

Exhibition	<i>Ana Mendieta. She Got Love</i>
Curators	Beatrice Merz, Olga Gambari
Catalogue	Skira, Milan
Press Preview Opening Dates	Tuesday, January 29, 2013 – 6 p.m. Tuesday, January 29, 2013 – 7 p.m. January 30 – May 5, 2013
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Hours	Tuesday → Friday 10.00 a.m. – 5.00 p.m. Saturday → Sunday 10.00 a.m. – 7.00 p.m.
Entrance	€ 6.50 full price, € 4.50 reduced price
Location	Castello di Rivoli Museo d'Arte Contemporanea Piazza Mafalda di Savoia – 10098 Rivoli (Turin)
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Ana Mendieta. *She Got Love*

Curated by Beatrice Merz and Olga Gambari
January 30 – May 5, 2013

Ana Mendieta. She Got Love, is a large-scale European retrospective devoted to the Cuban-born American artist Ana Mendieta (1948–1985). The exhibition will open on January 30, 2013 in the evocative spaces of the Manica Lunga. The project, curated by Beatrice Merz and Olga Gambari, aims to retrace the artist as a pioneer of performance, video, body art, photography, land art, and sculpture in the twentieth century. One of Mendieta's unique contributions is a synthesis of these forms into a fresh, visual language which has influenced a generation of younger artists. In more than one hundred of Mendieta's works produced between 1972 and 1985, the exhibition presents her extremely personal vocabulary that combines the visionary and material, magical and poetic, and political and progressive. Mendieta's identity as a female informed her work as an artist, beginning with her childhood cultural roots in Cuba to her development as an iconic female artist in the United States. She addressed issues such as individual existence, life and death, violence, love, sex, re-birth, and exile in a coherent manner that is transcendent towards the universal and spiritual. Often inserting her body in nature, Mendieta worked in different environments from Cuba to the United States to Italy, investigating both personal and collective origins. A recurrent distinctive sign in all her works is a typical feminine silhouette or "silueta", an essential self-portrait created from earth, mud, feathers, flowers, leaves, ash, gunpowder, branches, shells, grass, ice, rock, wax, moss, sand, blood, water, and fire. These hybrid forms of performance, site-specific sculpture, and documentation express her desire to reunite with an eternal and universal cosmic energy where the human, the natural, and the divine component coexist.

Each of her performances are presented as a profound and enveloping environment described through video, sketches, photographs, and notes, providing both mental and physical access to the original location of the work. The exhibition's title, *She Got Love*, is derived from one of Mendieta's film works in which the artist scrawls the words in blood red across a white door. It is among the many films in the artist's oeuvre, a selection of which will be highlighted in the exhibition.

The exhaustive catalogue, published by Skira in conjunction with the retrospective at Castello di Rivoli, includes texts by the curators, a bio-bibliographical section, and a wide selection of images, a number which have not been previously reproduced.

The exhibition corresponds with the occasion of the world premiere of *Itali-ana, Mendieta in Rome*, a documentary on Mendieta's artistic development during her years in residence at the American Academy in Rome, Italy. The film is produced by Corazon Pictures and directed by Raquel Cecilia Mendieta. This documentary film will be screened throughout the exhibition.

The retrospective has been realized in close collaboration with the Estate of Ana Mendieta and Galerie Lelong.

The exhibition has been made possible thanks to the contribution of Fondazione Arte Moderna e Contemporanea CRT, the technical support from Kuhn & Bülow Insurance Broker, Berlin and the media partnership of La Stampa.

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Biography

Ana Mendieta (Havana, 1948 – New York, 1985) focused her research on performance, drawing, painting, photography, video art and sculpture. Her investigations and artistic practice were brief in duration but extremely intense, informed by continuous experimentation and by the study of ancient cultures.

She arrived in the United States at the age of twelve, along with her sister Raquelin. Their father, Ignazio, who earlier had supported Fidel Castro's Cuban Revolution, later became part of the counter-revolution and feared the family would suffer repercussions. The two sisters spent years in various Catholic institutions and with foster families in Iowa, uprooted from their native land and family. Mendieta attended the University of Iowa, where, in 1972, she received a Bachelor of Arts, a Master of Arts in Painting and a Master of Fine Arts in Intermedia. Over the course of her career the artist worked in Cuba, Mexico, Italy and the United States.

In 1972, while studying at university, Mendieta began creating ritual performances, drawings, photographs and sculpture in which she immerses or inserts her body in nature, with a spiritual and physical connection with the Earth as her point of departure. In 1973, during a visit to Mexico, she began her renowned *Siluetta Series* (1973-1980), in which she creates female forms in mud, sand, gunpowder, grass and various natural materials. Her own body or its impression is central to the work – an obsessively repeated simulacrum that comes to life, sometimes animated by water, fire and blood.

In 1980 she returned to Cuba and began her series of Rupestrian Sculptures, rock carvings in caves, inspired by indigenous ancient divinities.

