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## Step2

On December 2<sup>nd</sup>, 2007 the MAMbo – Museo d'Arte Moderna di Bologna will inaugurate under the umbrella *step2* the first four solo exhibitions held in its new premises. Specifically conceived for the interior and exterior spaces of the museum, the exhibitions of **Adam Chodzko**, **Eva Marisaldi**, **Diego Perrone** and **Bojan Sarcevic** will enable visitors to discover the former “Forno del pane” building, in which the shows will trace four parallel routes for exploring its both physical and symbolic space.

In their investigation of the changing relationship between the museum and its local context, as between the singular artwork and the hosting architecture, these exhibitions articulate different and autonomous practices, which taken as a whole also indicate possible alternative interpretations of the contemporary museum platform, going as far as defining unexpected critical experiences and giving birth to mythologies which, by exploring the present function and identity of the museum, project it towards an imagined and potential dimension.

In presenting the shows of **Eva Marisaldi** and **Diego Perrone**, the MAMbo underlines the central role played by Italian contemporary artistic research in its exhibition programme, by means of the realization of new projects presented to the public in constant comparison with the international artistic debate. Eva Marisaldi's show, curated by Roberto Daolio, independent critic and curator and Professor at the Bologna Academy of Fine Arts, follows the one he curated at the GAM–Galleria d'Arte Moderna of Bologna ten years ago in 1998. The exhibition of Diego Perrone – co-produced with the CAPC – musée d'art contemporain of Bordeaux – was conceived by the artist specifically in two site-specific displays which interact with the different museum spaces in almost opposite ways.

The shows by **Adam Chodzko** and **Bojan Sarcevic** bring to the MAMbo exhibition programme a reflection upon the role of the contemporary museum launched with the cycle + *Musem – Shows* in the two years which preceded and accompanied the opening of the new museum headquarters. Rather than interrupting this critical reflection with the inauguration of the new museum, it has been actively included in the museum's current programme. The new series – *MAMbo Practices (No Dance Lessons)* – aims to set up a lively comparison between institutional activities and the multi-layered practices of contemporary artists and curators.

These exhibitions will be accompanied by the first four monographs of the new series jointly published by MAMBo and SKIRA.

## Adam Chodzko M-path and Hole

Curated by Andrea Viliani

Using a vast range of media – from videos to performances, installations to photography, posters to design – the works of Adam Chodzko evoke the most recondite aspects of everyday life. Envisaged as “gateways”, “thresholds”, “passages” between different dimensions – past/present/future, reality/potentiality, document/fiction, public/private – Chodzko’s art appears in fragmentary gestures spreading out from the exhibition site into the intangible sphere of our experiences, memories and intuitions. The three works realised for the show – installed both in the exhibition galleries and in the external area of the MAMbo premises – provide us with an opportunity to experience the museum as an entity moulded not only by its management but also by its *outside*, i.e. by the dynamic relationship between people and their reciprocal expectations. After being requested to enter the exhibition “in someone else’s shoes” (*M-path*, 2005-07), the video installation *Hole* (2007) tells a legend set in the near future in which a local woman is bound to the museum by a hypothetical relationship fluctuating between complete identification and distrust. In giving birth to a possible mythical background for the new museum Chodzko contributes to the formation of its collective imagination. He discovers and reveals the institution’s history and its destiny at the very moment in which he *invents* them. Furthermore by means of a mysterious short-circuit the remnants of that myth are *already* visible on the walls of the museum. In this way the artist brings to light the foundations of an event which he himself has set in motion and which, though hypothetically destined to come about in the future, is the present catalyser of a more pervasive and flexible definition of reality and of its artistic representations.

In the catalogue contributions by Alex Farquharson, Lisa Le Feuvre, Andrea Viliani and an interview between the artist and Mark Godfrey.

