



MUSEO D'ARTE CONTEMPORANEA

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ESPRESSIONI CON FRAZIONI – Focus Projects

Venues

Castello di Rivoli Museo d'Arte Contemporanea (Castello, Manica Lunga wing, Castello di Rivoli Gardens, Conference Hall and Theatre), the Cerruti Villa, the Casa del Conte Verde and the Digital Cosmos

In the “Mother’s Bedroom” at the Cerruti Villa **Ed Atkins’** performative video installation *The Worm*, 2021 will be installed as a European museum premiere. Shot during the isolated months of lockdown that defined the Covid-19 pandemic, the work, premiered at the New Museum in New York for Atkins’ solo exhibition in 2021, will be now presented in a new fashion at the Villa Cerruti. The video installation, recorded using motion-and facial-capture technologies, documents a telephone call between the artist and his mother: she is heard but not seen, while Atkins is rendered as a digital avatar wearing a suit who listens to her reminiscences of unhappiness. Atkins’ animations explore the alienation that arises from the conflict between real and artificial, humour and melancholy. For the exhibition, *The Worm* will be installed together with other works that focus on the poignant emotion of the inexorable separation between people, the desire for closeness and the distance from his beloved mother of a young man, which resonates with the story of Francesco Federico Cerruti (1922-2015) himself and his mother Ines Castagneto (1892-1977). The format of the telephone call – at once intimate and universal - is also relevant to the space, as Cerruti made his fortune as the ‘telephone book king of Italy’, having patented the perfect binding technique in Italy for binding these and other publications.

On the occasion of *ESPRESSIONI CON FRAZIONI*, the filmmaker, theatre director and visual artist **Rugilė Barzdžiukaitė** with the writer, playwright and poet **Vaiva Grainytė** and with the artist and composer **Lina Lapelytė** present *Sun & Sea listening edition* (2022), a mixed media installation derived from of the opera-performance *Sun & Sea (Marina)*, Venice, 2019, with which they won the Golden Lion at the 58th Esposizione Internazionale d’Arte La Biennale di Venezia. The replica of a solitary beach cabin installed on the front lawn of the Castello di Rivoli museum evokes daydreaming and socialising on holiday. In the beach cabin, visitors can listen to the recorded songs of *Sun & Sea*; memories of the songs, of their fragmented stories and of the scattered melodies of the beachgoers invite the audience to embrace pandemic and post-pandemic existences.

The exhibition at Castello di Rivoli marks the museum world premiere of *HUMAN ONE*, 2021 (0xa4c38796C35Dca618FE22a4e77F4210D0b0350d6), by **Beeple** (Michael Winkelmann, b. 1981). *HUMAN ONE* is a kinetic video sculpture existing in both the physical and digital realms with a perpetual dynamic animation of a person resembling an astronaut traversing an ever-changing landscape. Beeple created the artwork in association with new blockchain technologies known as “smart contracts”. In this case, the artist may modify the work remotely over time. Thus, the viewer will have a unique experience of *HUMAN ONE* each time they return to see the artwork. The person walking in an ever-changing landscape represents the first human in the Metaverse. *HUMAN ONE* will be presented in visual dialogue with one of the most important paintings of **Francis Bacon** (1909–1992), *Study for Portrait IX*, 1956-1957, from the Cerruti Collection at Castello di Rivoli. In the unique setting of the 147-meter-long, six-meter-wide Manica Lunga wing of Castello di Rivoli, the dynamism of the walking person in *HUMAN ONE* contrasts with the static nature of



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the man portrayed in Bacon's portrait, which reflects the existentialist anxieties of the post-Second World War modern era when it was created. Bacon's *Study for Portrait IX* portrays its subject with no hands and no agency, sitting on a chair against an emerald green background within a white linear geometric structure that Bacon often used to frame his figures. By contrast, Beeple's "astronaut" represented in the artist's evolving landscape is moving constantly, while the audience stands still. *HUMAN ONE* represents a new era of digital art. The journey of the "astronaut" invites the viewer to consider the relationship between their digital identity and their physical identity. Beeple captured the attention of the international art world and global crypto community after the Christie's auction of the artwork *EVERYDAYS: THE FIRST 5000 DAYS*, 2021, as an NFT a year ago, serving as a catalyst for digital art and the uniqueness that each NFT (non-fungible token) represents through the new blockchain technology of the smart contract. Later in 2021 Beeple made *HUMAN ONE*, which was auctioned at Christie's Evening Sale to Ryan Zurrer, a Swiss-based businessman and collector of digital art. Beeple is widely considered the standard-bearer of digital art and *HUMAN ONE* can be viewed as a revolutionary work of art of our times in the way the artist questions the boundaries between the virtual and real worlds.

