanium dioxide/CI 77891 from Clairol Root Touch-Up - Just The Red Shades.

Ammonia, arsenic, benzene, butane, cadmium, carbon monoxide, formaldehyde, hexamine, lead, naphthalene, methanol, nicotine, tar, toluene, lead, silica dust, polycyclic aromatic hydrocarbons, sugars (sucrose and/or invert sugar and/or high fructose corn syrup), natural and artificial flavouring from Marlboro Red Label 100's cigarettes.

Polycyclic organic hydrocarbons, organophosphate flame-retardants, phthalates, benzothiazoles, musk compounds, plasticisers, lead, nickel, cadmium, arsenic, magnetite, and silica dust from road and tunnel dust collected in Nordbytunnelen, Oslo, Norway.

Urea from Garden Direct Urea (46% N).







JOHN HORTON CONWAY

https://en.wikipedia.org/wiki/John_Horton_Conway

https://en.wikipedia.org/wiki/Conway%27s_Game_of_Life

Life, Death and the Monster. Interview to John Horton Conway about the problems he would most like to solve:

<https://www.youtube.com/watch?v=xOCe5HU0bD4>

“John Horton Conway (1937-2020). Playful master of games who transformed mathematics”.
by Manjul Bhargava

Nature 582, 27 (2020)

John Horton Conway was one of the most versatile mathematicians of the past century, who made influential contributions to group theory, analysis, topology, number theory, geometry, algebra and combinatorial game theory. His deep yet accessible work, larger-than-life personality, quirky sense of humour and ability to talk about mathematics with any and all who would listen made him the centre of attention and a pop icon everywhere he went, among mathematicians and amateurs alike. His lectures about numbers, games, magic, knots, rainbows, tilings, free will and more captured the public's imagination.

Conway, who died at the age of 82 from complications related to COVID-19, was a lover of games of all kinds. He spent hours in the common rooms of the University of Cambridge, UK, and Princeton University in New Jersey playing backgammon, Go and other diversions, some of his own creation. Several of Conway's most celebrated contributions were made while he was thinking about games and their strategies. Perhaps his greatest discovery was a surprising correspondence between numbers and games that led him to a truly gigantic system, the surreal numbers, which stunned the mathematics community. It contained not only the positive and negative real numbers that we all know, but also new infinitely large numbers, infinitesimally small ones, and all sorts of new numbers in between.

Conway's work on surreal numbers emerged from the influential research project and book *Winning Ways for your Mathematical Plays* (1982), a compendium of information on the theory of games, written with Elwyn Berlekamp and Richard Guy. This fascination with games also led Conway to develop the Game of Life, a cellular automaton in which the pattern of live or dead cells in a two-dimensional grid evolves according to a set of rules for the 'birth' and 'death' of each cell, based on the status of its nearest neighbours. The simplicity and accessibility of this game was popularized in 1970 by *Scientific American* columnist Martin Gardner. By the mid-1970s, it was estimated that one-quarter of the world's computers were running Conway's Game of Life as their screensaver.

Conway, who was the John von Neumann professor of mathematics at Princeton University before his retirement in 2013, was born in Liverpool, UK, in 1937. His father made his living playing cards, and later worked as a chemistry laboratory technician at a local high school attended by George Harrison and Paul McCartney. Conway, like his mother, was an avid reader. He showed early interests in mathematics; by the age of 11, he wanted to be a mathematician at Cambridge. He received his PhD from the University of Cambridge in 1964 under the advisership of Harold Davenport, was subsequently hired at Cambridge as a lecturer, and became professor in 1983. In 1987, he moved to Princeton.

Conway first attained fame in 1968 for determining all 8,315,553,613,086,720,000 symmetries of the Leech lattice – a remarkably regular arrangement of points in 24-dimensional space discovered by John Leech in 1967. This led to his discovery of the Conway simple groups, which were fundamental in the classification of finite simple groups – one of the capstone achievements of twentieth-century mathematics.

Conway had a primary role in researching and assembling the iconic symmetry book *ATLAS of Finite Groups* (1985). His deep knowledge of symmetries led him to propose, with his *ATLAS* co-author Simon Norton, the Monstrous Moonshine conjectures. These, for the first time, seriously connected finite symmetry groups to analysis – and thus discrete maths to non-discrete maths. Today, the Moonshine conjectures play a key part in physics – including in the understanding of black holes in string theory – inspiring a wave of further such discoveries connecting algebra, analysis, physics and beyond.

Conway's discovery of a new knot invariant – used to tell different knots apart – called the Conway polynomial became an important topic of research in topology. In geometry, he made key discoveries in the study of symmetries, sphere packings, lattices, polyhedra and tilings, including properties of quasi-periodic tilings as developed by Roger Penrose.

GALERIE JOCELYN WOLFF

In algebra, Conway discovered another important system of numbers, the icosians, with his long-time collaborator Neil Sloane. In number theory, Conway showed that every whole number is the sum of at most 37 fifth powers. He also developed the 15-theorem (with his student William Schneeberger) and the 290-conjecture; these were vast generalizations of the four-squares theorem, proved by eighteenth-century mathematician Joseph-Louis Lagrange, which states that every positive whole number is the sum of four square numbers (for example, 21 is the sum of 16, 4, 1 and 0).

Conway was a memorable teacher and speaker, and the many tricks he performed to illustrate mathematical concepts included: stating immediately the day of the week for any date in history, twirling a hanger with a penny balanced on its inside edge, contorting his tongue into a variety of shapes, balancing objects on his chin, and delivering entire lectures in which every word he said had only one syllable.

He loved to talk about mathematics and games, as well as history, etymology and philosophy. His contributions to culture, through his work and outreach, will have a lasting impact. For the remarkable profundity of his mathematical discoveries – and the playful and generous way in which he shared these with others – he will be sorely missed.



IRENE KOPELMAN

IRENE KOPELMAN

Updated: January 2022

Born in Córdoba, Argentina, in 1974
Lives and works in Amsterdam, Netherlands

EDUCATION

2011	Doctorate in Fine Arts, collaboration in between Utrecht Graduate School of Visual Art and Design (NL) and The Finnish Academy of Fine Arts (FI)
2002-2003	Rijksakademie van Beeldende Kunsten, Amsterdam, NL
1994-2000	School of Arts, National University of Córdoba, Córdoba, AR

RESIDENCIES / FELLOWSHIPS / STIPENDS

2021 (ongoing)	MUV Fundación María José Jove, Galicia, ES
2021	The Rockefeller Foundation Bellagio Center Arts & Literary Residence, Bellagio, IT
2019	Programme de Recherches Avancées UCAJEDI Campagne 2019
2017	First Prize Bienal Medifé Arte y Medioambiente, Buenos Aires, AR
2016	Residency Pompgemaal, Den Helder, NL
2015	Residency Casa Wabi, Oaxaca, MX
2015	Residency Casa Deux Soleils, Honda, CO
2012-2013	1-year-residency in Foundation Laurenz House, Basel, CH
2012	Smithsonian Artist Research Fellowship, Washington, US
2011	EKWC, European Ceramic Centre, Den Bosch, NL
2011	XVIII Becas de Artes Plásticas, Marcelino Botín, ES
2009	Montehermoso Art Centre, Vitoria-Gasteiz, ES
2003	Unesco, Paris, FR
2003	Antorchas Foundation, AR
2002	Dutch Ministry of Foreign Affairs/DCO/IC, NL
2002	Rijksakademie van Beeldende Kunsten/Dutch Ministry of Education, Culture and Science, NL

TEACHING EXPERIENCES

2021	Workstation at MAMAC Nice, FR
2021	Workshops at Zone2Source Art Amstel Park Amsterdam, NL
2018	Thematic Workshop at Piet Zwart Institute, NL
2017	Workshop Instituto Torcuato Di Tella, AR
2017	Workshop at Sint-Lucas Antwerpen, BE
2014	Workshop at 'Diablo Rosso', Panama, PA
2012	Workshop 'Lugar a Dudas', Cali, Colombia, CO
2012-2011	Workshop 'Utrecht School of the Arts', MA program, Utrecht, NL
2011	Week workshop at CIA (Centro de Investigaciones Artísticas), Buenos Aires, AR
2010	Two-weeks workshop at CEIA - Centro de Informação e Experimentação de Arte, Belo Horizonte, BR
2010	Workshop together with Mariana Castillo Deball at Koninklijke Academie van Beeldende Kunsten, Den Haag, NL
2010	Workshop 'Utrecht School of the Arts', MA program, Utrecht, NL
2010	Workshop 'One Eye, Two eyes and Three Eyes' together with Mariana Castillo Deball at MACBA, Barcelona, ES
2010	Workshop at 'Objective Exhibitions' together with Mariana Castillo Deball, Antwerp, NL
2009	Workshop 'One Eye, Two eyes and Three Eyes' together with Mariana Castillo Deball at CAAM Centre, Las Palmas de Gran Canaria, ES
2008-2005	Visiting advisor and lecturer at 'Utrecht School of the Arts', MA program, Utrecht, NL
2008	Two days workshop at Minerva Academy, Groningen, NL
2007	Three months seminar on storytelling, together with Mariana Castillo Deball, at Piet Zwarts Institute, MA program, Rotterdam, NL.
2001	National University of Cordoba, School of Arts, Córdoba, AR, 'Geometrical Plastic Language', teacher assistant, Cordoba, AR
2001	National University of Cordoba, School of Arts, Córdoba, AR, 'General Art Issues', teacher assistant, Cordoba, AR
2000	National University of Cordoba, School of Arts, Córdoba, AR, 'Leveling course, Drawing area', teacher assistant, Cordoba, AR
1998	National University of Cordoba, School of Arts, Córdoba, AR, 'Leveling course, History area', teacher assistant, Cordoba, AR
1998-1997	National University of Cordoba, School of Arts, Córdoba, AR, 'Drawing I', teacher assistant, Cordoba, AR

SOLO EXHIBITIONS

2021	'Quaternary Unfolded', Galerie Jocelyn Wolff, Romainville, FR
2021	'Quaternary Unfolded 2.0', Galerie Jocelyn Wolff, Romainville, FR
2021	'Here and Elsewhere', Zone2Source Art Amstel Park Amsterdam, NL
2021	'On Yellows', MAMM, Museo de Arte Moderno de Medellín, Colombia, CO
2020-2021	'A tiny world and countless compositions in it', Kranenburg, Bergen, Netherlands
2019	'Cardinal Points' Labor Gallery, Mexico City, MX
2018	'Cardinal Points' Museo Emilio Caraffa, Cordoba, AR
2018	'On-Growing Intertwined, knotted, coiled Landscapes', MAMAC, FR
2018	'Irene Kopelman, a solo exhibition', Witte de With Contemporary Art, NL
2018	'On Glaciers and Avalanches', ETH, Zurich, CH
2018	'Cardinal Points' MALBA Museum, Buenos Aires, AR
2017	'Indexing Water' Kunsthalle Lissabon, Lissabon, PT
2017	'On Glaciers and Avalanches', CRAC Alsace, Altkirch, FR
2017	'Campamento de Dibujo', located at National Park Quebrada del Condorito, Córdoba, AR
2016	'77 Colours of a Volcanic Landscape', FIAC, Grand Palais, Paris, FR
2016	'Underwater Workstation', DiabloRosso, Panama City, PAN
2015	'On Glaciers and Avalanches', Labor Gallery, México D.F, MX
2015	'Frisos', FLORA ars+natura, Bogotá, CO
2013	'Chiral Garden', La Verrière Fondation D'Entreprise Hermes, Brussels, BE
2013	'Entanglement', Kunst Halle Sankt Gallen, St. Gallen, CH
2013	'The Exact Opposite of Distance', Motive Gallery, Brussels, BE
2012	'The Challenger's Report', Gasworks, London, UK
2011	'The Molyneux problem', BAK, Utrecht, NL
2011	'50 Metres Distance Or More', Labor Gallery, Mexico DF, MX
2010	'El Vuelo de Levy', Motive Gallery, Amsterdam, NL
2009	'El Vuelo de Levy', Montehermoso Art Centre, Vitoria-Gasteiz, ES
2008	'Scale 1:2.5', Installation at Outline, Amsterdam, NL
2007	'Lógicas Desviadas', Installation at 713 Gallery, Buenos Aires, AR
2006	'HYDRA', Installation at PSWR (Public Space with a Roof), Amsterdam, NL
2005	'ESPACIO BLANCO', installation in the former Geological Museum at the University of Amsterdam, Amsterdam, NL
2005	'Reconstructing Time-reworked fossils', installation at the Geological Museum, Artis, Amsterdam, NL
2004	RE_ViSITED, Museum Beeckestijn, Velsen-Zuid, NL
2002	Ausstellungsraum Restitution, Berlin, DE
2001	'Escotoma', c/c Gallery, Buenos Aires, AR
2001	'Escotoma', The Olivera's House, Buenos Aires, AR
2000	'Escotoma', Center of Contemporary Art Chateau Carreras, Córdoba, AR

GROUP EXHIBITIONS

2022	'Game of Life', Galerie Jocelyn Wolff, Romainville, FR
2020	'Le Plan libre', Galerie Jocelyn Wolff, Romainville, FR
	'The Most Beautiful Moments', Fundacion CALOSA, Guanajuato, MX
2019	'Portadores de Sentido', Museo Amparo, MX
2018	'Cosmogonies, au gre des elements', Mamac, FR
2018	'El Paisaje Reconfigurado', Centro Botin, SP
2018	'Nomadic Mountains', SCHUNCK, Heerlen, NL
2017	'The Materiality of the Invisible', Marres/ Van Eyck Academy, Maastricht, NL
2017	'Panamá Expandida', MAC, Museum of Contemporary Art, Panamá, PAN
2017	'...al menos un modo provisional de asentarse en un lugar', Centro Cultural Montehermoso (Vitoria-Gasteiz), ES
2017	'En el Ejercicio de las Cosas', #Argentina Plataforma ARCO, Casa de Vacas, ES2016 La liberté sans nom, CRAC Alsace, FR
2016	X Bienal Centroamericana, X Bienal Centroamericana: The Museum of Contemporary Art and Design (MADC) de San José, Costa Rica, CR
2016	'Territorial Drift', Garage Rotterdam, NL
2015	VIII Bienal de Arte de Lanzarote, Lanzarote, ES
2015	IV Trienal Poli/gráfica de San Juan: América Latina y el Caribe, PR
2014	'Workstation' in the context of Aesthetic Jam, Satellite Project, Taipei Biennial, Taipei, TW
2014	SITE, Santa Fe International Biennale, Santa Fe, US
2014	'Vertical Landscape', 8th Berlin Biennale, Berlin, DE
2014	LARA (Latin American Roaming Art), MAC, Lima, PE
2013	'Landings', Witte de With Contemporary Art, Rotterdam, NL
2013	'A Journal of the Plague Year. Fear, Ghosts, Rebels. SARS, Leslie and the Hong Kong story', Para/Site, Hong Kong, CN
2013	'Des Gestes de la Pensée', La Verrière, Fondation d'Entreprise Ricard, Brussels, BE
2012	'Les Amas d'Hercule', Parc Saint Léger - Centre d'art contemporain, Pougues-les-Eaux, FR
2012	Les Ateliers Biennale D'Art Contemporain de Rennes, Rennes, FR
2012	'Le Nouveau Pleinairisme', Musée National des Beaux-Arts du Québec, Québec, CA
2012	'Provisional Space', Castillo Corrales, Paris, FR
2012	'Itinerarios', Sala de Exposiciones Fundación Botín, Santander, ES
2012	'Esquemas para una Oda Tropical', Gallery Silvia Cintra + Box4, Rio de Janeiro, BR
2012	'Un Ojo, Dos Ojos, Tres Ojos' by Uqbar, Casa Vecina, Mexico D.F., MX
2011	'Nos Hicimos la Ilusión de Avanzar Directamente', Espai Cultural Caja Madrid, Barcelona, ES
2011	'Homo Ludens-Act II', Motive Gallery, Amsterdam, NL
2011	'La Morfología del Paisaje Determina sus Vistas', 8 Bienal Do Mercosul, Porto Alegre, BR
2011	Duo exhibition with Mariana Castillo Deball, in the context of the project Amikejo, curated by Latitudes, MUSAC, ES
2011	'Beyond the Dust', January, Fondation d'entreprise Ricard, Paris, FR
2010	'Beyond the Dust', September, De Kabinetten van de Vleeshal, Middelburg, NL
2010	'Beyond the Dust', October, La Fabbrica del Vapore, Milan, IT
2010	'Critique of Archival Reason', RHA Gallery, Dublin, IE
2010	'Asteroide B612', Museum of Modern Art (MAM), Mexico D.F., MX