## Describing a Fire: A Conversation between Adam Chodzko and Mark Godfrey

Adam Chodzko, Mark Godfrey

(extract)

**Mark Godfrey:** *Many of your earliest works involved a British publication called Loot which was a classified advert newspaper where people could place ads to sell unwanted items or to search for objects, services, and people. You created adverts that seemed to imply an alien character placing them, or that described impossible objects. Later, you took luxury advertisements (for diamond necklaces, for instance) and placed offers in Loot for the peripheral materials that appeared in those adverts. These works raise the question of your relationship to conceptual art. In 1966 for instance, for the work Detumescence, Dan Graham placed an ad in various publications asking for descriptions of "the typical emotional and physiological aspects of post-climax in the sexual experience of the human male." Later, Victor Burgin and Barbara Kruger deconstructed the language of fashion adverts. Did your work with Loot come out of any familiarity with these strategies? Were you interested in the possibilities of working with an expanded audience, even one which would not recognise your interventions as art? Were you primarily concerned with critiquing the materialism and associated language of Loot?*

**Adam Chodzko:** I began the series of *Loot* advertisement works as a by-product of a series of sculptures I was working on around 1989-1990. These were re-contextualised banal rural structures – for instance, a country stile turned into a piece of urban teenage counter-cultural domestic sports gear. I imagined a near future which would see these heart-warming objects of transition, previously utilised by middle-aged fell-walkers, now being re-appropriated by a fictitious youth culture. As I repetitively finished one particular stile in multiple layers of glossy turquoise paint I realised I was forgetting why I was making it and losing perspective too on how it would exist in dialogue with an audience. It became a transition point for me, the *Transmitters* (1991-1996) becoming the immediate solution. I would telephone the *Loot* answer-machine and describe an object close to the kind I was making, working within the house rules and language in order to mask the impossibility of the thing described. A few days later, my free advertisement, if accepted, would be printed amongst thousands of others and perhaps someone, in looking for a cheap dining table would come across it as both stumbling block and possibility. Later I would show these pages in galleries, cut out and pinned to the wall, so that a second audience might try to visualise the object but only in relation to its imagined consumption by the first (*Loot* reader) audience. The *Loot* adverts were really about an economy of contact, immediacy and directness. I became interested in the fact that my words were vulnerable to mistranslation. *Loot* would filter the instructions and messages I supplied according to what made sense to the operator at the time: an advert I submitted containing a description of a "Zulu shield and two spears" was printed as "...Zulu shield and two spares". In this way each work came out of my control very quickly and this playing with misunderstanding seemed to be at the heart of the project. Other works using *Loot* explore slippages between different value systems and their respective languages. A fashion advertisement in *Vogue* or *Harper's & Queen* would have the constituent parts of its image sold off, piece by piece, in *Loot*. For a few days (since *Loot* would change its contents daily) these two systems would be in dialogue on different shelves of newspaper shops. While Burgin's or Kruger's deconstructions demonstrate the artists' failure to be seduced by advertisements, my works begin from being entirely seduced but fail to recognise the hierarchies, commodities and values involved in an image, dismantling instead the misunderstood image and sharing it with anyone. So in a *Vogue* advertisement for a Barbour jacket even the background rainfall had a potential use-value and so I made it all equally available and cheap. Together with many other works of mine, this one suggests a maker who is ignorant not only of a

culturally established hierarchy of objects and aesthetics, but also the fundamental difference between two and three dimensions, developing instead a peculiar intimate relationship with peripheral parts of an image, as if they were entirely tangible and mobile. Misunderstanding, not knowing the established order of things, is always crucial in the work, in that it opens up a space to imagine other realities and shows the contingency and perhaps the fragility too of our present reality.

**MG:** *When you described the relationship of the original sculpture of the stile to the odd description of an object like it that appeared in Loot, I was reminded of the relation between Robert Smithson's "Sites" and what he called "Non-sites". In other works of yours, it seems you look back to Smithson's practice. I'm thinking of the Better Scenery (2000-2002) billboards which seem to put two "Non-sites" into play with each other. Can you describe how these works operate, and indicate whether they came out of your interest in Land Art at all? Also, I was struck by the affinity between your work Settlement (2004) and Gordon Matta-Clark's Fake Estates of the early 1970s. Matta-Clark bought up slivers of land around Queens in New York that had no possible use but whose purchase required a series of administrative and legal activities. Settlement is a video involving the acquisition of a patch of land exactly the same size as the screen on which this patch is projected. Was Matta-Clark important to you?*

**AC:** One day I will engage closely with Smithson's work, but for some reason, I haven't so far. And although my work would appear a lot closer to first generation conceptualism than neo-expressionism, I would probably like to claim a greater affinity with Pieter Bruegel (and maybe even Stanley Spencer!) than Smithson. But no work of mine would be an overt "reference" to another artist. I will become fascinated by a particular art work but this fascination is both catalysed and supported by a series of coincidences I'm pulling together from literature, music, film, conversation and so on.