The solo project by **Richard Bell** conceived for Castello di Rivoli will be installed in the gardens and the Conference Hall of the Manica Lunga wing of Castello. Bell's artistic production, which began in the 1980s, is closely intertwined with Indigenous political issues and investigates the brutality and discrimination experienced by Aborigines in Australia. Referring to biographical events, Bell tells the story of his family's tin shack which was demolished by the Australian authorities when he was 14 years old. It will be installed in the gardens with a new video installation (*Bulldozer Scene No Tin Shack*, 2022). The looped projection shows a teenager who, in an attempt to stop the bulldozer that is demolishing the tin shack in which he was living in 1967, imitates the gesture of the man who stopped the advance of a tank in Tiananmen Square in 1989. In the video, the teenage boy stands still and, despite his resistance, the bulldozer destroys the shack, leaving a pile of rubble. A mini-retrospective of Bell's work in the adjoining Conference Hall of Manica Lunga presents works including *Prelude to Imagining Victory* of the series *Umbrella Embassy*, 2013, which is the first installation version of the work *Tent Embassy*, 2013 - in progress; the recent paintings *U Can't Touch This*, 2021, and *Immigration Policy*, 2017; works from the past such as *Ministry Kids (Children's Parliament)*, 1992, and *Pigeon Holed*, 1992, which reflect the fear that Aborigines may access Australian institutional and power positions. The painting *Bell's Theorem*, 2002, will also be installed along with original notes from the artist's writings. Finally, the video *Scratch an Aussie*, 2008, will also be on display. Richard Bell's work will feature prominently in documenta 15, opening in June 2022.

For the exhibition at Castello di Rivoli, artist **Anna Boghiguian** has specially conceived and created a new series of 10 drawings entitled *A Repetitive Cycle*, 2021. Made during the artist's stay in Turin during the Covid-19 pandemic, the series of drawings made with Conté crayon and ink on Ingres paper investigates the theme of the loss of personal freedom during the period of the pandemic characterised by lockdowns and other restrictions. These works depict people wearing masks but also individuals protesting against the restrictive measures put in place to contain the pandemic that face the police committed to quelling the protest. Boghiguian's polemical works, which grasp the contradictions and discomfort of contemporary human beings, typically combine figuration and hand-written text commentary, thus turning her series of paintings into a unified body with ambivalent and complex narratives capable of touching all the senses, and of pushing the observer into a dimension of empathy with the world and its often tragic affairs.

As part of *ESPRESSIONI CON FRAZIONI*, artists, performers and philosophers **Silvia Calderoni** and **Ilenia Caleo** create a new project that focuses on the utopias, memories and solitudes of single and plural bodies. This first installation of theirs, *Pick Pocket Paradise*, 2022, is conceived by the artists as a room full of live nettles that the visitor is invited to cross through. The choice of nettles suggests danger, since it causes a skin rash, but also the idea of wild plants that grow spontaneously in the fields until they become very tall in the summer. The plant's name in Italian (*ortiche*), which derives from the verb "urticare", evokes our common experience of the plant known because it causes itching and burning when touched. The artists intend to literally recreate the suggestion of a space that at times can be irritating and uncomfortable, to which the



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body must adapt when crossing it. At the end of their walk, the visitors can look at a close-up of the photograph *En Masse, Sunners Seen from Pier 45, 1982*, by Frank Hallam. This evokes joy but also fear in the gay community given the memories of the Aids pandemic in the 1980s.

Trenches for Reason, 2021, is a work the London-based Italian artist **Enrico David** conceived for *ESPRESSIONI CON FRAZIONI*. Executed in a variety of materials such as bronze, metal, steel, jesmonite, wood and copper, it consists of two long, tapered, suspended masses, two bodies that recall the geological incrustations of the earth and industrial technology, with their lower sections ending in human heads. This large sculptural installation is the artist's expression of the state of precariousness in which modern individuals live today. The work is a morphological collage of materials, as mineral/organic and artificial/synthetic forms express the breakdown of balance, a search for continuous negotiation and metamorphosis that the artist, sharing his vision of the world, tackles through this plastic form. *Trenches for Reason* is an expression of the crisis in reason. The artist imagines being forced to live in an existential and linguistic trench from which to observe the questionability and precariousness of reality.