2010	Art- Rotterdam, February- with Motive Gallery, Rotterdam, NL
2009	'The Malady of Writing', MACBA, Barcelona, ES
2009	'Zeno Reminder' (in collaboration with Mariana Castillo Deball), Performa 09, New York, US
2009	'Labor, Labor', at Labor Gallery, Mexico DF, MX
2009	'Planet of Signs' – curated by Guillaume Desanges, Le Plateau, Paris, FR
2009	'A Fantasy for Allan Kaprow' – curated by Mai Abu ElDahab and Philippe Pirrote, CIC, Cairo, EG
2009	'KAAP' (The Little Biennial) curated by Mark Kremer, Fort Ruigenhoek, Utrecht, NL
2009	'The Happy interval', Gallery Tulips & Roses, Vilnius, LT
2008	'Nameless Science' curated by Henk Slager, Apex art, New York, US
2008	'Fuga di un Piano' (in collaboration with Mariana Castillo Deball), Manifesta 7, Rovereto, IT
2008	'The Flight of the Dodo', Project Arts Centre, Dublin, IE
2007	'Panorama de las artes visuales en Córdoba', Museo Caraffa, Córdoba, AR
2007	'A for Alibi', De Appel Center for Contemporary Art, Amsterdam, NL
2007	'Shelter 07' public space intervention, Hardewijk, NL
2007	'Levity', The Drawing Center, New York, US
2006	'Alguns Libres D'Artista' (a few artists books) Roma Publications at ProjecteSD, Barcelona SP
2006	'Longitude', part of the group show 'Fumus Fugiens', Smart project space, Amsterdam, NL
2005	'A Poetics of Place', Utrecht's former county-court, Utrecht, NL
2004	'Rendering', Mirta de Mare Ruimte voor Actuele Kunst, Rotterdam, NL
2003	Open Studio Rijksakademie van Beeldende Kunsten, Amsterdam, NL
2002	Open Studio Rijksakademie van Beeldende Kunsten, Amsterdam, NL

INTERDISCIPLINARY COLLABORATIONS

2019-2021	Le Laboratoire d'Océanographie de Villefranche-sur-Mer (LOV), Villefranche, FR
2017-2019	Royal Netherlands Institute for Sea Research (NIOZ), NL
2013-2017	World Glacier Monitoring Service, University of Zurich; WSL Institute for Snow and Avalanche Research, SLF, Davos, CH
2012-2016	Smithsonian Tropical Research Institute (STRI), Panama, PA
2013	Naturalis Biodiversity Center, Leiden for the exhibition 'Chiral Garden', La Verriere Fondation D'Entreprise Hermes, Brussels, BE
2012	Expedition Kinabalu - Crocker Range Expedition (Malaysia) - September, with a research group from Naturalis, Leiden, NL
2012	Expedition to the Peruvian Amazonia to the MLC (Manu Learning Centre) - May, Madre de Dios, PE
2011	Museum Boerhaave. Development and production of a 'Graphic Telescope'. Leiden, NL
2010	26 days' expedition to the Antarctic territory in a vessel named Spirit of Sydney- January

OTHER ACTIVITIES

- 2005-15 Uqbar Foundation - Uqbar is a Foundation that aims for the development of interdisciplinary projects among art and different disciplines of Sciences. The Foundation was initiated in collaboration with the artist Mariana Castillo Deball.
- 2012 'Un Ojo, Dos Ojos, Tres Ojos' - project in collaboration with Casa Vecina in Mexico. The project included a series of research-based residencies and a publication. The project was organized and co-produced by Uqbar Foundation.
- 2010 Two-weeks course on Botanical illustrations at Kew Gardens London, UK
- 2007 (April) – workshop 'Philosophical Transactions' – project based on the collection of the Observatory from Cordoba, Argentina. The project was organized and produced by Uqbar Foundation.
- 2007 'A for Alibi' - project in collaboration with the University Museum in Utrecht (departing for the collection of optical instruments); the project included lectures, workshops and exhibition at De Appel Center for Contemporary Art, Amsterdam (NL) and a publication. The project was organized and produced by Uqbar Foundation.
- 2005 First Dutch International Summer School in the History of Sciences -Held at the University Museum Utrecht under the title "Instruments at Work", Utrecht, NL

BIBLIOGRAPHY

- 2019 'Cardinal Points', Notes on Representation Volume X, published by ROMA publications, Amsterdam, NL
- 2018 'Indexing Water', Notes on Representation Volume IX, co-published by ROMA publications and Kunsthalle Lissabon, Amsterdam, NL
- 2017 'On Glaciers and Avalanches', Notes on Representation Volume VIII, published by ROMA publications, Amsterdam, NL
- 2015 'Entanglement', Notes on representation VII, published by ROMA publications, Amsterdam, NL
- 2014 'The exact opposite of distance' and 'Esto es una papa' Notes on representation V and VI, published by ROMA publications, Amsterdam, NL
- 2012 'The Molyneux problem', published by ROMA publications, Amsterdam, NL
- 2011 '50 Meters Distance or More', Notes on representation IV, published by ROMA publications, Amsterdam, NL
- 2011 'Looking at Trees', Notes on representation III, published by ROMA publications, Amsterdam, NL
- 2011 'XX points of View', Notes on representation II, published by ROMA publications, Amsterdam, NL
- 2009 'Philosophical Transactions', contribution in the reader published as a result of the project with the same name. Organized and published by Uqbar Foundation, NL
- 2007 'A for Alibi', contribution in the reader released on the exhibition 'A for Alibi' at De Appel, Amsterdam, NL
- 2006 'Lógicas desviadas'. Publication: artist book- in the context of a price 'process 06' by the association AVAM, Madrid, ES
- 2005 Publication of 'Territories' -Documents II-. Published by the Rijksakademie van Beeldende Kunsten, Amsterdam, NL
- 2005 'Reconstructing Time'. This publication consists in the documentation of the project realized at the Geological Museum, Artis, Amsterdam. The publication is part of ROMA publications, Amsterdam, NL
- 2005 'Jong Holland', site specific intervention in the magazine number 4, December
- 2004 Prix the Rome. Signs/ Graph, 010 Publishers, Rotterdam, NL
- 2003 'Three interventions in a space'. This publication is a collaboration with the department of artist's documentation at the Rijksakademie van Beeldende Kunsten and ROMA Publications, Amsterdam, NL

IRENE KOPELMAN

born in Córdoba/Argentina in 1974, lives and works between Amsterdam and Argentina

As one of the main aspects of nature is in its constant change, creating new forms, by creating new patterns and new variations, Irene Kopelman had the opportunity to access this landscape as an artist, to know what to draw in a place that has been studied and explored from top to bottom, traversed by civilization and represented in every possible way. The process of drawing (real and metaphorical), while being exposed to such constraints, gradually became one of the essential aspects of Kopelman's practice.

Text : <http://www.irenekopelman.com/bio/>

Hélène Guenin

Investigation
France

The Living Art of Irene Kopelman

Artist Irene Kopelman and scientists at the marine station IMEV (Institut de la Mer de Villefranche) and IRCAN (Institute for Research on Cancer and Aging), in Nice (France) are developing a project that highlights crucial organisms in the chain of life and evolution, shedding precious light on this marine world, a true mirror of today's ecological and health challenges.

February. The wind is blowing in Villefranche-sur-Mer. The boat masts clatter in the harbour that stretches out below the marine station. I have an appointment with artist Irene Kopelman, who has become a familiar figure in the area for the past month. I'm about to discover one of the laboratories she is working with and meet her contacts. Since her first visit to Nice in late 2017 to prepare her solo exhibition at the MAMAC (Museum of Modern and Contemporary Art), we have been planning to include her research in the fertile territory of marine studies and this unique Mediterranean ecosystem. The encounter with Stefano Tiozzo, Research Director at the Villefranche-sur-mer Developmental Biology Laboratory (LBDV), and then with Eric Röttinger, Research Director at the IRCAN (Institute for Research on Cancer and Aging, in Nice) together with the support of the Université Côte d'Azur gave a decisive turn to events, making this adventure possible at the crossroads between scientific research and artistic experimentation.

During her first immersion period in the laboratory, in the winter of 2019, the artist was able to familiarize herself with the respective study topics of the two teams, their points of convergence and the research protocols for invertebrate marine creatures. This first round of observation, which would have been impossible without the curiosity of the research directors and their openness to possible friction with other disciplines, raised their confidence in IK's approach and demonstrated her understanding of the time and resources issues in a long-term collaboration. It also highlighted the potential contribution for the researchers of her observation outside the canons of science, and the opportunity to gain complementary knowledge by introducing a shift in perspective at the core of expertise. The relevance of this new residency project was thus confirmed, and the artist has been working on it since the beginning of 2020.

In science as in art, knowledge comes from practice

Familiar with these hybrid territories, IK has been driven for years by the conviction that science and art

share a common stake in knowledge based on practice. Since 2005, she has conducted numerous research residencies in collaboration with natural history museums, geological collections (London, Amsterdam), natural parks (Hawaii) or laboratories such as the Smithsonian Tropical Research Institute in Panama or the Manu Learning Center in the Peruvian forest, observing their field work before initiating her own subject of study and representation protocol. Of Argentinean origin, based in Amsterdam, she explores the world's exceptional ecosystems seeking to understand the mechanisms of the living world. Each new site represents an opportunity for the artist to immerse herself. First of all, from a sensory point of view: she senses the landscape, experiences its scale, its movements, or the cycle of metamorphosis of living beings; from a visual angle, of course; and finally from an intellectual point of view (working with the scientific teams on site to discover the recording tools, to understand the life of these ecosystems or creatures and their role on a large scale). These phases of observation result in graceful drawings or paintings, bordering on the abstract, whose fragmentary patterns evoke samples of landscape or manifestations of the behaviour and life instincts of the species observed. This work "on patterns" and the practice of observing "from nature" refers to the explorations of naturalists in the 18th and 19th centuries who, like Alexander Von Humboldt or Charles Darwin, during their expeditions around the world, accumulated a number of observations on fauna, flora, species and geography, brought back herbariums and illustrated plates testifying to the wider world they were exploring. This genealogy of the artist's practice, based on the history of science and with drawing as a tool of knowledge, found an immediate echo during our visit to the Observatory's incredible documentation centre with, in particular, the discovery of the works and plates of biologist and philosopher Ernst Haeckel that document marine biology.

In 2016, IK embarked on research based on the colour of natural water, in dialogue with the Royal Netherlands Institute for Sea Research (NIOZ). This project marked her first encounter with marine micro-organisms, in the form of plankton on this occasion. Having explored glaciers, ice floes and tropical forests, the marine universe and the question of scale between this ecosystem and the micro-organisms it shelters, offered the artist a promise of new creative processes.

Meet our cousins *Nematostella* and *Botryllus schlosserei*

The Nice and Villefranche laboratories then opened the door for her to work on a subject seldom treated by artists, that of tiny marine invertebrates of the cnidarian family in Eric Röttinger's laboratory (corals, sea anemones, jellyfish) and ascidians in Stefano Tiozzo's laboratory. IK chose to study *Nematostella* and *Botryllae*, which form colonies of clones with floral forms. The research focus of the two laboratories is the regenerative capacity of these two creatures and the study of the factors of their longevity, with prospects for medical applications in the future. "They are our cousins," Stefano Tiozzo tells me with a smile as he introduces me to several colonies of *Botryllus*, which bloom between two glass plates in the laboratory. "It's one of the organisms closest to vertebrates," he says. IK installed me in the space provided for her and showed me several colonies under the microscope while explaining the precise protocols she has to follow in order to observe them without stressing them or causing them pain. We return to the harbour, where she shows me some *Botryllus* samples and explains: "I like the ritual. Would each plate have a different colour? How many variations might exist? Would I need to look at all of them one by one?" She goes on to describe their growth phases, their colour changes and properties. For several weeks now, she has been taking part in professional meetings with scientists, exchanging ideas with them, questioning, observing, building up her knowledge, and trying to place herself from the point of view of her subject of study. Her method: "look, take notes, think, draw". The act of drawing is part of the

process of understanding, but it only comes after familiarising herself with the creature's characteristics. The choice of technique is closely related to what she perceives not only intellectually but also intuitively. The first watercolour tests, sublime, ethereal, express the diaphanous nature, transparency and lightness of these marine organisms. The colour tests she shows me reveal the subtle evolutions of their hues according to the stages of their existence. Quickly, however, she switches to using a pencil, which is faster and more capable of expressing the rapid cycles of metamorphosis of these creatures. The challenge posed, up to now, is how – in her words – to “perform” the drawing, to accompany and translate this process of evolution and its successive states. The artist's raw notes, consulted after the visit, trace a progressive empathy with *Nematostella*:

“12 February. New words, an anatomy I don't understand, the logical hypothesis that I think I understand more than I probably do. I'm welcome to the lab, and with the best intentions, they explain a million things to me, I try to keep up, I try to relax, like the little organisms. I observe the breathing of the organisms; I try to get into their rhythm, and even breathe together. (...) My new subjects... very soft ones. Full of transparencies, soft pink, an orangey pink. Words seem too strong to describe them, they are so soft. If I were to draw them today, I would do it only with transparencies. 28 February. I am compelled by the softness of the organisms – the colours are soft, the movement too. There is nothing violent in them, neither the colour, nor the materiality, nor the movements. (...) The movement of the animals provokes a loose line – for which I have been searching for a long time.”

When we meet up with Eric and Stefano again, Irene explains: “I have a strong belief in drawing as a tool for understanding and gaining knowledge, a way to activate a particular type of thinking.” Asked in return about the implications of this artistic presence in their laboratories, both insist on the timeliness of the observations made by Irene because they go beyond the parameters of research. “Irene looks at and takes note of morphological details and colour evolutions that are not part of our protocol and from which we could learn lessons or behavioural traits that could offer new phenotypic markers.”, explains Stefano, while Eric adds: “Unfortunately, modern science often tries to focus on the complicated and technically fancy things rather than taking the time to observe the research models properly. Thus, having Irene in the lab, who uses an observation-based and unbiased approach to assess our research model and the biological question we're asking, might lead to very unexpected observations that we may have overseen.” Both also evoke their desire to make their field of research known beyond the scientific world and the opportunity that such links with the world of culture can represent.

Struck by their capacity to include heterogeneous fields and to accept a form of permeability with other ways of thinking, I understand that our two scientists are already accustomed to thinking out of the box, confronting their practice and their teams with the perspective of, for instance, philosophers or ethics specialists. It is a way of revitalizing the research process by introducing other patterns of thought. The online presentation of Stefano's laboratory should already have made that clear to me. It starts with a quote by John Steinbeck taken from a book based on an expedition to the Sea of Cortez with his friend Ed Ricketts, a marine biologist:

“There are colonies of pelagic tunicates² which have taken a shape like the finger of a glove. Each member of the colony is an individual animal, but the colony is another individual animal, not at all like the sum of its individuals... So a man of individualistic reason, if he must ask, ‘Which is the animal, the colony or the individual?’ must abandon his particular kind of reason and say, ‘Why, it's two animals and they aren't alike any more than the cells of my body are like me. I am much more than the sum of my cells, and, for all I know, they are much more than the division of me.’” John Steinbeck, *The Log from the*

Sea of Cortez, (1951)

Ricketts was motivated by an ecological vision according to which man is only one component of a great chain of living beings. A family, in short... an interrelation, above all, of living things from their tiniest components. All this resonates more than ever with our contemporary world caught in a web of interdependence...