For *Better Scenery*, I sited two signs in apparently opposite locations, each sign containing precise directions to reach the opposite sign. As well as making and placing the signs, I produced photographs of them in their settings. But despite its existence as sculpture and then photographic diptych, *Better Scenery* emerged more from thinking about films. Dziga Vertov, Chris Marker and Patrick Keiller, of course, but particularly Atom Egoyan's crystalline structures of tense, and perverse interdependencies between people which create a kind of haunting of places, and times (*Calendar*, 1993, in particular). Michael Haneke's films were also important, because a form which is seductive and "convincing" is also made to be highly reflexive, provocative and unstable. As a result we question what it is we are *expecting* from the act of looking.

I am amazed by Land Art for many reasons, but I am very conscious of perceiving it as an outsider who is used to the relative smallness and dense variation of the British landscape. Therefore I experience Walter De Maria's *Lightning Field* (1977) for example both as something I engage with (by making a pilgrimage), and as something from which I'm detached (since it is sited in a landscape familiar to me only from cinema). Its luxurious scale is also alien to the present artistic culture in the UK shifting our experience of Land Art into the realm of science fiction. Therefore, Peter Fend's work, re-empowering conceptual practice and perversely seeing in it a visionary use-value, was really significant for me.

*Better Scenery* and *Settlement* use economy, the language of guidance and simple description, and both reflexively expose the structures of making. This also comes partly out of Abbas Kiarostami's films. The idea of looking at a process of looking *for* something is paramount in my work. Focus and distraction and coincidence. Look at anything for too long and you see its instability and fluidity. So, *Better Scenery* and *Settlement* both present a place, and then set about both drawing us closer into the status of that site, its particularity, whilst simultaneously pulling us away from it.

Matta-Clark's *Fake Estates* do fascinate me partly because there is something so nightmarish about them, this real colonising of blind-spots. And so, much of my work is structured upon a move between pragmatism and fantasy, an "earthing" in reality (from creating classified advertisements to legal processes) allowing the pursuit of something utterly intangible.

(continue...)

## **Adam Chodzko**

Born in London in 1965. Lives and works in Whitstable.

### **Main solo exhibitions**

#### **2007**

Hugh Lane Gallery and various sites, *Dublin* (commissioned by Ballymun Regeneration Ltd.)

Signal, Malmö, curated by C. Lindh, E. Reichert, F. Strid, E. Tzotzi

### **Selected group exhibitions**

#### **2007**

*Breaking Step*, curated by B. Dimitrijevic, C. Douglas, S. Mitrovic, J. Vesic, Museum of Contemporary Art, Beograd

#### **2006**

*Unfinished Business*, curated by S. Mitrovic, Museum of Contemporary Art, Beograd

*Belief and Doubt*, curated by H. Zuckerman Jacobson, The Aspen Art Museum, Aspen

*One Brief Moment*, curated by M. Soo, Apexart, New York

### **Works on exhibition**

*Five Holes, from Removed Sign*, 2007

5 holes drilled on MAMbo back façade

Collection MAMbo-Museo d'Arte Moderna di Bologna

*M-path*, 2005-2007

Shelves, flyers 300 pair of shoes

Various dimensions

Courtesy the artist

*Hole*, 2007

Single screen video projection, sound

12'

produced by MAMbo-Museo d'Arte Moderna di Bologna

Courtesy the artist and MAMbo-Museo d'Arte Moderna di Bologna

## Authors in the catalogue:

### Alex Farquharson

Alex Farquharson is Director of the forthcoming Centre for Contemporary Art Nottingham and Research Fellow in Curating Contemporary Art at Royal College of Art in London. The most recent exhibition he curated is *If Everybody had an Ocean: Brian Wilson, an Art Exhibition* which was held at Tate St Ives and CAPC-Musée d'art contemporain in Bordeaux in 2007-2008. He has written frequently for magazines such as "frieze", "Artforum" and "Art Monthly" and is co-author of Phaidon Contemporary Artists's monograph on Isa Genzken.