Irene Dionisio specifically conceived the artwork *Mondo Nuovo, 2022*, for the exhibition. This single-channel video installation created and monitored entirely with Artificial Intelligence shows infinite combinations of images linked to the concept of Eden. The work is projected at 360 degrees inside a circular structure to which the visitor can only look at from an opening on the side of the cylinder, without physically accessing the interior. *Il grande mistero, 2022*, a 5.1 sound installation obtained from the sonification process of the Higgs Boson will mark the rhythm of the images. The epic-religious atmosphere of the initial tones soon evolves into a sound that recalls the comic. The anthropomorphisation of the "God particle" takes on the sound of an advertising jingle with infinite and arbitrary variations. This work questions our dream of the positive outcomes of technology today.

The solo project **Bracha L. Ettinger**. *Bracha's Notebooks* presents a series of five paintings and about 50 notebooks used by the artist to annotate her reflections, associations and work notes, combining word and drawing. The notebooks, written in three languages (French, English and Hebrew), testify to the dual activity of Bracha L. Ettinger whose artistic practice is intertwined with her work and research as a philosopher and psychoanalyst. The artist's practice has its roots in her autobiographical past, in the history of her parents who survived the Holocaust; it explores the concepts of trauma, oblivion, the feminine and *matrixial* gaze, of the space of the unconscious and of the transition from invisible to visible, enlightening art's capacity of "healing".

Mariangela Gualtieri is a poet and playwright. She began writing while an actress at the Teatro Valdoca, which she co-founded with the director Cesare Ronconi in the early 1980s. She is an active part of all of Ronconi's productions, keenly perceiving the whirl of forces on stage and giving them voice. Always attentive to the oral delivery of poetry (through poetry readings in Italy and abroad), she is deeply sensitive to vocal amplification and the close relationship between poetry and live music. Committed to education, she gives workshops on writing and, more recently, reading poetry at the microphone. Among the recently published texts: *Antenata*, Crocetti, 2020, and for Einaudi *Le giovani parole*, 2015, *Quando non morivo*, 2019, *Paesaggio con fratello rotto*, 2021, *L'incanto fonico* to be released in 2022. She has also published *Beast of Joy. Selected poems* for Chelsea Editions, New York, 2018. The poem *Ecco. Sei qui*, which was written specially for the exhibition *ESPRESSIONI CON FRAZIONI*, can be listened to in the Castello di Rivoli's outdoor atrium. The artist's voice introduces the exhibition through profound reflection on art and the works on view, which silently await along the visitor's path, opening visitors to its vision and mutual dialogue.

Artist **Grada Kilomba's** new audio and mixed media installation *18 Verses of a Boat, 2022*, is a work that combines engraved burnt wood and audio recording and cloth. It is based on a poem written by the artist that blends past, present and future in a constellation that suggests the continuation of deep trauma. The work refers to the repetition of systemic racism through a reference to boats used in the slave trade and this may bring in the listeners recollections of tragic incidents more recently in migrations in the Mediterranean



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Sea. This sound and wood installation exhibited in the Castello di Rivoli building stems from a performance work created in Lisbon in Fall 2021. In an era of post-humanistic melancholy like ours, Kilomba's work suggests the need for art to imagine a new non-digital climate: exploring the human condition while creating cosmogonies based on continuity between the human and the non-human natural world.

Agnieszka Kurant's *Crowd Crystal* solo project investigates crowds as assets of late capitalism, in which society becomes a factory of data mining. In her work Agnieszka Kurant analyzes the transformations of the human and the future of labour and creativity. The artist questions the concept of individual authorship and reflects on the notion of the footprint that everyone leaves in the digital world, as well as carbon footprints, as actualizations of prehistoric imprints left by our ancestors. She reflects on the potential we all carry within ourselves to influence social change and mutations of matter. Furthermore, Kurant's *Crowd Crystal* investigates the impact of collective intelligence in nature, culture and non-human intelligences - from bacteria and other single-celled organisms to artificial intelligence. In the Castello building, Kurant exhibits one painting of the series *Conversions*, 2019-2021, *Chemical Garden*, 2021, two sculptures of the series *Post-Fordite*, 2019-2020, and *Adjacent Possible*, 2021.