The project that is being constructed between the artist and the scientists highlights crucial organisms in the chain of life and evolution and sheds light on this marine world, a true mirror of today's ecological and health issues.

Translation by Angela Kent

With the invaluable assistance of Irene Kopelman, Eric Röttinger, Stefano Tiozzo

Residency conducted at the Institute for Research on Cancer and Ageing in Nice (IRCAN) – Université Côte d'Azur, CNRS, INSERM; Villefranche-sur-mer Developmental Biology Laboratory (LBDV), The Villefranche-sur-Mer Marine Station, IMEV, Sorbonne University, CNRS.

And with the support of Université Côte d'Azur.

08-07-2020

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1. Set of physical and biological characteristics of an individual.
 2. Tunicates are marine organisms that share several original organizational traits; in particular, their bodies are usually surrounded by a thick covering, the tunic. They have deep affinities with vertebrates.



Irene Kopelman
Test Drawings Nematostella, Institut de Recherche sur le Cancer et le Vieillissement de Nice (IRCAN), 2020



Hélène Guenin

Investigation
France

Les natures vivantes d'Irene Kopelman

Entre l'artiste Irene Kopelman et les scientifiques de l'IMEV – Institut de la Mer de Villefranche (France) et de l'IRCAN (l'Institut de Recherche sur le Cancer et le Vieillissement de Nice), se construit un projet qui met en exergue des organismes capitaux dans la chaîne de la vie et de l'évolution, apportant un éclairage précieux sur ce monde marin, véritable miroir des enjeux écologiques et de santé actuels.

Février. Le vent souffle à Villefranche-sur-Mer. Les mas des bateaux s'entrechoquent dans la rade qui se déploie au pied de l'Observatoire océanologique. J'ai rendez-vous avec l'artiste Irene Kopelman, figure familière des lieux depuis un mois. Je vais découvrir l'un des laboratoires avec lesquels elle collabore et rencontrer ses interlocuteurs. Depuis sa première venue à Nice, fin 2017, pour la préparation de son exposition personnelle au MAMAC, nous envisagions d'inscrire sa recherche dans ce territoire fertile d'études marines et dans la singularité de cet écosystème méditerranéen. La rencontre avec Stefano Tiozzo, directeur de recherche au Laboratoire de Biologie du Développement de Villefranche-sur-Mer (LBDV) puis Eric Röttinger, directeur de recherche à l'Institut de Recherche sur le Cancer et le Vieillissement de Nice (IRCAN) et le soutien de l'Université Côte d'Azur ont donné une tournure décisive et rendue possible cette aventure à la croisée entre recherche scientifique et expérimentation artistique.

Une première immersion en laboratoire, à l'hiver 2019, avait permis à l'artiste de se familiariser avec les sujets d'études respectifs des deux équipes, leurs points de convergence et les protocoles de recherche autour de créatures marines invertébrées. Ce premier tour d'observation, impossible sans la curiosité des directeurs de recherche et leur ouverture aux possibles frictions avec d'autres disciplines, a conforté leur confiance dans la démarche d'IK et rendue manifeste sa compréhension des enjeux de temps et de ressources qu'impliquerait une collaboration sur le long terme. Elle a également mis en évidence aux yeux des chercheurs le potentiel apport de son observation hors des canons, les opportunités d'acquérir des connaissances complémentaires en introduisant un regard décentré au cœur de l'expertise, confirmant ainsi la pertinence de ce nouveau projet de résidence que l'artiste réalise depuis le début de l'année 2020.

En science comme en art, la connaissance vient de la pratique

Familière de ces territoires hybrides, IK est animée depuis des années par la conviction que la science et l'art ont pour enjeu commun une connaissance fondée sur la pratique. Depuis 2005, elle a mené de

nombreuses résidences de recherche en collaboration avec des muséums d'histoire naturelle, des collections géologiques (Londres, Amsterdam), des parcs naturels (Hawaii) ou des laboratoires tels que le Smithsonian Tropical Research Institute au Panama ou le Manu Learning Center dans la forêt péruvienne, observant leurs travaux de terrain avant d'initier son propre sujet d'étude et protocole de représentation. D'origine argentine, basée à Amsterdam, elle explore des écosystèmes exceptionnels du globe en quête de compréhension des mécanismes du monde vivant. Chaque nouveau site représente pour l'artiste l'opportunité d'une immersion. Sensible tout d'abord : elle ressent le paysage, vit son échelle, ses mouvements, ou le cycle de métamorphose des êtres vivants ; visuelle bien sûr ; intellectuelle enfin (découvrir avec les équipes scientifiques sur place les outils d'enregistrement, comprendre la vie propre de ces écosystèmes ou créatures et leur rôle à une grande échelle). De ces phases d'observation, naissent de gracieuses dessins ou peintures, à la limite de l'abstraction, dont les motifs parcellaires évoquent autant d'échantillons d'un paysage ou manifestations du comportement et des impulsions de vie des espèces observées. Ce travail « sur le motif » et cette pratique de relevés « d'après nature » renvoient aux explorations des naturalistes aux 18^{ème} et 19^{ème} siècles qui tels Alexander Von Humboldt ou Charles Darwin, ont accumulé, au cours d'expéditions à travers le monde, nombre d'observations sur la faune, la flore, les espèces et la géographie, rapporté herbiers, planches illustrées témoignant de ce monde élargi qu'ils arpentaient. Cette généalogie de la pratique de l'artiste, fondée sur l'histoire de la science et du dessin comme outil de connaissance, trouva d'ailleurs un écho immédiat lors de notre visite dans l'incroyable centre de documentation de l'Observatoire avec, en particulier, la découverte des ouvrages et planches du biologiste et philosophe Ernst Haeckel documentant la biologie marine.

En 2016, IK initie une recherche fondée sur la couleur de l'eau naturelle en dialogue avec le Royal Netherlands Institute for Sea Research (NIOZ). Ce projet marque une première rencontre avec les micro-organismes marins – à l'époque le plancton. Après l'exploration des glaciers, banquises, forêts tropicales, voici que l'univers marin et l'échelle entre cet écosystème et les micro-organismes qu'il abrite, offre à l'artiste la promesse de nouveaux processus créatifs.

À la rencontre de nos cousins Nematostella et Botrylle étoilé

Les laboratoires de Nice et Villefranche lui ouvrent désormais la voie d'un sujet très peu traité par les artistes, celui de minuscules invertébrés marins de la famille des cnidaires pour le laboratoire d'Eric Röttinger (coraux, anémones de mer, méduses) et ascidies pour celui de Stefano Tiozzo. IK choisit respectivement d'étudier le Nematostella et le Botrylle étoilé qui forme des colonies de clones aux formes florales. Le point de convergence de recherche des deux laboratoires est la capacité de régénération dont témoignent ces deux créatures et l'étude des facteurs de leur longévité, avec des perspectives d'applications médicales à la clé. « Ce sont nos cousins » m'annonce Stefano Tiozzo avec un sourire alors qu'il me présente plusieurs colonies de Botrylles, s'épanouissant entre deux plaques de verre dans le laboratoire. « C'est l'un des organismes les plus proches des vertébrés » précise-t-il. IK m'installe dans l'espace qui lui a été ménagé et me fait découvrir plusieurs colonies au microscope tout en m'expliquant les protocoles précis qu'elle doit suivre pour les observer sans les stresser ni les mettre en souffrance. Nous retournons sur le port, où elle me montre quelques échantillons de Botrylles et m'explique : « J'aime le rituel. Chaque plaque aurait-elle une couleur différente ? Comment de variations pourraient bien exister ? Devrais-je les étudier toutes une à une ? ». Elle se lance alors dans la description de leurs phases de croissance, de leurs changements de couleurs, de leurs propriétés. Depuis plusieurs semaines, elle participe avec les scientifiques à des rencontres professionnelles, échange avec eux, questionne,

observe, se forge un savoir, tente de se placer du point de vue de son sujet d'étude. Sa méthode : « regarder, prendre des notes, réfléchir, dessiner ». L'acte du dessin participe du processus de compréhension mais n'intervient qu'après une familiarisation avec les caractéristiques de la créature. Le choix de la technique accompagne intimement ce qu'elle en perçoit d'un point intellectuel mais aussi de manière intuitive. Les premiers tests à l'aquarelle, sublimes, éthérés, expriment la nature diaphane, la transparence et légèreté de ces organismes marins. Les tests de couleurs qu'elle me montre révèlent les subtiles évolutions de leurs teintes selon les étapes de leur existence. Rapidement pourtant elle préfère le crayon, plus rapide, plus à même d'exprimer les cycles souvent rapides de métamorphose de ces créatures. Le défi posé, à ce jour, est comment – selon ses mots – « performer »¹ le dessin, pour accompagner et traduire ce processus d'évolution et ces états successifs. Les notes brutes de l'artiste, consultées après la visite retracent cette empathie progressive avec *Nematostella* :

“12 février. De nouveaux mots, une anatomie que je ne comprends pas, l'hypothèse logique que je comprends plus que ce que je fais probablement. Je suis la bienvenue dans un laboratoire, avec les meilleures intentions du monde, ils m'expliquent des tonnes de choses, j'essaie de m'accrocher, j'essaie de me détendre, comme les petits organismes. J'observe la respiration des organismes ; J'essaie de me mettre au diapason, même de respirer avec eux. (...) Mes nouveaux rivaux... très légers ceux-là. Pleins de transparences, rose tendre, un rose orangé. Tous les mots semblent trop forts pour les décrire, eux si doux. Si je devais les dessiner aujourd'hui, je le ferais tout en transparences. 28 février. Ce que j'aime, c'est la douceur de l'organisme, les couleurs sont douces, le mouvement aussi. Il n'y a rien de violent chez eux, que ce soit la couleur, la matérialité ou les mouvements. (...) Le mouvements de ces animaux provoque une ligne flottante – celle que je cherchais depuis longtemps.”

Lorsque nous retrouvons Eric et Stefano, Irene explique : “J'ai l'intime conviction que le dessin est un outil pour comprendre et atteindre une certaine connaissance, une façon d'activer une manière particulière de penser.” Interrogés en retour sur l'enjeu de cette présence artistique dans leurs laboratoires, tous deux insistent sur l'opportunité des observations menées par Irene car elles sortent des paramètres de recherches. « Irene regarde et prend note de détails morphologiques et d'évolutions de couleurs qui ne font pas partie de notre protocole et dont nous pourrions tirer des enseignements ou encore de traits de comportement qui pourraient offrir de nouveaux marqueurs phénotypiques² » explique Stefano, tandis qu'Eric renchérit : “Malheureusement, la science moderne s'efforce souvent de faire le point sur les choses compliquées et techniquement sophistiquées plutôt que de prendre le temps de s'intéresser correctement aux modèles de recherche. De ce fait, avoir Irene au labo, qui part d'une approche objective, fondée sur l'observation, pour analyser notre modèle de recherche et la question biologique que nous posons, pourrait nous conduire à des observations totalement inattendues, que nous aurions pu négliger.”

Frappée par leur capacité à inclure des champs hétérogènes et à accepter une forme de porosité avec d'autres modes de pensée, je comprends que nos deux scientifiques sont déjà habitués à penser “out of the box”, et à confronter leur pratique et leurs équipes à la perspective, notamment, de philosophes ou de spécialistes de l'éthique. Une façon de redynamiser le processus de recherche par l'introduction d'autres mécanismes de pensées.

La présentation en ligne du laboratoire de Stefano aurait dû m'éclairer à cet égard. Elle est introduite par une citation de John Steinbeck issue d'un ouvrage publié à partir d'une expédition en mer de Cortez

avec son ami Ed Ricketts, biologiste marin :

“Il existe des colonies de tuniciers ³ en haute mer qui se sont formées comme le doigt d’un gant. Chaque membre de la colonie est un animal individuel, mais la colonie elle-même constitue un autre animal propre, et n’apparaît en aucune manière comme la somme de ses individus. Donc, un homme au raisonnement individualiste qui demanderait “Quel est l’animal, la colonie ou l’individu ?” doit abandonner cette façon de penser et dire “Pourquoi, ce sont deux animaux et ils sont aussi dissemblables que les cellules de mon corps le sont de moi. Je suis bien plus que la somme de mes cellules et, pour autant que je sache, elles sont bien plus que la simple division de moi-même.” John Steinbeck, *The log from the Sea of Cortez*, (1951)

Ricketts était animé par une vision écologique selon laquelle l’homme n’est qu’une composante d’une grande chaîne d’êtres vivants. Une famille en somme... Une interrelation surtout du vivant depuis ses plus minuscules composantes. Tout cela résonne plus que jamais avec notre monde contemporain pris dans un entrelacs d’interdépendances...

Le projet qui se construit entre l’artiste et les scientifiques met en exergue des organismes capitaux dans la chaîne de la vie et de l’évolution et apporte un éclairage sur ce monde marin, véritable miroir des enjeux écologiques et de santé actuels.

Avec le précieux concours d’Irene Kopelman, Eric Röttinger, Stefano Tiozzo

Résidence menée au sein de l’Institut de Recherche sur le Cancer et le Vieillissement de Nice (IRCAN) – Université Côte d’Azur, CNRS, INSERM ; du Laboratoire de Biologie du Développement de Villefranche-sur-Mer (LBDV), de l’Institut de la Mer de Villefranche-sur-Mer, IMEV, Sorbonne Université, CNRS. Et avec le soutien de l’Université Côte d’Azur.

08-07-2020

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Les artistes refont le monde

<https://www.switchonpaper.com>

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1. Il ne s’agit pas pour Irene Kopelman de reproduire ou représenter mais de trouver une forme et technique spécifique à son dessin pour arriver à transcrire la vitesse de croissance et les phases de métamorphose de l’organisme observé.
 2. Ensemble des caractères physiques et biologiques d’un individu.
 3. Les Tuniciers sont des organismes marins qui ont en commun plusieurs traits d’organisation originaux ; en particulier, leur corps est généralement entouré par un revêtement épais, la tunique. Ils présentent des affinités profondes avec les vertébrés.