### Mark Godfrey

Mark Godfrey is a Curator at Tate Modern in London and formerly a Lecturer at the Slade School of Fine Art, University College London. He has published catalogue essays on artists such as Eva Hesse, Sharon Lockhart, Tacita Dean and Fiona Tan for various European and American institutions, and the survey essay on the work of Anri Sala for the Phaidon Contemporary Artists book. His criticism has appeared in "Artforum", "frieze", "OCTOBER", and "Parkett". He curated the exhibition *Douglas Huebler* at Camden Arts Centre in 2002 and *Matthew Buckingham: Play the Story* also at Camden Arts Centre in 2007. His book, *Abstraction and the Holocaust* is published by Yale University Press this year. He is currently researching a monograph on Alighiero e Boetti.

### Lisa Le Feuvre

Lisa Le Feuvre is a writer and Curator of Contemporary Art at the National Maritime Museum and teaches on the postgraduate Curatorial Programme in the Visual Arts Department at Goldsmiths, University of London. Her curatorial projects include *Gordon Matta-Clark: The Space Between* (Architectural association, London; CCA, Glasgow, 2003); *Mediterranean: Between Reality and Utopia* (The Photographers' Gallery, London, 2004); *Avalanche 1970 - 1976* (Chelsea Space, London, 2005); *Dennis Oppenheim: Recall* (MOT, London, 2006); *Simon Faithfull: Ice Blink* (Stills, Edinburgh; Cell Project Space, London; Parkers Box New York, 2006). At the National Maritime Museum she has curated *Dan Holdsworth: At the Edge of Space, Parts 1- 3* (2006-07), *Lawrence Weiner: Inherent in the Rhumb Line* (2007) and *Esther Shalev-gerz: Echoes in Memory*. Her recent writing projects include publication essays on Yto Barrada, Chris Burden, Anthony McCall, Mark Titchner, Wolfgang Weileder and Cerith Wyn Evans.



## Adam Chodzko: M-path and Hole

<b>Curator:</b>	Andrea Viliani
<b>Venue:</b>	MAMbo – Museum of Modern Art of Bologna via Don Minzoni 14 – Bologna
<b>Exhibition dates:</b>	December, 2nd 2007 – February, 3rd 2008
<b>Opening hours:</b>	Tuesday – Sunday 10 am – 6 pm Thursday 10 am – 10 pm Monday closed
<b>Prices:</b>	Free entrance
<b>Information:</b>	tel. +39 051 6496611 fax +39 051 6496600 info@mambo-bologna.org www.mambo-bologna.org
<b>Guided Tours:</b>	reservation needed for schools and groups tel. +39 051 6496626 – 628 mamboedu@comune.bologna.it groups (max 30 persons): 80 euros translation service: 100 euros schools: 50 euros audioguides (per group): 20 euros
<b>Workshops for schools:</b>	Workshops for primary and secondary schools: 100 euros tel. +39 051 6496626 – 628 mamboedu@comune.bologna.it
<b>Sunday at MAMbo:</b>	An appointment dedicated to art for parents and children The price is 5 euros per person For information and reservation (needed): tel. +39 051 6496626 – 628 mamboedu@comune.bologna.it
<b>Catalogue:</b>	Skira
<b>Communication office:</b>	Lara Facco MAMbo communication office and marketing development tel. +39 051 6496654 – lara.facco@comune.bologna.it  Lucia Crespi Mara Vitali Comunicazione – Skira press office tel. +39 02 73950962 – arte@mavico.it
<b>MAMbo is supported by:</b>	Regione Emilia-Romagna Fondazione Cassa di Risparmio in Bologna Fondazione del Monte di Bologna e Ravenna