Julie Mehretu, one of the major painters in the world exploring abstraction, began her activity in the late 1990s. Known for her layered paintings combining contemporary references with architecture and urban planning, in 2003 she exhibited at Castello di Rivoli as part of the exhibition *The Moderns*. More recently, Mehretu has used photographs found online and in newspapers to prepare the first draft her canvases, made up of layers of personal marks that carry the image to a unique form of dynamic abstraction. From migration crises to global warming, from the fires in California to the Charlottesville violence in 2017, up to the rise of reactionary movements in international politics, the latest cycle of Mehretu's works includes *Orient (after D. Cherry, post Irma and summer)*, 2017-2020. In the case of this work, the specific reference is to the conflicts in the Middle East and the tragic events of the war in Syria. Interested in the formal problems of color and line, the artist creates a compression of time and space in this painting, as well as a short circuit between the art historical references: from the geometric abstraction of Suprematism to the dynamism of Italian futurism, up to Abstract Expressionism. Mehretu's painting will enter into dialogue with *Velocità astratta*, 1913, a major Futurist painting by **Giacomo Balla** belonging to the Cerruti Collection at Castello di Rivoli. A founding member of the Futurist movement in the early 20th century, Balla was one of the inventors of Modern abstraction through the kinetic dynamism of moving objects such as the automobile, whose speed characterised the new technological progress of the time.

The solo project devoted to **Otobong Nkanga**, which opened to the public in late 2021 at Castello di Rivoli, is also part of *ESPRESSIONI*. Nkanga, whose artworks address urgent issues related to the ecological crisis and the exploitation of natural resources, is one of the most innovative international contemporary artists. She investigates history with fine lyricism and celebrates the importance of physical materials and their care, even in a digitised world. Specially conceived for the galleries on the third floor of the Castello, the work consists of a large site-specific installation which includes carpets whose irregular form is inspired by the shape of minerals such as quartz and malachite and whose healing properties have been known since ancient times. The artist developed her installation at floor level through five large galleries of the third floor of the Castello di Rivoli to embrace the horizontality associated with the notion of geography, bringing into dialogue the different cultural traditions that are interwoven in our contemporary world.

Dana Schutz's pictorial and sculptural works feature fragmented bodies, common objects and daily actions within circumstances with surreal, sometimes absurd and grotesque implications, provoking the viewer's imagination. Her expressionistic and surreal paintings are placed in dialogue with the pictorial tradition and, in particular, find iconographic references in 19th- and 20th-century painting. Figures characterised by monstrous aspects with mysterious identities that mix anthropomorphic features with other fantastic ones emerge in the darkness of the painting *Boat Group*, 2020. Presented for the first time to the public, the painting *The Family*, 2021, shows a compact group of characters portrayed within a desolate setting with a dark and dramatic atmosphere. In both works on display, the characters depicted seem to have been captured in a



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moment of travel, of displacement, of which all the details - reasons, place of departure and destination - remain unknown: groups, families, communities are suspended, uncertain, leaving open questions around existence.

Marianna Simnett creates a new installation for the exhibition *ESPRESSIONI CON FRAZIONI*. Her immersive narratives centre around the overlapping and at times incongruous themes of vulnerability, autonomy, control, pain, metamorphosis, and care. The installation *Prayers for Roadkill, 2022*, draws its title from a line in Adrian Piper's journal where she expresses empathy and fascination with the micro-violence that unfolds beneath the wheels of an automobile. In Simnett's stop motion animation film and intricate sculptures depicting hybrid human-animal creatures, she wields the aesthetic of vintage children's television programming, soft play areas, and modernist asylums to explore the emotional and material entanglements of love and cruelty. To create the characters in her film, Simnett not only literally reanimates roadkill but reclaims - and thereby empowers - the image of the animal to plumb the depths of some of the darkest, most fundamental aspects of being human.

For this exhibition, **Uýra Sodoma** presents the photographic and video documentation of the performance held in July 2021 at Castello di Rivoli entitled *Florestas que dormem sob o asfalto* (The forests that sleep under the asphalt, 2021). The artist intertwines the ancestral wisdom of the indigenous peoples of Brazil with the canonical scientific and biological knowledge of modernity, evoking lost properties and memories relating to plants and the beings that inhabit them. Uýra Sodoma adopts the persona of a "walking tree", a hybrid entity of human and plant, whose appearance is constantly evolving, just like nature. In the performance Uýra Sodoma embraces the specificity of the flora of the Susa Valley in the local Piemonte region. "Under the view of worlds that insist on everything being straight," the artist states, "the seed claims the right to make curves." It has just arrived. It is sleeping and Uýra Sodoma wakes it, drawing its shape on the stone of the Castello di Rivoli's baroque atrium, watering it to move the forest under the ground. According to the artist, the seed represents movement and metamorphosis - the pulsating force and potential spirit of all living beings.

