



MUSEO D'ARTE CONTEMPORANEA

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PRESS RELEASE



Ingela Ihrman, *The Passion Flower*, 2017
Performance, *The Inner Ocean*, Der TANK, Basel, 2017
Courtesy of the artist

Metamorphoses - Let Everything Happen to You

Curated by Chus Martínez

6 March - 24 June 2018

Opening: Monday 5 March 2018, 7 pm

What if we could be a flower?

Curated by Chus Martínez for Castello di Rivoli, the exhibition *Metamorphoses - Let Everything Happen to You* in the Manica Lunga explores the concept of transformation and flourishing through the works of emerging international artists.

Conceived specifically for Castello di Rivoli, the works of **Nicanor Aráoz** (Buenos Aires, 1980), **Ingela Ihrman** (Strängnäs, 1985), **Eduardo Navarro** (Buenos Aires, 1979), **Reto Pulfer** (Bern, 1981), **Mathilde Rosier** (Paris, 1973), **Lin May Saaed** (Würzburg, 1973) and **Ania Soliman** (Warsaw, 1970) consider art a transformative experience, encompassing the entire range of feeling and perception.

These seven new works feature alongside *I Have Left You The Mountain*, a work by **Simon Battisti**, **Leah Whitman-Salkin** and **Åbäke** shown in the Albanian Pavilion of the 2016 Venice Biennial of Architecture, and the video *Army of Love* by **Alexa Karolinski** and **Ingo Niermann**, commissioned for the 9th Berlin Biennial in 2016.

Made up of installations, sculptures, performances, paintings and videos, the works on display engage with the idea of metamorphosis as a process shared by the natural world and the creative one. For the artists in this exhibition, metamorphosis can mean not merely change but transition, departure from the self, movement that coincides with nature, whose presence, interwoven with sound, conjures up another dimension.

For the art of today it is important to distinguish the old “modern” idea of change current in the 19th and 20th centuries (as in Kafka’s *Metamorphoses*) from the contemporary concept of *transformation* based on the idea of metabolism/metamorphosis through ingestion of things. Many artists today are working with a notion of digestion or processing one element in order to energise another. Their works examine the way in which we are vital and create our subjectivities as Dionysian forms in motion, transcending inertia.

As Martínez explains, “*Metamorphoses – Let Everything Happen to You* represents a way of thinking about life with imagination and above all with no hierarchies and constraints. Through their freedom of action, unconfined by styles or genres, these artists have endeavoured to capture the hidden patterns of nature, the subtle pathways that free thought and prompt it to transcend limits. Drawings, flowers, an army of love, a cloud of magical fabrics, songs, voices, loaves of bread like beads, dancers upside-down on canvases, Babylonian reliefs in polyester ... Works that elude the constraints of form and definition. *Metamorphoses* exposes us to the unforeseeable, the material of life itself, of its inexplicable beauty and its mysterious energy as revealed in a raindrop on a leaf of an ancient fossil tree.”

The accompanying catalog published by Castello di Rivoli in English and Italian includes texts by the curator and images selected by the artists to stimulate creative reflection on the themes of the exhibition.

In conjunction with *Metamorphoses – Let Everything Happen to You*, the stately rooms on the first floor of the museum will host the exhibition *Giorgio de Chirico. Major Works from the Collection of Francesco Federico Cerruti*, drafted by **Carolyn Christov-Bakargiev** and **Marcella Beccaria** (until 27 May 2018). This is the first public showing of works from the legendary private art collection that will launch at Castello di Rivoli in early 2019. For more information, please contact our Press Office below.

Biographies of the artists

Nicanor Aráoz (Buenos Aires, 1980) lives and works in Buenos Aires.

Aráoz produces objects, installations and sculptures with comic books, internet imagery and romantic myths drawn from gothic art as his terms of reference. Aráoz harnesses methods of Surrealist derivation, such as the combination of heterogeneous and oneiric elements, to create artworks verging on the delirious and the nightmare in which the drives of pleasure and pain seem to merge. His solo exhibitions include *Librada* at the Galería Alberto Sendrós (2013) and *Glótica* at the Barro Arte Contemporáneo gallery (2015), both in Buenos Aires. He has also taken part in major group exhibitions, including *L.E.A.* at the Faena Arts Center (2012) and *Muestra Expansiva I “Reseteo, Dharma”* at the Centro Cultural San Martín (2012).

Ingela Ihrman (Strängnäs, 1985) lives and works in Malmö.

Ihrman’s work embraces performance, installation and writing. Costume and stage design are recurrent elements in her presentations of reinvented creatures from the natural world in crucial moments like birth and blossoming. Her art is characterized by hand craftsmanship, while drawing also on amateur science. Recent exhibitions in Sweden include *Future Flourish* at the Tensta Konsthall (Stockholm, 2016) and *Tropikerna i Gnesta* at the Art Lab (Gnesta, 2013). She participated in the 11th edition of the Gwangju Biennial in South Korea (*The Eight Climate (What Does Art Do?)*, 2016) and the 7th edition of the *Survival K(n)it* festival at the Latvian Centre for Contemporary Art (Riga, 2015).

Eduardo Navarro (Buenos Aires, 1979) lives and works in Buenos Aires.

Navarro’s works include physical actions, personalized devices, installations and sculptures. Involving a direct encounter between humans and nature, as well as a certain expenditure of time and attention towards processes of transformation and digestion, they depend on a considerable impact on the viewer. His approach involves empirical study of the organisms to be included in his

works and first-hand contact with specialists and scholars to supplement his knowledge. Solo exhibitions include *OCTOPIA* at the Museo Tamayo (Mexico City, 2016) and *We Who Spin Around You* (High Line Art, New York, 2016). He also took part in the group exhibition *La Era Metabolic*, curated by Chus Martínez (Malba - Museo de Arte Latinoamericano de Buenos Aires, 2015).