## Eva Marisaldi Jumps

Curated by Roberto Daolio

Eva Marisaldi is interested in exploring creative and cognitive processes that, by being "lateral" to active life, make imagination real, suggest different logical and linguistic systems, open up alternatives of meaning that challenge the usual way of thinking and emerge as surprising though plausible possibilities. By involving the public in the *encounter*, rather than the *use* of her environments, the artist traces routes of discovery within the exhibition space ("gym of attention"). She highlights the exceptionality of everyday objects and situations, while at the same time giving legitimacy to unexpected, sudden happenings and unforeseen anomalies. In her exhibition at MAMbo Marisaldi premieres an installation composed of three new works, which will be fully revealed to the visitor only at the moment he/she comes face to face with them. The journey through these three works is like a "surmountable" obstacle course that constantly questions us the reasons for tackling the next obstacle, for having "left home", our own intensely *mediatized* life, to enter a museum. Small wooden constructions resembling equestrian hurdles, but done on human scale, an L-shaped plinth like the Knight's move in chess, an object that she calls a *percussion band robot machine* "sailing" on a wharf towards deep waters. Finally, with *Birthday Party*, a small portable theatre for birthday parties, the artist hopes to involve the visitor "in the space-time of the work".

In the catalogue contributions by Roberto Daolio, interviews with the artist by Hans Ulrich Obrist and the computer programme 'George'.

## Real and False Starts (or obstacles, leaps, gaps and... the *knight move*)

Roberto Daolio

It may seem hard, if not risky, to try to alter and modify the commonplace in general, and in particular when it is proposed as a key to unlocking phenomena and artistic practices fed by syntaxes that are not purely visual and by devices that are intentionally lateral, low-key and marginal with respect to expectations. For various reasons the formal positions and the themes tackled by Eva Marisaldi right from the beginning of her artistic career at the end of the 1980s have enjoyed the synthetic privilege of a pigeonholing in the so-called neo-conceptual sphere. It is a sphere, let's be clear about this, that is legitimately shared by the critical and historical intuition of a generational change of direction, but at the same time one which is limiting and limited when required to fully grasp the symptoms and effects of a continuity that follows a totally original and invariably rich and surprising process-based and combinatory procedure, also by virtue of proceeding and acting in conformity with a thought and an intention open to rewriting the order of things and of social fragments through unexpected perceptual and performative modalities. The lateral reading and the gradual bringing into focus of themes pertaining to the ordinary and everyday (only apparently essential and minimalist) *tranches de vie* and *récit*, articulated and interwoven in the forms and structures of a grammar of images, voices, sounds and objects, lend themselves to the constant exercising of an oblique gaze in line with a plurality and variety of points of view. This is the case both inside the rarefied spaces and environments of galleries and museums and outside, by means of the exercising of a project-oriented plan directed towards the public and relational dimensions of the city, the landscape and the cross-over between places, areas and zones of action and interaction. The variety and eclecticism of the expressive means used by the artist is confirmed in the complete appropriation of the space. And the measure of a de-location or a marginality recovered in the progressive linking of events tends to reveal itself and to appear in the co-presence and totality of the whole. The visitor and spectator are induced to follow a precise path in order to formulate an individual reflection and at the same time to participate in the sympathetic construction of a meaning that reinforces a kind of complicity. For this exhibition in the smooth, new setting of MAMbo, Eva Marisaldi has designed *Distrazione*, a long, wooden, L-shaped (the knight move in chess) platform to be walked over and across until one visually "trips" over a drawing with a disorderly, irregular chessboard pattern (taken from the photograph of the floor of an old Russian bar). One then proceeds along the short side and into an external elsewhere in front of a video-window that features footage of a funny-looking but graceful self-propelled robot-wheelchair (marching percussion band) that is ready to start up, jumping and beating out a lively percussion rhythm until it vanishes into thin air at the end of the pier of the port of Ravenna just before coming to the sea. On both sides of the path-catwalk a series of sculpture-obstacles (or rather *skeletons of sculptures* as Marisaldi prefers to call them), like in a show-jumping competition, succeed each other and alternate in the fragile equilibrium of amazement and lightness: there is a full array of playful, amused forms and materials whose inventiveness and richness of linguistic resonances evoke a phrasing of revisitations with unlimited allusive possibilities. At the end of the compulsory path and in the second space of the exhibition, the extra-ordinary *Birthday (party)* puppet theatre that has become part of the museum's collection comes to life. It is a desiring machine, designed with the help and technical expertise of Enrico Serotti, where an idea of a birthday party becomes animated and takes on life, celebrated by the toy-objects in a *son-et-lumière* microcosm generated by a software application in perfect and melancholy autonomy. It is a programmed *mise en scène* designed to reconcile, in a playful way, an attractive and conciliatory version of the bachelor machines. For Eva Marisaldi, art procedures and practices do not mean elaborating and producing concepts, but rather acknowledging and reflecting, in an alternating pattern of real and false starts, the unstoppable and polymorphous flow of life and of everything that surrounds us.