Irene Kopelman
Test Drawings Nematostella, Institut de Recherche sur le Cancer et le Vieillissement de Nice (IRCAN), 2020



updated: January 2021

SANTIAGO DE PAOLI

Born in 1978 in Buenos Aires, Argentina. Lives and works in London, United Kingdom

BIOGRAPHY

SOLO EXHIBITIONS (SELECTION)

2021	A leaf in the wind, Galerie Jocelyn Wolff, Romainville, France
2019-2020	Bebê Rasteja, Mendes Wood, Sao Paulo, Brazil
2018	peintures et Hotline , Galerie Jocelyn Wolff, Paris, France
2016	Entre nosotros y el objeto, Móvil, Buenos Aires, Argentina
2015	Pescado y Papas, Wireless Ridge, Stanley, Falkland Islands
2014	Mendoza, Mendoza 2321, Buenos Aires, Argentina
2012	Tercer Tiempo, Mendoza 2321, Buenos Aires, Argentina Despertar del Sueño de las Pinturas Horribles, Galería Mite, Buenos Aires, Argentina
2007	The New Society, Swan Coach House Gallery, Atlanta, USA
2004	This container isn't big enough. (2004 Whitney Biennial w/ Harrell Fletcher), New York, USA

GROUP EXHIBITIONS (SELECTION)

2019	Coffe Shop - Wine Bar, Galerie Martin Janda, Vienna , Austria Una historia de la imaginación en la Argentina, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina The Magnetic Fields, Gio' Marconi, Milan, Italy Nightfall, Mendes Wood DM, Brussels, Belgium
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- 2018 Hopscotch, Art Basel Cities, Buenos Aires, Argentina
 Nouveau museum national de Monaco, Villa Paloma, Monaco
 Because the Night, Musée d'art contemporain de la Haute-Vienne - Château de
 Rochechouart, France
- 2017 Mostro VII, La fábrica, Buenos Aires, Argentina
 Saber sin Mi, Tabacalera Promoción del Arte, Madrid, Spain
 Symbolism, Cooper Cole Gallery, Toronto, Canada
 Ceramicas sin ceramistas, Galería Ruby, Buenos Aires, Argentina
 José Antonio Suárez Londoño and Santiago de Paoli, Lulu Gallery, Mexico City, Mexico
- 2016 Planeta Salvaje, MCHG, Buenos Aires, Argentina
- 2015 Omnidireccional, Centro Cultural Recoleta, Buenos Aires, Argentina
 Vergel, MCHG, Buenos Aires, Argentina
- 2014 Gruppalli - De Paoli, Realismo Argentino. Espacio Kamm, Buenos Aires, Argentina
 Bellos Jueves, Museo Nacional de Bellas Artes, Buenos Aires, Argentina
- 2013 Uno solo y varios lobos, UDTT, Buenos Aires, Argentina
 Pinturas, Galería Mite, Buenos Aires, Argentina

BIBLIOGRAPHY

PRESS REVIEW (SELECTION)

- 2018 "Santiago de Paoli at Galerie Jocelyn Wolff", by Liliانا Davies, in Artforum,
 "Le désordre lumineux de Santiago de Paoli", by Judicaël Lavrador, in Libération,
 11/03/2018
- 2017 "Suárez Londoño and de Paoli". by Devon Van Houten Maldonado, In Flash Art, reviews,
 Nov. Dec. 2017
 "José Antonio Suárez Londoño and Santiago de Paoli at Lulu, Mexico City", in Mousse
 Magazine. Aug. 2017
 "José Antonio Suárez Londoño and Santiago de Paoli at Lulu, Mexico City", in
 curamagazine.com
- 2016 "Planeta salvaje": una muestra imperdible (y que despierta la imaginación) en Maria
 Casado Home", by Melissa Boratyn, in Malevamag.com
 "Entre nosotros y el objeto", by Jumena Ferreira, in revistaotraparte.com

landscape of Penang. In the British skinhead, Asian boys seem out of spatial specificity, free photographs that come who are differently at ed via public calls for issued in Switzerland, s images came together mate compendium of dins.

borate anime produc- dissident, developed in C and soundtracked Levi, also known as the ambitious adventure in tive acuity of Collins's astute, affectionate a much richer, more ough Eastern Europe on Friedrich Engels— Manchester, Engels's the multifaceted tale, ation in Manchester, n. A motionless, mute most to Phil Collins's Warehouse workers, schoolkid, a homeless t vividly memorable, al, animating subject.

—Declan Long

ition of oil paintings architectures in ersatz ed colorful composi- ferns, and fruit bowls e blunt artificiality of and conceives them on ed from the internet. paintings—even more and sleek surfaces of ng small brushes and an immaculately flat le pieces, her painted rtain precariousness ings sometimes seem low-res JPEG or GIF

worlds are rife with ne, and space. *Daisy* ng on view, presented nitecture and nature the composition, the oof of a stone temple. y appear to be visible s this illusion by con-

tinuing the shape of the palm's trunk and fronds across what appears to be the sky—a background painted in sunset shades of blue, pink, orange, and yellow. Though her paint application is utterly even, Bertrand depicts scenes that seem to have more than just three dimensions. Whether boxing in would-be exteriors with surprising corners and low ceilings or painting objects so that they appear solid in some areas and translucent in others, Bertrand consistently turns our understanding of materiality and perspective upside down and inside out. Her blatantly paradoxical representations of distance and materiality ensure that her virtual realms remain superficially delectable but intellectually impenetrable.

Whether intentionally or not, the inclusion of three large-scale digital prints in this exhibition underscored just how well Bertrand's paintings evoke the cyber sphere. While the prints featured the same motifs as those seen in her paintings, the overall aesthetic was quite different. Whereas the painted scenes appeared luminous, crisp, and enticing (even with their impossible distortions), the imagery in the digital prints, set behind glass in shadow box-style frames, was dim, distant, and sometimes pixelated and blurry. The imperfections give an interesting hint of texture and nebulous depth to the prints, but ultimately these digital works are less seductive and complex than Bertrand's painted oeuvre. Though her practice is intimately linked to digital tools and virtual reality, it is only through the work of the hand that she captures the conflicts that characterize our increasingly screen-mediated lives. Bertrand's paintings represent the freedom and claustrophobia associated with screens, the paradoxical sense of connectedness and alienation we feel when we use them, and the ways in which they've changed our understanding of reality.

—Mara Hoberman



Amélie Bertrand, *Daisy Temple*, 2018, oil on canvas, 86% x 70 1/4".

Santiago de Paoli

GALERIE JOCELYN WOLFF

If the first noun in "*Peintures et Hotline*" (the title of Santiago de Paoli's first solo exhibition in France) announced the paintings on view, the second referred to a binder of erotic drawings, undisplayed but available for viewing on request. The twenty-one oil paintings—variously on felt, wood, plaster, and ceramic—hung at different heights on the gallery's white Sheetrock and exposed-masonry perimeter, save for two, *Chaussettes à centre libre* (Free Center Socks), 2018, which was set leaning against a wall, partially propped up by a stained cork, and *Here you are*, 2018, which lay horizontally on a deep, sun-filled window-sill. The display casually evoked a landscape with various objects in it; one French newspaper review likened the installation to wet laundry hanging on a line. In any case, the Argentinean artist often seemed to treat his paintings more like sculptural objects in a specific place than like two-dimensional windows onto another. The works' small scale and the delicacy of Paoli's brushstrokes, especially on unstretched swaths of felt, conveyed a physical lightness.

Many of the pieces also pictured a landscape of some kind, or else a still life that was somehow comparable to one: objects arranged on a side table or the anamorphic terrain of the artist's palette. *Chaussette maigre* (Skinny Sock), 2018, and *Country sock*, 2017, depict open countryside, one casting it as brushy and wild, the other showing tightly manicured vegetation. Both works also featured the show's recurrent image of a knitted sock, often functioning as a corner frame to a landscape vista. Works such as *Hora sola* (Single Hour), *Early moons*, *Luz con flor* (Light with Flower), and *Cuadro con luz interior* (Picture with Interior Light), all 2017, established a material link to the natural world. Paoli had built up their surfaces' rich sculptural textures by layering organic matter—dried mushroom and dried dandelion, for example—or by burning wax candles close to the canvases to create dark veins of carbon.

But it is not necessarily into the materiality of the natural landscape that de Paoli's work expands. As motifs (such as the socks) repeat across

the works like the flickering of memories in deep REM sleep, the paintings conjure an erotic, uncanny dreamscape. Many of the objects that Paoli paints share a formal echo. The curve of the painted eggshells in works such as *Interior light* and *City moons*, both 2018, recurs variously in crescent moons, knee socks, and the cartoonish bulges of naked rear ends. Although the sketchbook, *Hotline*, 2008–2009, is full of them, cross sections of the nude body were present in only two paintings, *Here you are*, and *Tiempo libre* (Free Time), both 2018. Still, the sense of intense corporeal intimacy was present in works throughout the show, whether or not the human form was pictured. The bruised skin of the banana in *Palette*, 2018, for example, loomed like a battered appendage over a rendering of globs of paint on a porcelain plate. In *Country sock*, the tiny crescent moons painted at the tip of the sock suggested a row of toenail clippings. Woolly stockings implied the bare skin they cover. Elsewhere, Paoli evoked the nose—via thin lines of powder awaiting a rapid inhale: The innocent-sounding title of *Luz con flor*

Santiago de Paoli, *Luz con flor* (Light with Flower), 2017, oil and dandelion on wood, 11 3/4 x 7 1/4".

slyly ignored the fourteen lumpy slashes of white paint that suggested lines of cocaine prepared on a table. Like a memento mori forcing the proximity of pleasure and death, this detail brought the everyday up against a vast unknown. Reveling in the slow viscosity of oil paint, Paoli invoked a painterly surreality.

—Lillian Davies

DÜSSELDORF

Natalie Häusler

KIT – KUNST IM TUNNEL

Natalie Häusler is a poet as well as a visual artist and typically designs environments in which objects and language organically flow into each other. In this exhibition, titled "Honey," she created a complex scenario incorporating disparate forms of presentation, linked through open dramaturgical interconnections and peppered with literary, aesthetic, and sociopolitical references. Every attempt to come to grips with the ensemble as a whole led the viewer to further avenues of inquiry and generated ever broader chains of association.

The dense polyphony that en the specific setting of KIT – Kunst tunnel-building project, it is a slopes gently downward and ha through a sunny café on the b suddenly in another world. Ins the thirteenth-century *Roma* Häusler reinterpreted the space tion of the *hortus conclusus* on dis suffused by themes of love

At once prelude and exposi (*Mountain*), 2018, a hexagonal honeycomb cell) featuring a m lava mountain and aquatic plan raised this scene to eye level, images that depict the organic w there, *WALL 1*, 2018—a trans printed on it—led into the cent were twenty-six unique silk-sc title is a quotation from the Ro and fair / enclosed with battle many a figure / and inscription featured fish-scale patterns on a lattice windows on the bare o phrase—SEXUAL SELECTION, C COLORATION—taken from a di literalizing the idea of these a onto the environment.

In the center of the show w 2018, a nearly forty-foot-long The water theme, already ann was here realized in the form which Häusler connected the e nature *Lebensreform* moveme rewritten so as to give its pro tiles decorated with letters of basin and spelled out the tex was also available on headp spans an enormously broad sp and again textuality proves to created new links, enabling l content of the fabric of reality





EXHIBITIONS

José Antonio Suárez Londoño and Santiago de Paoli at Lulu, Mexico City

Share

1 2 3 4 5 6 7 8

Lulu is proud to present a two-person exhibition of two South American artists: the Medellín-based, Colombian José Antonio Suárez Londoño, who will present a selection of framed etchings and the Buenos Aires-based, Argentine Santiago de Paoli, who will present a selection of new paintings.

Known for his entrancing, meticulous, small-scale drawings, José Antonio Suárez Londoño also makes postcard-sized etchings. The imagery found therein includes everything from flora and fauna to two-headed human beings to geometrical configurations to a Robert Walser-sized script itself as well as references to literature and music. At times reminiscent of classical, scientific illustrations, it can also bring to mind Leonardo de Vinci's notebooks in addition to other, more elusive arcana. Timeless, bewitching, and strange, these works testify to the rigorous cultivation of a highly distilled, idiosyncratic graphic language whose intimate scale merits and richly rewards close viewing.

Although markedly simpler, the paintings of Santiago de Paoli are no less weird. Working on unusual supports, which include felt, slates of wood, and knitted wool, de Paoli's most recent body of work alternates between, and sometimes conflates, the depiction of lunar crescents and non-gendered human posteriors (yes, asses and moons). Reductive to the point of seeming naïve, his densely layered paintings are fashioned with a dark and loamy palette, offset by luminous peaches and violets, pale blues and milky whites, which brings to mind the Sienna-inflected hues of central Italy. The stark linear quality of his imagery is not without a touch of European surrealism, while the tendency toward unconventional supports evokes the ad hoc ingenuity of the outsider artist.

In both cases, each artist combines a refreshingly personal approach to subject matter with a strikingly refined sense of craft. What they make is at once the byproduct of and continuous with the elaboration of their own unique pictorial universes and ways of perceiving the world.



(<http://www.miart.it/>)

at Lulu, Mexico City (<http://www.luludf.com>)

until 16 September 2017

Country Sock, 2017.
PHOTO F. DOURY

Le désordre lumineux de Santiago de Paoli

La galerie Jocelyn Wolff présente les flottements chromatiques du jeune Argentin qui fait perdre la tête à sa peinture.



L'expo de peintures qu'accroche Santiago de Paoli suit la courbe irrégulière d'un fil à sécher le linge qui ploierait sous la charge des vêtements mouillés qui y sont épinglés. Certains tableaux, perchés en haut des murs de la galerie Jocelyn Wolff, se regardent le nez en l'air, tandis que d'autres reposent au sol, parfois de guingois sur des billes de céramique. Ces variations d'altitude disent déjà comme l'artiste argentin, né en 1978, fait traverser des trous d'air à sa

peinture. Il la secoue de haut en bas pour lui faire perdre la tête. Dans ce qui, si tout était en ordre, s'apparenterait à des natures mortes, il répète les mêmes motifs : des croissants de lune, des bougies, des bougeoirs, des lampes avec leur vaste abat-jour et des paires de chaussettes qui, comme le reste, prennent leurs aises, toute la place en venant lécher les bords du cadre du tableau. Ce qui donne bizarrement l'impression que tout est un peu à l'étroit et se pousse du

coude pour figurer au premier plan. D'autant que le trait est hâtif et les couleurs pas nettes : le pinceau a préféré esquisser des contours vagues et colorier à la va-vite en alternant zones claires et zones foncées. Ces flottements chromatiques sont imputables au choix du support, des panneaux de feutre qui, moins stables et uniformes que la toile, sont aussi un peu plus rugueux, poilus et échevelés. D'ailleurs, ils ne semblent pas tendus sur châssis, et s'ils flottent, plissent et se gondolent,

c'est encore parce que viennent parfois se poser à leur surface quelques objets en céramique, voire une vraie bougie en cire, dont la mèche noircie a feint de laisser des traces de suie derrière elle. Toutes ces peintures, qui soufflent le chaud (les bougies, les chaussettes) et le froid (la lune, des étoiles de mer), cumulant dans le même espace des objets d'intérieur et d'autres de plein air, réunissant le jour et la nuit, cherchent finalement la lumière. Cette quête bordélique qui croise sur son

chemin des chaussettes qui traînent est menée sans inquiétude, mais aussi en désespoir de cause : trop de sources lumineuses se télescopent pour ne pas finalement s'annuler. Une des œuvres, intitulée *Here You Are*, paraît se réjouir d'avoir trouvé – la voie, la lumière, la manière de faire, le sujet, l'excitation... C'est un bloc de plâtre, posé à plat, peint à la gouache, couleur chair et abricot, creusé du dessin d'une paire de fesses rebondies qu'une main s'ap-

prête à caresser (ou à fesser). Ce derrière, bien ferme (contrairement à tous les autres motifs de l'expo, mais pas moins saugrenu), tend une perche : la peinture de Santiago de Paoli est une peinture qui sautille entre le haut et là-bas. Qui rebondit.

JUDICAËL LAVRADOR

**SANTIAGO DE PAOLI
PEINTURES
ET HOTLINE**

Galerie Jocelyn Wolff,
78, rue Julien-Lacroix, 75020.
Jusqu'au 14 octobre.
Rens. : www.galeriewolff.com

Franklin Williams

Parker / Los Angeles

From Funk art to Nut art to Pattern and Decoration, Petaluma-based artist Franklin Williams has been associated with a wide range of postwar artistic movements that will likely be unfamiliar to contemporary art audiences outside of Northern California, where many of these provincial categories were born. While Williams was included in the eponymous “Funk” show at UC Berkeley Art Museum in 1967, his practice does not quite align with the irony, excess and abject humor of Funk, as his first Los Angeles solo exhibition shows us. Dating from 1963 to 1972, the mixed-media drawings, sculptures and paintings on view display a formal precision and attention to materials that reveal the artist’s deep ties to craft and a more buoyant, almost camp, sensuality. The bold planes and lines of Williams’s works, whether sculptural or wall-mounted, are often stitched together or formed with beads, sequins, yarn and other tactile embellishments that erupt from the surface. These are things that want to be touched.

The earliest sculptures in the exhibition display a more subdued palette, demonstrating the foundational role of quotidian materials and corporeal motifs in Williams’s body of work. Two sculptures from 1964 stand out: *A Thing* is comprised of an iridescent tuber punctuated with red polyps and short, curly hair; the second, an untitled work, involves a cockish, braided appendage bursting out of a decorative box covered in a dirty nylon stocking and stitches — Lee Bontecou meets Joann’s Fabrics.