Reto Pulfer (Bern, 1981) lives and works to Berlin.

Pulfer's work investigates change in all its variations. Starting from the ambivalent notion of *state*, which includes movement and stasis at the same time, he not only calls into question the boundaries of linguistic signs and their meaning but also reflects on the way in which his works, which generate impermanent and unstable situations, are perceived. For *Metamorphoses*, he is creating a relationship between Albanian Pavilion and the rest of the exhibition by making a tent-like structure - like a metaphorical stomach - that viewers walk through to enter the project. His solo exhibitions include *Capsicum Ofifusiani* (Hollybush Gardens, London, 2017). Pulfer took part in the Fórum Eugénio de Almeida (Évora, 2016) as well as the group exhibitions *Ursus Olfaciens* (Bärenzwinger, Berlin, 2017), *Transhumance* (Centre international d'art et du paysage, Île de Vassivière, 2017) and the *Manifesta Performance Program Cabaret der Künstler - Zunfthaus Voltaire* within the framework of Manifesta 11 (Zurich, 2016).

Mathilde Rosier (Paris, 1973) lives and works in Burgundy.

Dance and music play a key part in Rosier's films, performances, installations and paintings. She draws figures upside down and is interested in dance and the body. For this exhibition, she will create a stage set and performances. Having devoted much of her work to an investigation of a possible fusion of human and non-human beings, she focuses most recently on the representation of movement of the figure. Recent solo shows include *In Revolution. Resolution of Some Hierarchic Orders* (Der TANK Institut Kunst, Basel, 2016, curated by Chus Martínez). She took part in the group exhibition *Inge Mahn - Ketty La Rocca - Mathilde Rosier - Natalie Czech* (Galerie Karin Guenther, Hamburg, 2017) and the fifth edition of *Volcano Extravaganza* (2015) organized by Fiorucci Art Trust.

Lin May Saeed (Würzburg, 1973) lives and works in Berlin and Düsseldorf.

Saeed's work includes sculpture, drawing and writing. The primary subject of her art is the powerful relationship between human beings and non-human animals in various ages of the planet's history from prehistoric narratives to modernism and primitivism. Her sculpture installation in this exhibition 'Could I Maybe be a Flower' suggests a dreamy child-like vision, the possibility of transformation. Her solo exhibitions include *St. Jerome and the Lion* (Nicolas Krupp, Basel, 2016) and *Djamil* (Lulu, Mexico City, 2017). She has also taken part in major group exhibitions such as *La Fin de Babylone* (9th edition of the Köln Skulptur festival, Cologne, 2017, curated by Chus Martínez) and *The Present in Drag* (Berlin Biennial, 2016).

Ania Soliman (Warsaw, 1970) lives and works in Paris and New York.

Soliman is an interdisciplinary artist whose work is characterized by a rich multicultural background and based on investigation. She works with various types of drawing (tracing, design, diagrams and expressive signs), video, writing and installation. Her installation in this exhibition includes bamboo and animation. A recent project involved anthropological collections and addressed the theme of the collection and its structure. In addition to solo shows like *Semiwild - or Unlimited Desire* (Museum der Kulturen, Basel, 2014) and *Explaining Dance to a Machine* (Galerie Sfeir-Semler, Hamburg, 2017), she has taken part in events and exhibitions such as the Whitney Biennial (Whitney Museum, New York, 2010), the 14th Istanbul Biennial (Pera Museum, Istanbul, 2015), *1000m2 of desire* (Centre de Cultura Contemporània, Barcelona, 2016) and *Art-Music-Dance* (Museum of Contemporary Art, Antwerp, 2016).

Alexa Karolinski (Berlin, 1984) lives and works in Los Angeles.

A German-Canadian filmmaker, Karolinski works in the fields of art, cinema and commercial video. Her videos have been shown in events such as the Berlin Festival and in institutions such as the New York Museum of Art and Design and MoMA-PS1 within the framework of *Greater New York* (2016).

She works with artistic institutions such as MOCA in Los Angeles and has collaborated with Ingo Niermann on the work for this exhibition .

Ingo Niermann (Bielefeld, 1969) lives and works in Basel.

This exhibition will present the video *Army of Love*, 2016, made with Alexa Karolinski, which involves a group who sets out to transform people through love. The work is a reinterpretation of the utopian spirit of 1968, in which artists give out 'free hugs' on the street. In a digital age, when we have limited bodily contact, connecting bodies through physical affection can be seen as an aspect of potential metamorphosis of people through love. Niermann is also a writer and editor of the *Solution* series of books published by the Sternberg Press. His first story, *Der Effekt*, was published in 2001. The video *Army of Love* is based on his *Solution 257: Complete Love* (2016). His most recent book, edited together with Joshua Simon, is *Solution 275-294: Communists Anonymous* (2017).

I HAVE LEFT YOU THE MOUNTAIN is a sound-based project for collective listening curated by **Simon Battisti, Leah Whitman-Salkin** and **Åbäke** on the idea of transition and migration, first presented in the Albanian Pavilion at the 2016 Venice Biennial of Architecture. *I Have Left You The Mountain* consists of ten texts on the architecture of displacement by different contemporary thinkers set to music and performed by some of the last surviving practitioners of Albanian iso-polyphony, an art form protected by the UNESCO as part of the intangible cultural heritage. The texts are by **Etel Adnan, Mourid Barghouti, Michel Butor, Claire Fontaine, Yona Friedman, Anri Sala, Michael Taussig, Yanis Varoufakis** and **Finn Williams**.

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Giorgio de Chirico. Major Works from the Collection of Francesco Federico Cerruti and the International Symposium

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