## **Eva Marisaldi**

Born in Bologna in 1966. Lives and works in Bologna.

### **Main solo exhibitions**

#### **2007**

*Services*, Galleria Massimo De Carlo, Milano

#### **2006**

*Parties 2*, Galerie Michael Zink, München

*Eva Marisaldi*, International Animation Film Festival, Annecy

*Parties 3*, Art positions, Art Basel Miami, Miami, USA

### **Selected group exhibitions**

#### **2007**

*Timer 01*, Hangar Bicocca, curated by Demetrio Paparoni Milano

*Italy 1980 - 2007*, curated by Mart, Trento National Museum of Fine Arts, Hanoi, Vietnam

*Italian mindscapes*, curated by Demetrio Paparoni, Museum of Art, Tel Aviv

*Albedo, a new perspective in italian video*, curated by Andrea Bruciati, National Museum, Wrocław

*Fatto in Svezia*, curated by Oscar Aschan, Göteborg

### **Works on exhibition**

*Jump # 1-11*, 2007

wood, fabric  
variable dimensions

*Porto fuori*, 2007

video  
3'10"

*Distrazione*, 2007

Wooden stage, drawing  
800 x 400 cm

*Birthday (party)*, 2006

wood, fabric, computer,  
servomotors, lights, sound  
music by Enrico Serotti  
collection MAMbo - Museo d'Arte Moderna di Bologna

## Authors in the catalogue:

### Hans Ulrich Obrist

Hans Ulrich Obrist was born in Zurich in May 1968. He joined the Serpentine Gallery as Co-director of Exhibitions and Programmes and Director of International Projects in April 2006. Prior to this he was Curator of the Musée d'Art Moderne de la Ville de Paris since 2000, as well as curator of museum in progress, Vienna, from 1993-2000. He has curated over 150 exhibitions internationally since 1991, including *do it, Take Me, I'm Yours* (Serpentine Gallery), *Cities on the Move, Live/Life, Nuit Blanche*, 1st Berlin Biennale, Manifesta 1 and more recently *Uncertain States of America*, the 1<sup>st</sup> Moscow Triennale, the 2<sup>nd</sup> Guangzhou Biennale, the 9<sup>th</sup> Lyon Biennale. In 2007, he co-curated *Il Tempo del Postino* with Philippe Parreno for the Manchester International Festival.



## Eva Marisaldi: Jumps

<b>Curator:</b>	Roberto Daolio
<b>Venue:</b>	MAMbo – Museum of Modern Art of Bologna via Don Minzoni 14 – Bologna
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<b>MAMbo is supported by:</b>	Regione Emilia-Romagna Fondazione Cassa di Risparmio in Bologna Fondazione del Monte di Bologna e Ravenna