Yet the artist’s phallic forms are most resonant when rendered in ambiguous amalgamations. For instance, an untitled painting from 1967 features a grid of crochet thread atop an otherwise flattened scene of biomorphic shapes and frenzied marks, evoking both male and female reproductive organs and microscopic protozoa, all without figure-ground distinctions. While one could approach this orgiastic style as a kind of postmodern pastiche, Williams’s nuanced politics can be found in a formal paradigm that persistently complicates binary approaches to difference.

by Olivian Cha

Elaine Cameron-Weir

Hannah Hoffman / Los Angeles

Part mad scientist’s laboratory, part medieval S&M dungeon, Elaine Cameron-Weir’s otherworldly sculptures conjure the macabre with gaiety and wit. Costumes, props and background décor converge to form a mise-en-scène fit for Frankenstein and his freakiest cronies. Amid this phantasmagoric evocation of disparate worlds, one wonders: *Whose funhouse is this, anyway?* Cue the steampunks, furries and Renaissance fair reenactors.

Cameron-Weir presents a vision of the future punctuated by the paraphernalia of the past: scraps of leather curl around bits of wire, intricately bound to clunky pewter casts. The sculpture *dressing for altitude* (2017) is a chainmail-bedecked scarecrow form, its outstretched arms recalling at once the Crucifixion and an indecisive mannequin mid-shrug. Belly button and nipples protrude from the figure’s cast breastplate, hinting at the shape of a body underneath the heavy protective shroud. Thick leather straps harnessed to this faceless body underscore a sense of menace.

This heavy robe and other accouterment of bygone eras are suspended from a system of chain pulleys anchored by white sandbags. Either the apocalypse is upon us or it’s just another storm, wildfire or hurricane. Wires and cords float throughout the show, jaunty flourishes shaped by tension and gravity. Mounted to the wall, *aftermath, when the restraints bound them to their will* (2017) suggests a window — ruched silk curtain, dangling cord and frilly leather behind stainless-steel bars. The gathered ruffle and drooping pleats resemble organic overgrowth, a counter to the prison-cell geometry of the bars.

The artist delves into scent in *Who are what looks out from behind you are is the thing that names what transforms...* (2017), pumping musky traces of labdanum into the gallery using a laboratory heating mantle, the sticky resin rendered a subtly palpable perfume. In Weir’s outlandish workshop, all manner of texture, silhouette and substance are subject to her delightfully inquisitive mode of scrutiny.

by Simone Krug

Suárez Londoño and de Paoli

Lulu / Mexico City

José Antonio Suárez Londoño and Santiago de Paoli’s two-person show at Lulu is an unlikely marriage between two *minor* Latin American artists, sanctified within this inconspicuous project space in Mexico City. Modest but labyrinthine postcard-sized etchings by the Columbian cult artist Suárez Londoño are contrasted by the Argentinian de Paoli’s perplexing obsession with the derriere in oil paintings on felt and other unusual supports. At Lulu, *minor* isn’t less than canonized but is characteristically generative rather than illustrative, according to curator and cofounder Chris Sharp.

The paintings by de Paoli (all new from 2017) are beasts that escape any readymade classification or description. Two paintings exemplify the absolute oddity of the artist’s repetitive subjects: in *Mirá esta pintura* (Look at this Painting) two unidentified brown bodies, their impossibly round asses dominating the picture plane, seem to be in conversation. One figure grasps a tiny sub-composition between a spindly index finger and thumb. The painting-within-a-painting, *Luna sola* (Moon Alone), hangs in the gallery just to the right and bellow *Mirá esta pintura*, creating a surreal sensation of displacement. These are charming little monsters full of sex and angst.

“Mientras tanto” (meanwhile) reads one of Suárez’s prints, *Untitled #224* (2005), with the image of a girl lifting her skirt to reveal bare nakedness and a burning chapel. The ambiguous phrase is repeated in several of the etchings, which create a seemingly pagan or primitive mythology between the human and natural world. The words first appear in *Untitled #193* (2000), which marks a separation of elements and the introduction of text in compositions that read like concrete poetry stanzas, as opposed to the earliest etching from 1992 — although the progression in time through more than twenty years also shows unwavering consistency. Still, nothing is easily extracted from the details of Suárez’s tiny world.

Mystical weirdness echoes through both Lulu’s programming and the origins of these two idiosyncratic South American artists.

by Devon Van Houten Maldonado



From top, clockwise:
Santiago de Paoli
C.H. (2017)
Courtesy of the Artist and Lulu, Mexico City



Elaine Cameron-Weir
aftermath, when the restraints bound them to their will (2017)
Courtesy of the Artist and Hannah Hoffman, Los Angeles
Photography by Veli-Matti Hoikk

Franklin Williams
Three Blue Fingers (1969)
Courtesy of Parker Gallery, Los Angeles
© Franklin Williams

SALVO

<https://www.archiviosalvo.com/>

<https://normamangione.com/>

Salvo (Leonforte, Enna, 1947 – Turin, 2015)

Salvo (real name Salvatore Mangione) was born in Leonforte, in the province of Enna in 1947. In 1956 he and his family move from Catania to Turin, which will always remain his adoptive city.

In the early 1960s he begins painting and supports himself by selling low-priced portraits, landscapes and copies of Rembrandt and Van Gogh. In 1963 he participates in the 121st Esposizione della Società Promotrice delle Belle Arti with a drawing after Leonardo.

1968-1972

Between September and December 1968, the artist is in Paris, swept off his feet by the cultural climate of the student protests. After returning to Turin, he begins spending time with the artists involved in the Arte Povera movement, whose point of reference is the gallery owned by Gian Enzo Sperone. He meets Boetti, they become friends and share a studio until 1971. He also meets Mario and Marisa Merz, Paolini, Penone, Pistoletto, Zorio, as well as the critics Renato Barilli, Germano Celant, and Achille Bonito Oliva.

In 1969 he gets involved with the American Conceptual artists Joseph Kosuth, Robert Barry, and Sol LeWitt. In the summer he embarks on his first long journey to Afghanistan, to be followed by others. He begins making works that already clearly show up the themes—the search for the Self, narcissistic self-satisfaction, the relationship with the past and with the history of culture—that will become an essential part of his later research. These include the photograph *Autoritratto come Raffaello* and the 12 *autoritratti* series where he mounts his own face on images taken from newspapers, shown at the Sperone Gallery in 1970 for his first solo show.

In parallel with his photographic works, Salvo makes marble panels on which he carves words or sentences, such as *Idiota. Respirare il padre, lo sono il migliore*. Although the works are developed within the context of the Arte Povera movement, their monumental and archaizing connotations reveal their unique nature and foreshadow the artist's future research.

Salvo è vivo is made in 1970, and it is now exhibited at the Australian National Gallery in Canberra and at the Neues Museum in Weimar. The following year he makes *40 nomi*, a list of illustrious names that go from Aristotle to Salvo. He continues to work on his series of marble plaques throughout 1972, with inscriptions from a variety of sources, such as an Assyrian text in *Il lamento di Assurbanipal* or one of Aesop's fables for *La tartaruga e l'aquila*.

In 1971 he begins making *Tricolore*, surfaces on which he writes "Salvo" in red, white, and green or in neon lettering, as well as copies of novels he personally transcribes where he uses the same process of substituting self-portraits by inserting his name in lieu of that of the main character, a case in point is *Salvo nel paese delle meraviglie* (after Carroll) and *L'isola del tesoro* (after Stevenson).

Over the course of the year he meets Cristina, his lifetime partner. Robert Barry introduces him to Paul Maenz. Thus begins Salvo's long friendship and work relationship with the German art dealer, who has a solo show of the artist's work in his Cologne gallery in June, preceded by the artist's Paris debut at the Galerie Yvon Lambert in March.

In June 1972 he meets John Weber, and his last exhibition of Conceptual works is planned to be held in the New York gallery the following January. That same year Salvo takes part in Documenta 5 in Kassel.

1973-1979

Salvo makes a crucial decision in 1973 when he goes back to painting, which he will never again abandon. A return to traditional techniques had already been visible in several *Autoritratti benedicienti* drawn between 1968 and 1969. With the intention of revisiting art history Salvo proceeds to make his works known as *d'après*. Citing an old master painting does not necessarily mean copying it *tout court*, but rather doing it over in a simplified key, where the artist at times adds images of himself according to the process of the self-portrait.

These works, inspired by such great fifteenth-century masters as Cosmè Tura and Raphael, are shown in numerous exhibitions.

The following year "Projekt '74" opens in Cologne: Salvo asks that his works not be shown at the Kunsthalle, the seat of the exhibition, but in a room at the Wallraf-Richartz-Museum, where *San Martino e il povero*, dated to 1973 (now at the Galleria d'Arte Moderna in Turin), is placed next to the masterpieces of one painter for each century, for example, Simone Martini, Lucas Cranach the Elder, Rembrandt, and Cézanne.

Also in 1974 Salvo takes part in the group show "La ripetizione differente" curated by Renato Barilli and held at the Studio Marconi in Milan. In December he shows a single work, the *Trionfo di San Giorgio (da Carpaccio)*, over seven metres in size, at the Toselli Gallery; the work is also shown at the 1976 Venice Biennale.

He paints his first "Italie" and "Sicilie". These consist of clearly recognizable geographic maps bearing the names of famous philosophers, painters, writers followed by Salvo's own name, all of which are neatly marked on the surface.

In 1976 there is a change in his research. He develops a series of landscapes in which he uses bright colours to depict horsemen amidst architectural ruins and visions of classical columns, viewed at different times of the day or night.

He meets Giuliano Briganti and Luisa Laureati, and Luciano Pistoï, the art dealer with whom he will have a close relationship for many years.

In 1977 his daughter Norma is born, and for the first time ever a museum hosts a retrospective of his work. Curated by Zdenek Felix for the Museum Folkwang of Essen, this major exhibition then travels to the Kunstverein in Mannheim.

Also in 1977 he finishes his *Giganti fulminati da Giove*, one of the largest of his works made during his mythological period. He has several solo shows, including an exhibition on the "Capriccio" at the Stein Gallery in Turin, later mounted at both the Françoise Lambert and the Pero Gallery, in Milan, and the Massimo Minini in Brescia, and he also participates in several group shows, including one at the Galleria d'Arte Moderna in Bologna and another one at the Holly Solomon Gallery in New York.

1980-1999

Between late 1979 and 1980 Salvo paints a series of landscapes with country homes, churches, and monuments such as San Giovanni degli Eremiti in Palermo and the Tower of Pisa; appearing for the first time are trees inspired by Giotto and vegetation.

Between 1982 and 1983 he gains further acclaim in Europe. After the major retrospective organized by Massimo Minini at the Museum van Hedendaagse Kunst in Ghent, the following year his most significant works post-1973 are shown at the Kunstmuseum in Lucerne, and later at the Nouveau Musée di Villeurbanne, near Lyon.

It is the start of his relationship with the writers Giuseppe Pontiggia and Leonardo Sciascia, who will dedicate some of their writings to him.

In the summer of 1984 Maurizio Calvesi invites Salvo to "Arte allo specchio" at the 41st Venice Biennale: he shows six of his works, including *San Martino e il povero*, *Il bar*, made in 1981, and a painting from the cycle *Rovine* dated to 1984. Upon returning from a long trip to Greece, Yugoslavia, and Turkey, he paints *mishram*, the typical Muslim graves he had visited in Sarajevo. This theme, introduced by Franco Toselli, will be followed by *Ottomanie* (a neologism coined by Salvo), variants of the previous landscapes featuring minarets portrayed to reveal the essentiality of their architecture.

In 1986 the treatise *Della Pittura. Imitazione di Wittgenstein* is published, it consists of 238 short paragraphs in which Salvo gathers his thoughts on painting according to the method of the axiomatic proposition and the rhetorical question. The volume is published in Italian, English, German, and Spanish. He meets Daniele Pescali, who will be his main art dealer from 1987 to 1995.

In 1988 he holds two institutional exhibitions, at the Museum Boijmans Van Beuningen in Rotterdam, and at the Musée d'Art Contemporain in Nîmes.

He paints works inspired by the paintings of Pieter Jansz Saenredam, *Interni con funzioni straordinarie* are shown at the In Arco Gallery in Turin in 1991.

In 1992 Renato Barilli is the curator of the artist's solo show "Archeologie del futuro" hosted by the Galleria dello Scudo in Verona, the catalogue includes essays by Giuseppe Pontiggia, Paul Maenz, and Luigi Meneghelli.

In the 1990s Salvo makes several series of paintings devoted to some of the places he has visited, including Oman, Syria, the United Arab Emirates, Tibet, Nepal, Ethiopia, as well as much of Europe, in particular France, Germany, and Norway.

From 1995 onwards Salvo begins spending several months a year in the gulf of Policastro and the Po Valley, near Monviso, places that inspire many of his works.

In those years he meets and spends time with the writer Nico Orengo, for whom he illustrates the book *Cucina crudele* in 2003.

In 1998 he has a retrospective exhibition at Villa delle Rose, the seat of the Galleria d'Arte Moderna in Bologna, curated by Renato Barilli and Danilo Eccher.

2000-2015

In the 2000s other trips inspire the artist's painting, especially ones to China, Thailand, Egypt, and Iceland.

He has several solo shows, including ones at Zonca & Zonca in Milan, Raffaelli in Trento, and Mazzoleni in Turin, and in public spaces like Palazzina Azzurra in S. Benedetto del Tronto and Trevi Flash Art Museum (curator Luca Beatrice), and the Galleria d'Arte Moderna e Contemporanea in Bergamo, for a two-man show with Gabriele Basilico, curator Giacinto Di Pietrantonio.

During these years his painting embraces the subject of the lowlands, and he introduces a new perspective in his landscapes.

Turin, his adoptive city, devotes a major retrospective to his work at the Galleria d'Arte Moderna e Contemporanea, curator Pier Giovanni Castagnoli, in 2007.

Salvo spends a great deal of time in Costigliole d'Asti, located between the Langhe and Monferrato, whose hillside landscapes appear in his last works.

In 2013 he begins working with the Mehdi Choudakri Gallery in Berlin, where a solo show of his work is held in 2014.

That same year, in addition to painting his favourite subjects like landscapes and still lifes, he goes back to some of the subjects he had abandoned over three decades before, but in a new key, he makes a large-scale *Italia*, a *Sicilian* and a *Bar*, which he presents in March 2015 on the occasion of his solo show at the Mazzoli Gallery in Modena. He died on 12 September 2015 in Turin.

2015-2020

GALERIE JOCELYN WOLFF

In 2016 the Mehdi Choudakri gallery organized the exhibition *Salvo è vivo – an homage*, with works by Haris Epaminonda, Douglas Gordon & Morgan Tschiemmer, Jonathan Monk, Claudia & Julia Müller, Bernd Ribbeck, Francesco Vezzoli. In the same year the Archivio Salvo was founded in Turin, which organized an exhibition of works by Jonathan Monk dedicated to Salvo. In 2017 a double solo show of Salvo and Alighiero Boetti was organized at Masi in Lugano, curated by Bettina Della Casa, and the following year the exhibition *L'Almanach* at the Consortium in Dijon hosted a room of works by Salvo. Two more personal exhibitions follow: in 2019 at the Norma Mangione gallery, Turin and in 2020 at the Gladstone gallery, New York.