Jenna Sutela works on the porous boundary between art, artificial intelligence and biology, wondering about the ways in which humans, technology and microbes relate to each other. Influenced by cybernetics, science fiction, feminist thought, and striving towards empirical experimentation and collaboration, her practice puts scientific data and creative imagination in dialog. Her works offer the image of an interconnected future, in which human and non-human beings coexist and communicate. Bacteria and fungi are among the co-agents with whom the artist collaborates for the realization of her works. *nimiia vibie, 2018-22*, is a sound work that investigates the themes of machine learning and interspecies communication, exploring an area beyond human consciousness and the planet Earth. The work documents the interactions between a neural network, the audio recordings of the first Martian language, as channeled in the late 1800s by the French medium Helene Smith and then voiced by Sutela, and the movements of *Bacillus subtilis*. Extremely resilient, and present in traditional Japanese food, according to recent experiments investigating life forms in relation to space flights, *Bacillus subtilis* is a microorganism that can survive on Mars. Speaking of the work, whose title alludes to a Bacterial-Martian language, the artist declares: "In this work, the machine is a medium, channeling messages from entities that usually cannot speak. But the work is also about intelligent machines as aliens of our creation. We built the aliens ourselves and now the challenge is to understand the nonhuman condition of these machines that work as our interlocutors and infrastructure."

AntiGonna in collaboration with **Nikita Kadan** present *Lucid Skin, 2019*, a short film in which the protagonist is an artist who rethinks his identity, which will be shown in the Theatre of the museum. He turns to self-harm as a way to punish his 'masculinity'. This film is presented along with a selection of filmic works and moving images by contemporary artists from Ukraine titled *A Letter From The Front*, whose title recalls an iconic Soviet painting from 1947 by Aleksandr Laktionov (1910-1972). Other works included in the screenings are by Ukrainian artists such as **Dana Kavelina, Lesia Khomenko, Alina Kleytman, Yuri Leiderman, Katya Libkind, Yarema Malashchuk and Roman Himey, Lada Nakonechna, R.E.P.,**



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Revkovsky / Rachinsky, Mykola Ridnyi and Oleksiy Sai. Ukrainian artists are currently blocked in the cities under siege or have managed to take refuge in the border areas or in neighboring countries. They are mobilizing within or outside the borders of the war-torn country, measuring themselves against distances through their own bodies. Some of them were unable to recover their hard drives before leaving their homes and studios, and therefore this screening also shows with the ways in which artworks are saved in digital format on servers, clouds and web platforms.

The Theatre of Castello di Rivoli will present a film programme that represents the fractured world of *ESPRESSIONI CON FRAZIONI*. Here visitors can watch filmmaker **Werner Herzog's** *Cave of Forgotten Dreams*, 2010, which is inspired by the early cave paintings of Chauvet – followed by **Pierre Huyghe's** *A Way in Untilled*, 2012, which presents the natural world from the point of view of non-humans. Furthermore, it is presented the film *The Family... and the Zombie*, 2021, by **Karrabing Film Collective** which investigates the current ecological crisis and the indigenous and cultural destruction in Northern Australia, in an era characterised by polluting forms of capitalism and white zombies. The screening of filmic works and moving images by contemporary artists from Ukraine including Nikita Kadan entitled *A Letter From The Front* is also presented. Finally, a single-channel version of Grada Kilomba's *Illusions Vol.III, Antigone*, 2019, is also screened in the Theatre.

From the point of view of the expression of collective subjectivities, a section of *ESPRESSIONI CON FRAZIONI* will be dedicated to the history of **Street art**. *Wall Street. Muri risonanti per un'internazionale urbanista (A Rebours)* is curated by Gianluca Marziani in collaboration with Stefano Antonelli. The project explores the space between expressive wall surfaces and the communal interventions on them: living space, propaganda and social communication, divisive object in anti-democratic regimes, etc., the wall is a neutral recorder that frames and incorporates expressions of all kinds, a permeable blackboard that metabolizes languages and themes, the first public screen to create visuals with a high collective impact. This focus project examines works by Keith Haring, Banksy, Brad Downey, Invader, Blu, among others. In addition, an in-depth documentation of Street art works from the 1970s to today is presented through a selection of videos and photographs including images by photographer **Martha Cooper** (Baltimore, 1943). The installation of this focus project wall will include a logo by **Manu Invisible** (Sardinia, 1990).

Press Information

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