## Diego Perrone

### Boccioni's mother in an ambulance and the casting of the bell

Curated by Charlotte Laubard and Andrea Viliani

Specifically conceived for the main gallery of the museum, the show by Diego Perrone comes to us as witness to a personal dimension within the public space of the museum. An invisible line – traced by the sequence of three works placed on a ramp – runs up through the entire space: “If I could do a show in a museum without any limitation, maybe I’d choose a point in the void. In this present case I’ve chosen a line, sloping upwards”. Taking no account of the pre-existing architecture of the museum these “three things in a line uphill” prompt the visitor to rethink his/her relationship to the exhibition space and suggest the possibility of remodelling aesthetic forms and meanings autonomously. The huge new *sculpture La fusione della campana* (2007) is a translation into physical and spatial terms of the timely process of casting a bell. The video installation *Il primo papà gira in tondo con la sua ombra, la mamma piega il suo corpo cercando una forma, il secondo papà batte i pugni per terra* (2006) shows us three distinct forms in the very act of taking form before our eyes. *La mamma di Boccioni in ambulanza* (2007) is an object existing in different versions and without any single defined sculptural form, in which the face of the mother of Futurist painter and sculptor Umberto Boccioni is superimposed on an image downloaded from Internet and reworked on computer, showing a simulated emergency in an ambulance. By giving life to material that is an open source both in an iconic and in a plastic sense, the artist envisages a cross between image and form as well as between colliding meanings, to be thereafter refashioned by yielding to the possibilities suggested by the imagination and the uncontrollable potentialities afforded by the appropriation of present-day multi-authored technologies and practices.

In the catalogue studies by Luca Cerizza, Massimiliano Gioni and an interview with the artist by Charlotte Laubard and Andrea Viliani.

The exhibition of Diego Perrone is co-produced by the CAPC-musée d'art contemporain of Bordeaux.

### CAPC

musée d'art contemporain  
de Bordeaux

## Three things in a line uphill

Charlotte Laubard, Diego Perrone, Andrea Viliani

(extract)

Charlotte Laubard: *What gave you the idea of exhibiting on a ramp? Could this be a wish to react to the monumental space of CAPC...*

Andrea Viliani: *...But you also decided to set up the whole MAMbo exhibition on another ramp...*

Diego Perrone: This ramp isn't exactly an object or a pedestal to 'install' the works on – it's more of a Cartesian axis, the axonometric one with an abscissa and ordinate. The axonometry is interesting because it is a representation that has nothing to do with realistic codices but rather with geometric ones. It's like a volume that lives inside a virtual space or an idea that you give to geometry, like a mathematical formula. The drawing I did for the exhibition at the Sandretto Re Rebaudengo Foundation in Turin<sup>1</sup>, which concluded the exhibition was also the axonometry of an image that was originally two-dimensional reproduced on the cover of a record (*Senza titolo*, 2005). There, I installed two videos, a sculpture and this drawing in a line to make up an imaginary corner in the museum space so that it would be purely geometric. In this case for the CAPC exhibition and for MAMbo I drew a line instead. For me it's like putting objects on graph paper with squares on which the works have a geometric layout. If you don't bear this in mind, the ramp just looks like some kind of 'installation' device, a giant pedestal for installing works in a vast space. What I find interesting, instead, is this idea of linearity, an ascending line that becomes an area to walk on, more in a conceptual than a spatial sense. You get an overall view in this context, but you can also first see one thing then another – the eye can be set to follow a didactic succession, with the same measure and the same distance between one work and the next like in an archive, just like a hard disc containing three files. The works are set on the ramp on legs just as the ramp is set and held uphill by supports on the floor.

**AV:** *Why is this new line an ascending one, one which rises as it crosses the exhibition area?*

**DP:** Imagine the *Avoir l'apprenti dans le soleil* drawing of 1914 by Duchamp of a cyclist pedalling uphill. In this drawing, the rise is a *rising line*. The ride uphill requires you to make an *extra* effort. To go uphill you've got to find a balance between speed, the energy you use up and a certain way of pedalling that depends on the steepness. A waste of energy could make this mechanism grind to a halt – it has to be kept constant if you want to go further; you can't make it up as you go along. Thinking about how I planned this exhibition and how I did the first "casting the bell" sculpture I could say that there was something of the Duchamp in it a simultaneous representation of different moments in the working of an invented machine. The idea of an upward movement itself contains the concept of cosmology or cosmogony and mechanics, like in the *Grand verre (La mariée mise à nu par ses célibataires)* or *La broyeuse de chocolat*. It's all a "functioning". And it's all a question of balance between what you put into it and what, instead, opposes you.