PUBLIC AND PRIVATE COLLECTIONS

Centro per l'arte contemporanea Luigi Pecci, Prato, Italy
Collezione Fondazione Cassa di Risparmio, Bologna, Italy
Collezione La Gaia, Busca, Cuneo, Italy
Collezione Maramotti, Reggio Emilia, Italy
Collezione Parlamento Europeo, Brussels, Belgium
FER Collection, Ulm, Germany
GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy
Klassik Stiftung Weimar, Weimar, Germany
MART Museo d'arte moderna e contemporanea di Trento e Rovereto, Rovereto, Italy
MAMbo Museo d'Arte Moderna di Bologna, Bologna, Italy
MoMA Museum of Modern Art, New York, NY, USA
Museo del Novecento, Milan, Italy
Museum Boijmans Van Beuningen, Rotterdam, The Netherlands
National Gallery of Australia, Canberra, Australia
Walker Art Center, Minneapolis, USA
Collezione Parlamento Europeo, Brussels, Belgium

ON THE RIVERBANK

LISA LICITRA PONTI

SALVO

"If the world were to make it to the year 5000 (I don't really expect it to), and if people were still painting—that is, if men continued to have houses with walls—they would smile at our problems regarding whether or not painting is dead. They'd say, But who did they think they were, the 'last' generation? It's like when you read about people in the year 1000 who believed it was the end of the world because there, where they lived, it was the year 1000—but in Arabia it was the year 600...."

It's lovely, listening to Salvo. Salvo, speaking, gives you many keys to his painting, and none opens the lock. One key is Ludwig Wittgenstein and his revisional mode of questioning, which prevents you from taking a step forward. A raised foot doesn't mean you're taking a step forward, it means you have a foot raised. I've never seen paintings as immobile as Salvo's.

Salvo paints for many hours a day. At home, in Turin. Some of his paintings are dedicated to Cristina, his wife. Some are as small as miniatures. He has discussions and many arguments with Norma, his nine-year-old daughter. He named her Norma. Norma, as in Vincenzo Bellini's *Norma*; Norma, as in norm. The rule. The game. The rule of the game. Salvo knows a lot about the rules of the game.

Among the critics, he likes those who describe his paintings in detail, those who look at them, more than those who distance themselves to judge them. In order to judge them fairly, they'd have to distance themselves not ten feet but some three hundred years.

Salvo is 39 years old. Looking back, he says, "In Turin, in 1968, we were always hanging out. [Gianenzo] Sperone, [Giovanni] Anselmo, [Gilberto] Zorio—I got to know them in the piazza. I was always

Salvo, *Tricolore (Three-colored)*, 1970, painted marble, ca. 15½ x 19½". Private collection.



Salvo, *San Giorgio e il drago*, after Cosmé Tura (Saint George and the dragon from Cosmé Tura), 1975, oil on board. Private collection.

together with Alighiero [Boetti]. He had lent me his studio.... Then, we spoke about work every day. And there was a reciprocal play of influences." In Turin, *arte povera* had been a favorable ground for Salvo, a ground from which he nearly immediately departed in another direction. In 1970, at age 22, he was already exhibiting his engraved *Lapidi* (Tablets), which in their turn introduced his first paintings, in 1973. Salvo's present work is the extension of work already done.

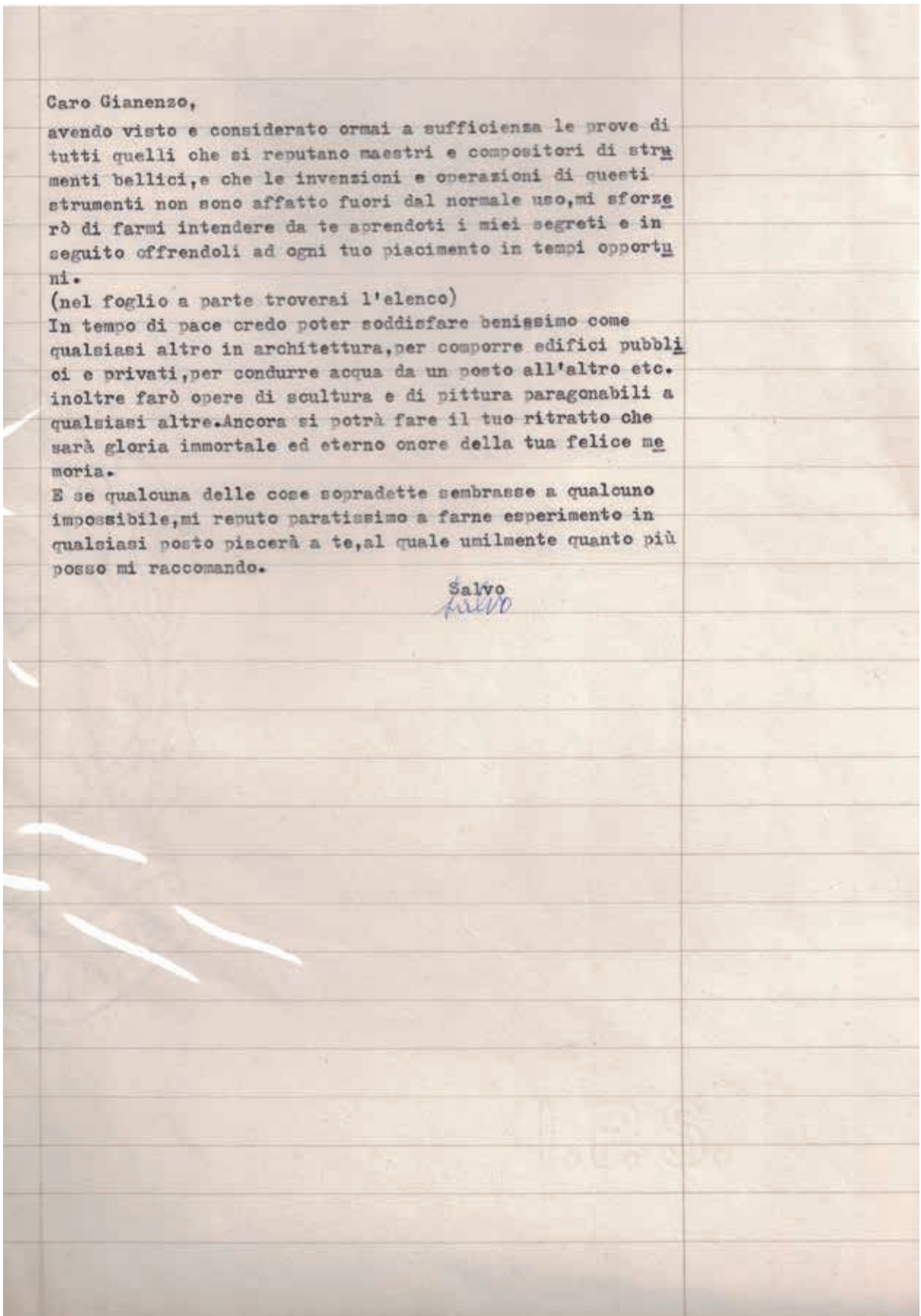
Salvo has light in his viewfinder. And he's a good shot. In Salvo's paintings light indicates the hour, the direction of the day, so that there is no danger of losing track of time. You know what time it is. There is an infusion of light in his paintings, a euphoria in its reiteration, as if a single painting would not suffice to express it fully. Each painting is pushed from behind by a crowd of other paintings. The places frequented in the paintings are everyday ones, from dawn to dusk. Unknown territory is not their subject, but painting—the capacity to paint—is. When it rains, Salvo doesn't go out. Sometimes he takes a coffee at a bar. He rarely goes out in the city at night. If he does go out, it's for the light, not the night.

Salvo's light is the light of the Nile. That is, the light of a fundamentally happy people who look at the stars and dream about existence itself. This fantasy is produced by the Nile. Geographically, Egypt is the ideal place for painting, for Salvo on the riverbank. □

Lisa Licitra Ponti has written poems and fairy tales. Since 1947 she has worked at *Domus* magazine, of which her father, Gio Ponti, was founder and editor; she is now associate editor of *Domus*, with particular responsibility for art.

Translated from the Italian by Meg Shore.

THE MYTHOLOGY OF THE SAINT



In 1969 Salvo sent a typewritten letter to Gian Enzo Sperone. But the text was not by the artist: taken from the *Codex Atlanticus*, it was written by Leonardo to Ludovico il Moro.

The extensive holdings in the Salvo Archives contain the life and self-portrait of Salvatore Mangione, aka Salvo. Established in 2016 by Norma Mangione and Cristina Tuarivoli, it enables users to interface with the artist’s performative identity. As if we have reached a staging point from which to set off again, the countless materials in the archive, at first Salvo’s studio and then his apartment, make it possible to relate to the development of his work, reconstruct his achievement and understand the considerable attention devoted to him in recent years.

The cataloguing of the works, drawings and documents, still in progress, opens the archive to different forecasts and reinterpretations of the materials it contains. For this reason, the analysis presented here selects some of the archived documents and works to emphasise the intertextual duality present in the artist and his works, and as an obvious consequence in the archive itself.

In 1969 Salvo sent a typewritten letter to Gian Enzo Sperone. But the text was not by the artist: taken from the *Codex Atlanticus*, it was written by Leonardo to Ludovico il Moro. For Salvo, the gesture of copying and reusing was not a servile act. Replicating the model represented a deliberately enhancing self-affirmation, constituting a tour around the world and his own identity. The process implemented by the artist was radical and stratified. The questioning of subjectivity, in an age when the “consecrated tradition” of Arte Povera and conceptual art seemed not to permit it, flowed in multiple directions. In *12 Autoritratti* the practice of photomontage enabled Salvo ironically to be a single figure, himself, and at the same time multiple subjects at work, from the miner to the bartender, in the midst of the Vietnam war or during an aeroplane flight as a pilot. But the roles to be interpreted were not just these. There was a revived tradition and a history of art that had to be placed at the centre. His research into photographic self-portraits was extended in 1970 to the figures of Raphael and Christ blessing.

“If I’m influenced by the painting of another age, it’s like the Cheshire Cat’s smile in *Alice*. The smile remains when the cat is gone. In other words, I might be influenced by Rubens but I certainly wouldn’t want to paint like Rubens.”¹

Sure enough, like De Kooning, Salvo never meant to paint like Raphael. His face in the image is simply found, starting from one of the most famous masters of the Renaissance, in a state of emersion beginning at the end of his neck.

He is the more-than-present of a reminiscent act; and this also hap-

If I’m influenced by the painting of another age, it’s like the Cheshire Cat’s smile in *Alice*. The smile remains when the cat is gone. In other words, I might be influenced by Rubens but I certainly wouldn’t want to paint like Rubens.

pens in other media: writing and painting. In 1970, in fact, in his first solo show at Sperone he presented a series of manuscript books (1969-1971) together with the *12 Autoritratti* in which the process was the same as the letter he addressed to the gallery owner to introduce himself and disrupt the ordinary interviews in the art system. In *Mille e una notte* (“Thousand and One Nights”) he becomes the porter and Sindbad sailor, in the Gospel of Mark he is Jesus Christ. Salvo again becomes a figure in transit in the iconography of the saints that he has been painting since 1973. It almost seems that, in his adherence to the figural, painting absorbs his face and that he is not the one who is “tampering” with the figure of St. George or St. Michael.

His relationship with identity, subjectivity and artist’s role could be described as almost a performative process.

All this work is accompanied by the theoretical text *Della Pittura* in which, imitating Wittgenstein’s limpid method, Salvo extends his reflections on painting and subjectivity.

- 69

I imagine myself to be Napoleon.
I think I’m not Napoleon.
I’m not Napoleon.
- 70

Remembering is one of the tools of thinking. I remember that I am Salvo. If I suffered from total amnesia, wouldn’t I be in a coma? What thinking would it be?
- 71

I imagine myself to be Napoleon; why do I think I’m not Napoleon? I see certain things, I remember some others and I conclude that I am...²

So one wonders who Salvo is. Saint or baker? Wittgenstein or Napoleon? In the mystery of his gesture and in the transparency of the titles of his works, he brings a new mythology to the contemporary condition. He performs the saint or Raphael, manifesting his generous aptitude for rendering a noble representation of the artist.

- 1

L. Marin, “Un peintre sous influences: notes sur de Kooning et la tradition flamande et hollandaise de peinture, *in* Willem De Kooning”, exhibition catalogue, Musée d’art moderne, Centre G. Pompidou, Paris 1984, pp. 31-39.
- 2

Salvo, *Della Pittura*, Buchhandlung Walther König, Köln 1980, p. 31.



S1974-1. *Autoritratto come San Martino* by Salvo. Watercolor on paper 1973



S1974-1. *San Martino e il povero* by Salvo. Oil painting on canvas, 1974



What to See Right Now in New York Art Galleries

Salvo's radiant landscapes; Issei Suda's uncanny photographs of everyday life; Merlin Carpenter's painters; wordplay at Bureau Gallery; Adrienne Elise Tarver's disquieting paintings.

Feb. 20, 2020

Salvo

Through Feb. 29. Gladstone 64, 130 East 64th Street, Manhattan, 212-753-2200, gladstonegallery.com.

The Italian artist who called himself Salvo (1947-2015) is known in this country — when he is known at all — for his affiliation with his country's Arte Povera movement, which tended toward the sculptural and conceptual. But that phase was brief — 1968-1972.

Salvo was first and last a painter, as attested by this gorgeous show of 14 paintings from 1980 to 2009. They are small and tautly composed, with radiant colors and chiseled forms; the word “gems” applies with an unusual, unhackneyed precision. Although celebrated in Europe, Salvo the painter has had only two gallery solos in New York, at Gladstone in 1986 and Ierimonti in 2016.

Unafraid of the past, Salvo (born Salvatore Mangione) copied Early and High Renaissance masters and mythological scenes. The paintings at Gladstone, which have boxy houses, curvaceous clouds and cotton candy trees, draw on the simplified forms of the early-20th-century paintings of Giorgio de Chirico and Carlo Carrà and Kazimir Malevich's topsy-turvy Cubo-Futurist experiments, although nothing moves except the light. Salvo's surfaces are smooth, his edges crisp, his palette borderline fluorescent.

Weirdly, this extreme artifice seems geared to make the light look real. We watch it fade into different colors, like the pink to yellow to lavender transition of the carefully sculpted clouds of “Aprile” (“April”). It will be great to learn about Salvo’s other paintings, but those here are exquisitely timed for a moment when many painters are mining early Modernist styles for ways to fuel their new faith in representation.

ROBERTA SMITH

[Show Full Article](#)



PROCESSI DI PENSIERO VISUALIZZATI

JUNGE ITALIENISCHE AVANTGARDE

**ANSELMO, BOETTI, CALZOLARI,
FABRO, GRIFFA, KOUNELLIS,
MAINI, MATTIACCI, MERZ, PAOLINI,
PENONE, PISTOLETTO, PRINI,
SALVO, ZORIO**

SONDERAUSSTELLUNG
IRMA INEICHEN, JOSEPHINE TROLLER

31. MAI - 5. JULI 1970

**TÄGLICH VON 10-12, 14-17, DONNERSTAG
VON 20-22 UHR. MONTAG GESCHLOSSEN**

spiegeln. Daneben gab es monochrome, mit rosafarbenen Perlmutter-schuppen bedeckte Bilder, eine riesige Photo von Jasper Johns, einen Ball aus gepressten Zeitungen und eine Lampenserie. Werke, die den Ausbruch aus einem System zeigen, die "Unwiederholbarkeit eines jeden Augenblickes" (Pistoletto), die totale Disponibilität im Ausdruck von Handlung und Denken, die Ueberspielung von systembedingten Widersprüchen. 1968 gründete er das Theater "Lo Zoo", das aber bereits anfang 1970 wieder aufgelöst wurde, weil die meisten Mitglieder Ausländer waren und von den Behörden keine Verlängerung der Aufenthaltserlaubnis erhielten. Es war die Absicht Pistolettos mit seinem Theater nach Luzern zu kommen, wie das der Brief in seinem Katalogbeitrag von Ende 1969 belegt. An Stelle wird eine Dokumentation gezeigt werden.

In seinem Katalogbeitrag "Man kann an allen Ausstellungen teilnehmen"/"Man kann nicht an allen Ausstellungen teilnehmen" reflektiert sich die ganze Haltung von Pistoletto. Der Widerspruch ist einzig eine Sache des Standpunktes. Die Möglichkeit in der Diversität der Aussage ist nicht an eine bestimmte Richtung gebunden; oder: Schöpferische Diversität als Label, Dokumentation der Präsenz in einer ständig sich verändernden Konstellation.