Mendieta's works are pervaded by an enormous life force that transcends matter to become spiritual and poetic: even death, funerary themes and violence are dematerialized in a natural cycle that encompasses all humanity. Through its autobiographical essence, Mendieta's work investigates identity, the subjective dimension that becomes a collective icon and individual existence that links us to a universal energy. Her subjects are life and death, gender, regeneration, roots, uprooting, trans-culturalism, religion, magic and sex. These are all expressed through natural elements that become fundamental to her extremely personal, mystical and magical vocabulary. Both her ephemeral "earth-body" sculptures (as the artist herself called them) and her performances are documented through photographs and more than seventy films and videos made over fourteen years of intense activity.

In 1983 The American Academy in Rome awarded her the Rome Prize. During her stay in Rome, Mendieta began creating her first sculptures in interiors, while continuing to use natural elements.

Ana Mendieta died in New York on September 8, 1985, falling from her 34th-floor apartment in Greenwich Village. Minimalist sculptor Carl Andre, her husband of eight months, who was at home at the time of her death, was tried and acquitted of her murder, but the outcome of the trial left many doubts unresolved in terms of public opinion.

Among the solo shows devoted to the Cuban-born American artist: in 2004 the traveling exhibition *Ana Mendieta: Earth Body, Sculpture and Performance 1972-1985*, Whitney Museum of American Art, New York; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.; Des Moines Art Center, Des Moines and Miami Art Museum, Miami; in 2002 *Ana Mendieta (1948-1985) – Body Tracks*, Neues Museum Luzern, Luzern and Fries Museum, Leeuwarden; *Ana Mendieta Selected Works*, Kunst-Werke Berlin KW Institute of Contemporary Art, Berlin; in 1996 *Ana Mendieta (1948-1985)*, Helsinki City Art Museum,

Helsinki; Uppsala Konstmuseum, Uppsala; The Living Art Museum, Reykjavik e Museum of Contemporary Art, Roskilde; *Ana Mendieta*, Centro Galego de Arte Contemporanea, Santiago de Compostela; Kusthalle Düsseldorf, Düsseldorf; Fundació Antoni Tàpies, Barcelona; Museo de Arte Contemporaneo de Monterrey, Monterrey and Museo Tamayo, Mexico City; in 1994 *Ana Mendieta: The Late Works*, Cleveland Center for Contemporary Art, Cleveland and Artothèque de Caen, Caen.

Among the most important group exhibitions to which Mendieta participated: in 2012 *Caribbean: Crossroads of the World*, Queens Museum of Art, Queens, New York; El Museo del Barrio, New York; Studio Museum Harlem, New York; *Ends of the Earth: Land Art to 1974*, Museum of Contemporary Art, Los Angeles; *Das Atelier. Orte Der Produktion*, Kunstmuseum Luzern, Luzern; in 2011 *History Lessons*, Museum Moderner Kunst Stiftung Ludwig, Vienna; *The Personal is Political: Women Artists from the Collection*, Museum of Contemporary Art, Los Angeles; *Staging Action: Performance in Photography since 1960*, Museum of Modern Art, New York; in 2010 *Electric Nights*, MNAM Centre Georges Pompidou, Paris; *Case Studies from the Bureau of Contemporary Art*, New Mexico Museum of Art, Santa Fé; *Fresh Hell*, Palais de Tokyo, Paris; *Signs of Life: Ancient Knowledge in Contemporary Art*, Kunstmuseum Luzern, Luzern; *The Original Copy: Photography of Sculpture 1939 to Today*, Museum of Modern Art, New York and Kusthaus Zurich, Zurich; *Energy and Process*, Tate Modern, London; *Haunted: Contemporary Photography/Video/Performance*, Solomon R. Guggenheim Museum, New York and Guggenheim Bilbao, Bilbao; *Donna: Feminist Avant-Garde of the 1970s*, Galleria Nazionale d'Arte Moderna, Rome; in 2009 *Action <> Reaction: Video Installations*, Detroit Institute of Arts, Detroit; *Mexico: Expected/Unespected*, The Isabel and Augustin Coppel Collection, Tenerife Espacio de las Artes, Tenerife; Stedelijk Museum, Schiedam and Museum of Contemporary Arts, San Diego; *A Mancha Humana/The Human Stain*, Centro Galego de Arte Contemporanea, Santiago de Compostela; *Hundred Stories About Love*, 21st Century Museum, Kanazawa; *Cuba! Art and History from 1868 to Today*, Groninger Museum of Contemporary Arts, Groningen; *Rebelle: Art and Feminism 1969-2009*, Museum voor Moderne Kunst, Arnhem; in 2008 *re.act.feminism: performance art of the 1960's and 70's today*, Akademie der Künste, Berlin; *Modern Art. Modern Lives. Then + Now*, Austin Museum of Art, Austin; *NeoHoDoo: Art for a Forgotten Faith*, Menil Collection, Houston; P.S.1 Contemporary Art Center, Long Island City and Miami Art Museum, Miami; *Comme des bêtes: Ours, chat, cochon & cie*, Le Musée Cantonal des Beaux-Arts, Losanne; *Arte No Es Vida: Actions by Artists of the Americas, 1960-2000*, El Museo del Barrio, New York; in 2007 *Currents: Recent Acquisitions*, Hirshhorn Museum and Sculpture Garden, Washington D.C.; *New Perspectives in Latin American Art, 1930-2006: Prints, Photographs and Media Works*, Museum of Modern Art, New York; *Six Feet Under: Autopsy of Our Relation to the Dead*, Kunstmuseum Bern, Bern and Deutsches Hygiene-Museum, Dresden; *The Naked Portrait*, Portrait Gallery, National Gallery of Scotland, Edinburgh; *A Batalla dos Xéneros (Gender Battle)*, Centro Galego de Arte Contemporanea, Santiago de Compostela; *WACK! Art and the Feminist Revolution*, The Geffen Contemporary, Museum of Contemporary Art, Los Angeles; National Museum of Women in the Arts, Washington D.C.; Vancouver Art Gallery, Vancouver; P.S.1 Contemporary Art Center, Long Island City; in 2006 *A Curator's Eye: the Visual Legacy of Robery A. Sobieszek*, Los Angeles County Museum of Art, Los Angeles; *Into Me/Out of Me*, P.S.1 Contemporary Art Center, Long Island City; KW Institute for Contemporary Art, Berlin and MACRO, Rome; *Masquerade: Representation and the Self in Contemporary Art*, Museum of Contemporary Art, Sydney; *Notations: Energy Yes!*, Philadelphia Museum of Art, Philadelphia; *Primera generación: Arte e imagen en movimiento [1963-1986]*, Museo Nacional Centro de Arte Reina Sofia, Madrid; in 2005 *SlideShow*, Baltimore Museum of Art, Baltimore and Contemporary Arts Center, Cincinnati; in 2004 *Il*