Prini trat 1967 mit einigen bemerkenswerten Aktionen auf, die zum Teil in Uebersetzung in seinem Katalogbeitrag wiedergegeben sind. Die direkte Umsetzung der eigenen physischen Tätigkeit, im Sinne eines reflektierten Einswerdens mit ihr, zeigt sich u.a. in den auf Bleiplatten gravierten Aktionstexten, wobei das Gewicht der Platten jenem entspricht, das durch die schreibende Hand auf der Platte ausgelöst wird.

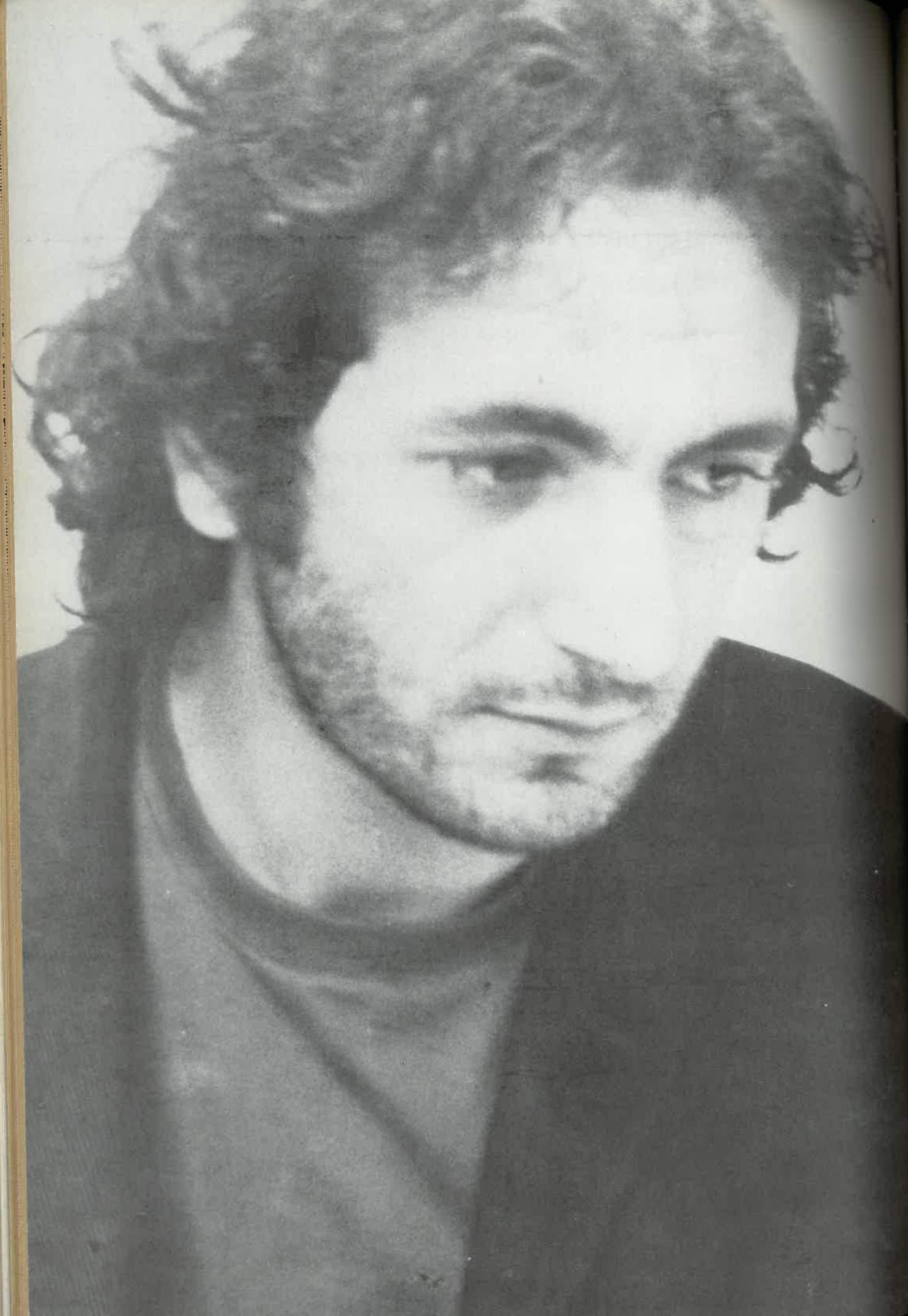
In seinem Katalogbeitrag hat Salvo vier Seiten aus einem uns nicht bekannten Text abgeschrieben und seinen Namen an Stelle einer bestimmten Person eingesetzt. So hat er auch in Auszügen das Neue Testament abgeschrieben und an Stelle von Christus Salvo gesetzt. Eine Serie von Photomontagen zeigen ihn als Soldat in Vietnam, als Holzfäller beim Feuer, als Gemüsehändler der einen Karren vor sich schiebt. Die Aktion von Salvo besteht also nicht in der Mythisierung der eigenen Person wie wir sie z.B. bei Urs Lüthi finden oder in der ironischen Investition in einen eigens konstruierten Zusammenhang (Polke), sondern in der Besitzergreifung eines Zusammenhanges in welchen er sich, mittels der Identifikation mit einem der Protagonisten, total integriert.

Ein wesentliches Thema Zorios ist die Gewalt, die gewaltsame Grenze. Eine Kuhhaut, aus der ein glühendes Kabel heraushängt, ist in der brutalen Konstrastierung gleichzeitig mit dem Tod eines Wesens verbunden. Die gezackten und gerissenen Umrisslinien verweisen ebenfalls auf einen gewaltsamen Akt, der in einem Analogieverhältnis zum glühenden Kabel steht. Ein unsichtbarer, durch einen Raum gespannter Draht, auf 80° Celsius erhitzt, kann die Bedeutung einer Grenze zwischen Nationen besitzen, die ebenfalls unsichtbar, jedoch physisch und psychisch erlebbar ist.

Ueber die Arbeiten von Josephine Troller und Irma Ineichen haben wir eigens im jeweiligen Katalogteil hingewiesen.

Jean Chr. Hoffmann

SALVO



Una tetra, mezzanotte meditaro fiasco e stacco
sopra antichi e vari tomi obblati, rapienza;
sonnacchiavo, già quasi dormivo, quando a un tratto udii battere piano,
come alcuno sommerso picchiasse, picchiare sommerso alla porta.
"È una visita", mi dissi, "che picchia così alla mia porta
solo questo e nulla più".

Ah, inanimatamente ricordo, fu nel livido dicembre,
e ogni singola broge morente inscriveva il suo spettro all'intorno.
Incurioso attendevo il mattino; invano avaro cercato
nei libri una tregua al dolore, al dolore per la morte, Eleonora,
per la fulgida e rara fanciulla che tra gli angeli ha nome Eleonora,
e nome tra noi non ha più.

È il serico e triste e vago fuscio d'ogni singola tenda viola
mi turbava, mi riempiva di timori mai provati;
e per placare il mio cuore m'alzai ripetendo:

"È una visita che chiede d'entrare così alla mia porta,
una visita attenduta che chiede d'entrare così alla mia porta;
certo è questo e nulla più."

In breve mi detti coraggio; e senza più o lungo esitare:

"Signore", dissi, "o signora, vi chiedo umilmente perdono;
in verità sonnecchiavo, e tanto sommerso picchiaste
e tanto leggero picchiaste, picchiaste leggero alla porta,
che quasi credetti a un errore", e tutto dischiusi la porta;
tenebro, fonda e non più.

Quella tenebra fonda smentendo, a lungo perplesso ristetti; tremando,
incerto ristetti sognando sogni mai mai sognati da mortale;
ma il silenzio era intatto, e l'aria immobile non dava segno nessuno,
e una sola parola fu detta, la lieve parola: "Eleonora!".
questo soltanto e non più.

Tornato che fui nella stanza con l'anima d'alto infiammata
picchiare udii in breve di nuovo, alquanto più forte di prima.

"Certo, "io mi chissì, "per certo, questa volta è alla finestra;
guardiamo dunque lei fuori, e questo mistero indaghiamo,
il mio cuore si calmi un momento e questo mistero indaghiamo;
certo è il vanto e nulla più.

Apri la finestra, e all'istante, con grande fruscio e scattare d'ali,
venne avanti un loro austero dei più piumati del passato;
non fece il più piccolo inchino, non si fermò né ristette;
ma, con l'aria d'un magnate o d'una dama, si posò sulla mia porta.
Si posò sopra un busto di Pallade, alto sopra la mia porta,
l'altro si posò e nulla più.

Poi quell'uccello d'ebano inducendo i miei ~~occhi~~ tristi poveri al sorriso,
con il grave e compunto decoro del contegno che si deve:

"Poi se la tua cresta è trionca e rose, tu non sei, "chissì, "certo, da poco,
lugubre loro austero e tetro, qui giunto dalle rive della Notte,
dimmi qual nome regale tu porti sulle pacifiche rive della Notte."
Il loro rispose: "Mai più".

Molto stupiti di sentire quel goffo animale parlare con tanta chiarezza
per quanto lo rispose, per seuso, per ottinente mostrasse;
poi che ognuno è per certo d'accordo che non una creatura umana
ebbe il dono di vedere un animale alto sopra la sua porta,
bestia o uccello in cima al busto alto sopra la sua porta,
con un nome siffatto: "Mai più".

Ma l'uccello, solo in cima al placido busto, non altro
disse che quell'unica parola, come in essa tutta l'anima egli aprisse;
non fece udire altro suono, non mosse una piuma,
ma quando, più che dire, io mormorai: "Altri amici hanno già parlato."
l'uccello disse: "Mai più".

Stupito di sentire nel silenzio parole di tanta giustezza,
"Sento, dubbio, "io chissì, "ripete le sole parole che sa,
rispose da un qualche povero infelice cui la sventura nuole
regni sempre più dappresso, finché tutti i suoi canti mi informello,

fu che i mutocchi della sua sprema ebbero quel solo infernale
funereo: "Mai più".

Ma il Corvo la mia fantasia ancora inducendo al sorriso,
cospinse una molle poltrona di fronte all'ucello e al busto e alla porta;
poi, affondando nel velluto, mi detti insieme a legare
idea su idea, meditando che cosa quel lugubre uccello d'un tempo,
che cosa quell'omido e goffo, quel lugubre e triste e spettrale uccello d'un tempo
intendesse granchiando: "Mai più".

A questo pensando io sedevo, pur senza rivolgere sillaba
all'ucello i cui occhi di finissima bruciatura ora il mio cuore;
questo e altro fantasticavo, posando la testa a bell'agio
sul cuscino ricoperto di velluto che la compagna onestava,
sul viola del velluto che la compagna onestava,
ed ella non fremeva più.

L'aria mi parve allora farsi più greve, profumata da un acuto incenso
da cerasi in agito il cui passo tinniva sul molle tappeto.

"Miserabile", dissi, "toto ti prego, per questi angeli t'invio,
un repente un repente a sollievo dei ricordi d'Eleonora!
Bevi, oh bevi il buon repente, e dimentica la morte Eleonora!"

Il Corvo disse: "Mai più".

"Profeta", dissi, "mostro infernale, demone o uccello, pur sempre profeta!
Ti mondi il Maligno o qui e viva l'abbia spinto la bufera,
bevuto una interpetta ancora in questa notte tenera incautata,
in questa corsa offesa dall'onore, di un di un, ti scongiuro
c'è un balsamo, un balsamo in Galat? Anni, di un, ti scongiuro!"

Il Corvo rispose: "Mai più".

"Profeta", dissi, "mostro infernale, demone o uccello, pur sempre profeta!
Per il cielo che s'innalza su di noi, per il Dio che entrambi adoriamo,
di a quest'anima colma di franto se mai nell'Eolus lontano
potrà stringere a sé una santa fanciulla che tra gli angeli ha nome Eleonora,
potrà stringere a sé una fulgida e una fanciulla che tra gli angeli ha nome Eleonora,

Il corvo rispose: "Mai più",.

"Fis questo", gridò, balzando in piedi, "demone o uccello, l'addio!
Vai, ritorno alla bufera, alla platonica vita della notte!"

Non lasciare piuma nera a ricordo della messaggia che hai detto!

Non spassare la tua solitudine, via dal buio ch'è sopra la mia porta!

Togli il becco dal mio cuore, la tua forma di sopra la mia porta!"

Il corvo disse: "Mai più",.

E il corvo, senza muovere una piuma, posò ancora, posò ancora
sul pallido buio di Pallade alto sopra la mia porta;

e i suoi occhi sembravano quelli d'un demone in fondo ai segugi,

e la luce che l'inonda ne riflette l'ombra in terra;

e l'anima mia da quell'ombra che fluttua distesa pretend
non si leverà, mai più!



Steve & Melissa Miller, Potomac, 1970

Nuovi-nuovi e postmoderno

Alcuni giovani artisti tra presenza e assenza, esplosione e implosione, tecnologia e citazione per una chiarificazione sul postmoderno

Renato Barilli

Nelle recenti mostre tenutesi a Genova (ex-teatro del Falcone e altri spazi) e a Roma (Palazzo delle Esposizioni) ho riportato la pittura dei Nuovi-nuovi alla categoria generale del postmoderno. Fulvio Irace e Francesca Alinovi mi hanno aiutato a fare altrettanto per quanto riguarda la ricerca dei giovani architetti e dei gruppi della sperimentazione nello spettacolo. Ma è lecita, o meglio ancora, è utile questa ennesima inclusione nel postmoderno, oppure una simile etichetta appare ormai inflazionata oltre ogni limite, così da ingenerare confusione piuttosto che chiarezza? E in ogni caso, come intenderla?

Mi affatico da tempo, almeno da quando uscì il mio volume *Tra presenza e assenza* nell'estate del 1974 (ma in esso raccoglievo saggi scritti anche due o tre anni prima) a indicare, per l'età che

stiamo vivendo, l'esistenza di almeno due anime, appunto presenza e assenza, esplosione e implosione, entrambe però da riportare all'elemento centrale e unificante dell'elettronica, secondo le teorie capitali di Marshall McLuhan, riprese e confermate, con derivazione da lui o in piena autonomia, da altri teorici del postmoderno quali Daniel Bell, Zbigniew Brzezinski, Jean-François Lyotard e così via. Per un verso, l'elettronica ha consentito l'espansione delle facoltà dell'uomo oltre ogni limite, e ne è venuto così, per l'arte, il panorama delle ricerche fondate sull'ambiente e sul comportamento, volte a interessare la rete sinestetica delle sensazioni allargate che stringono tra loro tutti gli aspetti dell'universo, realizzando il "villaggio globale". E già qui, accanto alla faccia avvenirista e futuribile, se ne può rintracciare anche una di vertiginoso ri-

torno ai primordi del genere umano. L'uomo espanso e nomade rassomiglia enormemente al "raccoltore" delle culture arcaiche. L'igloo riproposto da Mario Merz, forma appunto arcaica ma costruita con materiali trasparenti e energetici, ha fornito un ottimo simbolo di un simile testa-coda. Ma ecco poi l'altra faccia: l'elettronica può essere impiegata per memorizzare tutte le conoscenze dell'umanità, su nastro o su disco: questa, una sua proprietà letterale cui in via trasposta corrisponde la spinta a rivisitare gli stili del passato e a praticare la poetica della citazione. Ma bisogna che in questo caso gli stili "citati" vengano riproposti con una leggerezza di fondo che impedisca di "prenderli sul serio", che li ponga entro le indispensabili virgolette cui spetta il compito di avvertire che appunto si tratta di una citazione, e dunque di una ripresa paradossale, ironica, consapevole dei rischi che si corrono, ma anche decisa ad affrontarli.

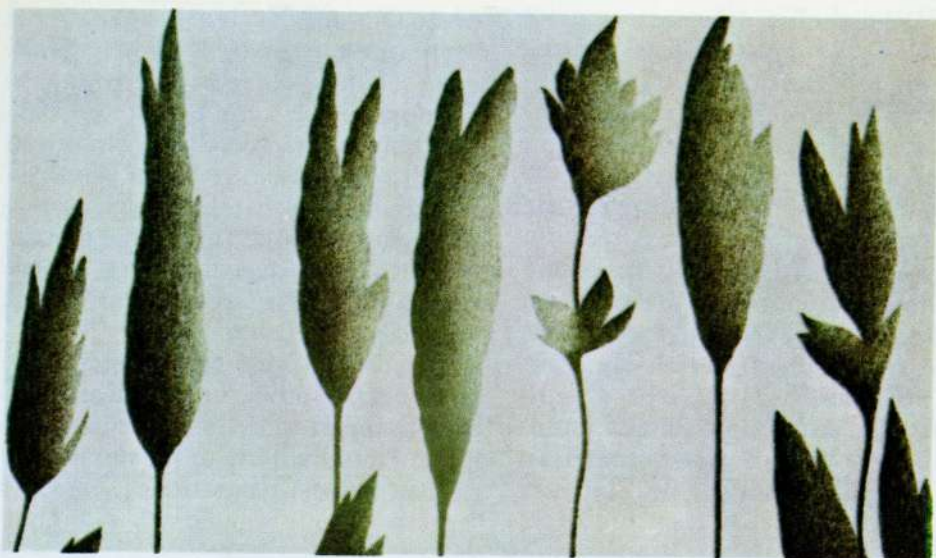
Presenza (del corpo dell'operatore estetico all'ambiente) e assenza (fuga negli stili altrui), oppure esplosione e implosione sono state come la tesi e l'antitesi, per dirla alla maniera di Hegel, con cui è apparsa inizialmente l'età postmoderna: picco in su e picco in giù, positivo e negativo, onda e controonda. Era dunque inevitabile che col tempo ne risultasse la tradizionale sintesi, cioè il tentativo di inserire un sapore di passato, di memoria storica, pur in una ricerca che resta "ambientale", espansa; e viceversa, di affrontare il ritorno alle figure e al colore, ma senza perdere di vista la spinta dinamica propria dell'età



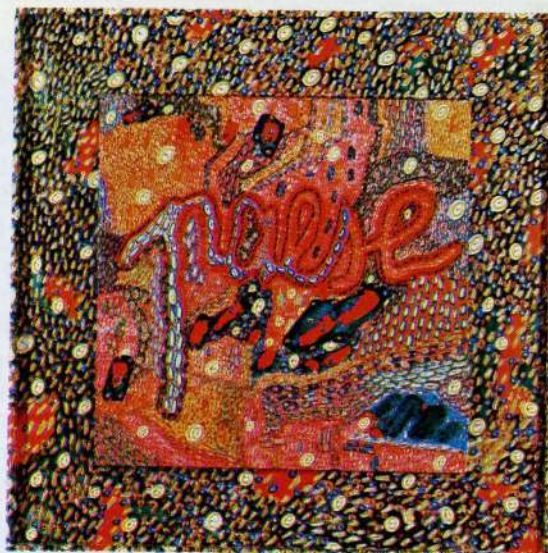
Enzo Esposito, Senza titolo, 1983.
Tecnica mista su tela, 270 x 400 cm. Courtesy M. Bonomo, Bari.



Felice Levini, Cubo trafitto, 1982.
Plastica argentata e pennarelli.



Giuseppe Salvatori, Senza titolo, 1982. Matite colorate su tela.



Plinio Mesciulam, Paese, 1982. Acrilico su legno.

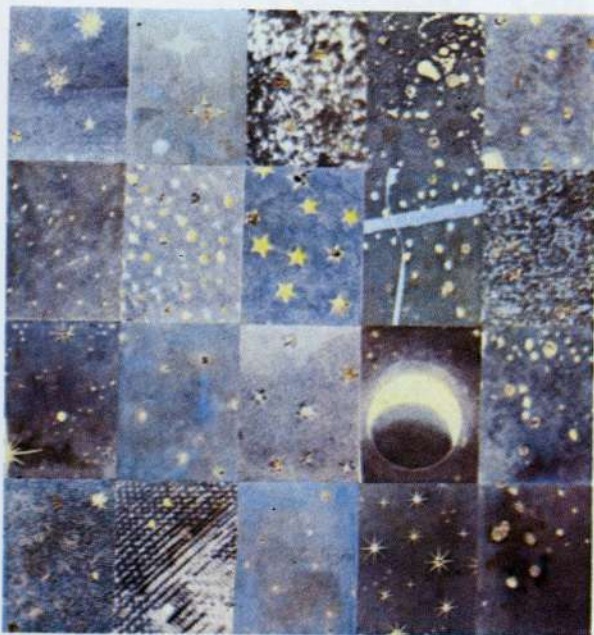
tecnologica. Dirò di più: senza smentire il criterio di una reciproca convertibilità; le figure e i colori "rivisitati" devono essere tali da poter venir tradotti nel linguaggio basilico del video, e quindi da poter sopportare una stilizzazione elegante e manierata (si pensi al mondo figurativo che anima oggi il festoso universo dei *videogames*).

La formazione dei Nuovi-nuovi, fin da quando si è costituita (nella primavera '80, ma la loro prima comparsa stava per avvenire nell'estate '79, come molti sanno) rappresenta appunto questa sintesi, questa conciliazione dei due estremi opposti, il raggiungimento di una "tensione", di un equilibrio dinamico tra le due spinte unilaterali dell'es-tensione e dell'in-tensione. In ordine di tempo, i primi nati del gruppo sono Salvo e Luigi Ontani, che possono vantare anche una priorità assoluta su tutti

i compagni di generazione (i nati attorno al 1950) nell'abbracciare le poetiche della citazione (i *d'après* Raffaello di Salvo, i *Tableaux vivants* di Ontani), preceduti solo da qualche esponente dell'Arte povera e concettuale (Paolini, Kounellis, Vettor Pisani). La mostra da me organizzata allo Studio Marconi di Milano nel '74 e intitolata alla *Ripetizione differente* codificava questa situazione e i valori allora in campo. Ma era quello un picco in giù, simmetricamente rovesciato rispetto all'esplosione nello spazio fisico e nella noosfera, e quindi si trattava di un processo ugualmente unilaterale, a senso unico. Infatti, subito dopo Salvo e Ontani sentono che devono por fine a quella ansia di spersonalizzazione, e cominciano così una straordinaria avventura che li vede ideare un modo figurativo in proprio, come se con loro ricominciasse un

nuovo ciclo della pittura, pieno di ammiccamenti al passato, ma anche autonomo e personale. I loro colori chiari, luminosi, essenziali ricordano quelli dei *cartoons*, che a loro volta risultano perfettamente traducibili nella tecnica elettronica. Beninteso, c'è qualche differenza tra l'uno e l'altro, dato che Salvo propende per l'in-tensione di una luminosità carica, concentrata, mentre Ontani cura piuttosto l'es-tensione di uno sviluppo scenografico, per cui le sue figure, i suoi racconti si diramano sulle pareti e nello spazio.

Proprietà simili le ritroviamo in altri Nuovi-nuovi del versante iconico, dedito cioè all'uso dei motivi figurali, i cui caratteri quindi sono l'eleganza, la probità artigianale di esecuzione, unite alla forza d'invenzione degna dei "primitivi" di una nuova era. In loro cioè si avverte sempre il cortocircuito tra pas-



Antonio M. Faggiano, Quattro storie in cielo (particolare), 1980. Foto e pastello su carta.



Giuseppe Maraniello, Senza titolo, 1982. Olio, tempera, das, creta su tela, 170 x 240 cm.

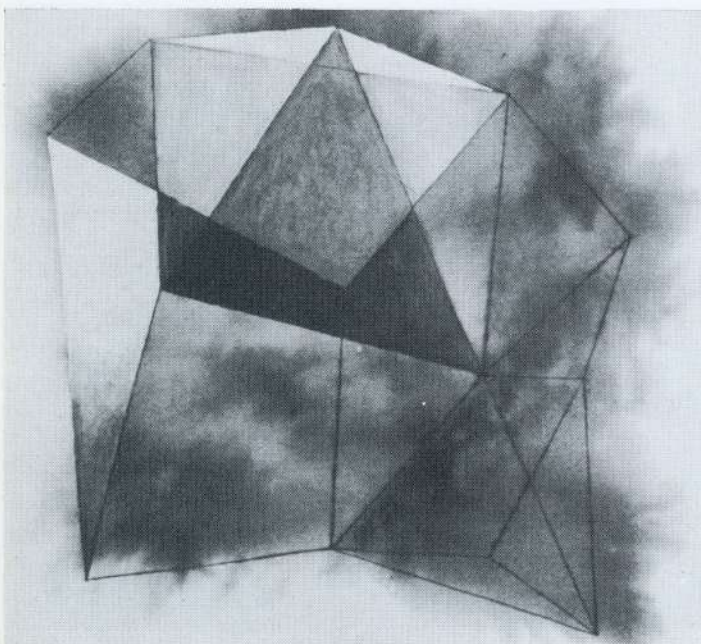
sato e futuro, i dipinti e le sculture che ci danno, non sappiamo se emergono da uno scavo archeologico nel passato, se invece li ritroviamo sbarcando su qualche pianeta più avanzato rispetto a noi nel progresso. Si pensi alle terrecotte e alle ceramiche di Luigi Mainolfi, alle fotoimpressioni, ai "muri di memorie", di Antonio Faggiano, ai disseminati racconti spaziali di Aldo Spoldi, agli spumeggianti arabeschi di Bruno Benuzzi, alle cristallografie di Marcello Jori, al gioco delle figurine condotto da Enrico Barbera. Felice Levini e Pino Salvatori, poi, preannunciano la futura categoria degli operatori estetici che dovranno curare, appunto, il travaso delle grazie degli stili storici nel linguaggio basico dell'elettronica, per consentirne l'apparizione su video. Giorgio Pagano infine ci dà come gli equivalenti di grandi tubi catodici in cui già si ottiene il grande messaggio di memorie, impressioni, occasioni, motivi iconici e aniconici.

Sono proprio queste doti di eleganza e di agilità, di leggerezza e flessibilità di impiego, a distinguere i Nuovi-nuovi, o in genere la sensibilità postmoderna, dal *cul-de-sac* delle tendenze neo-fauve e neo-espressioniste (certi aspetti della Transavanguardia o dei Nuovi Selvaggi tedeschi, o di statunitensi come Salle e Schnabel) che hanno passato il segno nel picco in giù, nella contrapposizione all'arte concettuale e ai suoi strumenti "freddi", tuffandosi in un caldo eccessivo, astorico, non convertibile, regressivo senza appello e via d'uscita. Nel loro caso, le virgolette opportune che denunciano la presenza della citazione non si sono mai aperte.

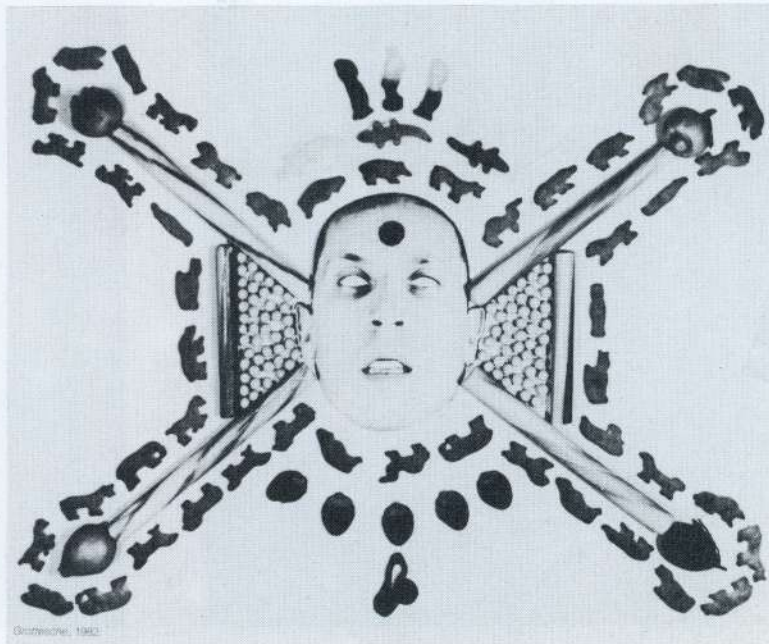
Qualche rischio del genere poteva incomberne sui Nuovi-nuovi del versante aniconico, suscettibili di essere risucchiati nel solco del vecchio Informale. Ma li distingue e li salva il coraggio della decorazione, cioè anche in questo caso dell'eleganza e della leggerezza, della dimensione ambientale, perfino monumentale. A loro, cioè, il vecchio formato del quadro va più che mai stretto, preferiscono "esplodere" sulle pareti e sui pavimenti, avendo cura, tuttavia, che questo allargamento estensivo non sia a scapito di una qualità intensiva, cioè dell'emozione cromatica, della densità e preziosità dei materiali usati. Su questa via essi si misurano coi migliori risultati della Pattern Painting statunitense, e anzi, fedeli ai caratteri costitutivi del gruppo, se ne differenziano per doti di leggerezza e scioltezza (la Pattern Painting, infatti, era a sua volta colpevole di un citazionismo un po' letterale da Matisse o dalle arti decorative dei popoli orientali). Ecco così le rivisitazioni dello Jugendstil e della Secessione viennese, da parte di Luciano Bartolini e di Plinio Mesciulam, ma effettuata con caratteri innovativi e su vasta scala; oppure i *découpages* matisiani di Carlo Bonfà, ma divenuti pezzi mobili per un bellissimo puzzle da parete, di dimensioni via via crescenti. E le alchimie materico-luministiche di Vittorio D'Augusta e Giuseppe Del Franco, o il Kandinsky macroscopico di Enzo Esposito; mentre Giuseppe Maraniello gioca un *en plein*, conciliando il motivo aniconico di un vasto pentagramma spaziale con la presenza di figurette, di gnomi festosi sbucati dal sottosuolo. E ancora tanta luce, tanto co-

lore in Giorgio Zucchini e in Wal, che ci ricordano come la scatola magica del video sia imprevedibile: ne possono venir fuori "storie", con personaggi riconoscibili, oppure splendidi ritmi "astratti". Vittorio Messina e Silvia Rizzo appartengono alla categoria dei cosmonauti che scoprono in qualche pianeta sperduto tracce di civiltà non si sa bene se situate nell'avvenire o nel passato più remoto.

La correlazione tentata nel santo nome del postmoderno con gli architetti e gli operatori dello spettacolo conferma l'impossibilità di far rientrare la ricerca, nell'età tecnetrica, entro gli "specifici" delle singole arti e di chiuderla col lucchetto. O meglio, può essere vero che gli uni, gli architetti, si specializzano nella progettazione di edifici, e che gli altri, i gruppi teatrali, propongono spazi e tempi reali, ma si può star sicuri che gli abitanti di entrambi vengono fuori dai programmi dei pittori Nuovi-nuovi del versante figurativo, così come le pareti di quegli ambienti si adornano e si arricchiscono dei motivi decorativi concepiti dai Nuovi-nuovi della zona aniconica. Siamo o non siamo nell'anno delle celebrazioni di Wagner, e della sua *Gesamtkunstwerk*? Solo che di spinte verso l'"opera d'arte totale" (come prova anche la recente mostra organizzata a Zurigo da Harald Szeemann) i nostri tempi ne hanno già viste tante. Quella sperimentata dal postmoderno è forse più totale delle altre, dato che appunto cerca di conciliare passato e futuro, spazio e superficie, perfino manualità e tecnologia.



Marcello Jori, Cristallo, 1981. Acquerelli su tela.



Luigi Ontani, Grottesca, 1982. Tecnica Mista.