Bello e le bestie, Museo d'Arte Moderna di Trento e Rovereto, Trento; *Traces: Body and Idea in Contemporary Art*, The National Museum of Modern Art, Kyoto and The National Museum of Modern, Tokyo; in 2003 *Last Picture Show: Artist Using Photography, 1960 – 1982*, Walker Art Center, Minneapolis; UCLA Hammer Museum, Los Angeles and Fotomuseum Winterthur, Winterthur; *M_ARS*, Neue Galerie Graz, Graz; in 2002 *The Gift: Generous Offerings, Threatening Hospitality*, The Bronx Museum of the Arts, New York; *Visions from America: Photographs from the Whitney Museum of American Art*, Whitney Museum of American Art, New York; in 2000 *Hypermental: Rampant Reality 1950-2000*, Kunsthaus Zürich, Zurich and Hamburger Kunsthalle, Hamburg; *Performing Bodies*, Tate Modern, London; *Postmedia: Conceptual Photography in the Guggenheim Collection*, Solomon R. Guggenheim Museum, New York; in 1999 *Regarding BEAUTY in Performance and the Media Arts, 1960-1999*, Hirshhorn Museum and Sculpture Garden, Washington D.C.; *Skin-Deep, Surface and Appearance in Contemporary Art*, The Israel Museum, Jerusalem; in 1998 *Etre Nature*, Fondation Cartier pour l'Art Contemporain, Paris; *Out of Actions: Between Performance and the Object 1949-1979*, The Museum of Contemporary Arts, Los Angeles; MACBA Museu d'Art Contemporani de Barcelona, Barcelona; MAK Museum of Applied Arts, Vienna; Museum of Contemporary Art, Tokyo and National Museum of Modern Art, Osaka; in 1997 *Amours*, Fondation Cartier pour l'Art Contemporain, Paris; *Body*, The Art Gallery at New South Wales, Sydney; in 1996 *Inside the Visible: an Elliptical Traverse of Twentieth Century. Art In, Of, and From the Feminine*, ICA Institute of Contemporary Art, Boston; The National Museum of Women in Arts, Washington D.C.; Whitechapel Art Gallery, London and The Art Gallery of Western Australia, Perth; in 1995 *Faith Hope Love Death*, Kunsthalle Wien, Vienna; *Féminin-Masculin: le sexe de l'art*, MNAM Centre Georges Pompidou, Paris; in 1994 *The Label Show: Contemporary Art and the Museum*, Museum of Fine Arts, Boston; in 1993 *Latin American Artists of the 20th Century*, The Museum of Modern Art, New York; Kunsthalle Köln, Cologne, Estació Plaza de Armas, Seville; Musée National d'Art Moderne, Paris and Fondation Nationale des Arts, Paris; in 1992 *Ver America*, Koninklijk Museum voor Schone Kunsten, Antwerp.