**AV:** *Do you mean that the calculation of these forces is equal to the relative calculation of the forces needed to represent the works that are exhibited on it – for example the *Fusione della campana* – as well as the visitors to mount on to the ramp to look at them?*

**DP:** Yes, although I'm talking more about the representation of the calculation than the calculation itself; I'm not interested in working out the energy spent by people climbing all the way up the ramp but rather representing an uphill slope and so the condition of going up in itself and what it implies. Besides, the *Fusione della campana* isn't really a working machine but a form that comes from representing together three different moments of manufacturing a bell. If I were to make a three-dimensional model of a landscape, I would like to represent water by the same material as the earth, and I would use that same

<sup>1</sup> *Diego Perrone. Totò nudo e la fusione della campana*, Fondazione Sandretto Re Rebaudengo, Turin, 1 February – 10 March 2005.

material to represent sound and air in order to give the same consistency to the elements of this landscape, even the abstract ones, and then look for a form that would make them all visible. In this sense, the casting of the bell is not a true representation of how a bell is cast but a logic that's distorted in its own way.

**AV:** *You said earlier that the casting of the bell (Fusione della campana) is the simultaneous representation of three different moments. What are they?*

**DP:** The idea of this work, the second version of which is being presented in this exhibition, stems from the idea of digging a pit and then taking it out of the ground (and therefore the representation of the process). To make a bell – like the episode of Andrej Tarkovskij's film *Andrej Rublev* (1966) – you've got to dig a pit to cast it in. Inside the pit you build a shape in clay-coated brick (the "male") that shapes the inside part of the bell. Then a layer of clayey material mixed with natural fibre is put on which is less hard and more easily removable which reproduces the future outside shape. On to this "false bell" you put a layer of wax on to which you can add detailed inscriptions and decorations, and the whole thing is then closed within another clay mould, the "mantle". In the pit you light a fire to bake the two overlapping moulds of clay, one on top of the other; the heat immediately melts the thin layer of wax leaving the negative of the inscriptions and decoration impressed on the inside surface of the mantle which is the exact way the bell will look on the outside. Then, the mantle is hoisted out of the pit to allow the male to be cleaned, removing the soft layer that had been added to it to create the volume and the form that will be occupied by the poured bronze. The mantle is repositioned perfectly on top of the male and the two are put back into the pit which is filled up with earth so that the static pressure of the molten metal doesn't rupture the mantle. On the surface you dig the pouring ducts for the metal flowing from the furnace at 1,100°C to reach the cavity and fill it up. Then the pit is dug out again, the mantle broken off and the bell hoisted up and polished.

This means that the first working phase is digging the casting pit – practically a kiln in the earth – inside which the "false bell" and "mantle" are created. I have represented this casting pit in following the idea of a 'sculpture in the earth' that came to me taking the photographs of the *Pensatori di Buchi* (2002) – like a clod of earth removed by the earth itself.

**CL:** *This first moment is crucial in the first casting of the bell you created...*

**DP:** Yes, the black bell cast at the Sandretto Re Rebaudengo Foundation. To begin with I said to myself "I want to represent a casting pit" – which in the end is nothing more than a hole – and I represent this with a clod of earth, so, like a hole... taken out of the ground. The second phase is when this hole is filled in and in this second version there is a shape that looks like a big flower but that really represents the earth that fills in the casting pit covering it, with the pouring ducts that lead to it from the furnaces. This second moment also has smokestacks. The third moment – the actual casting when the furnaces are lit, the sluices are opened, the liquid metal flows along the pouring ducts towards the mould and fills in the cavity – actually coincides with the space left empty. Representing the surface of the earth alone, in reality the third phase, coincides with the void inside the sculpture. So, these three moments are represented as a single shape which is the outcome of the actual working process of casting the bell, the representation of a technical procedure more than that of the formal development of a sculpture. In this sense, both material and colour become essential. In this second version I wanted to use a material that would have a texture when solidified that would absorb the light and divert attention as much as possible away from the 'biology' of the material and the sculptural modelling. A technical material like epoxy resin has a chiaroscuro that can flatten and level the volumes. It's the same colour as clay when dry, a very light grey that highlights the contours more than the mass and does not change according to the incidence of light. So, in the museum, the *Fusione della campana* – a shape that allows you to better read the outline of the mass – actually looks like something alien or something petrified and remote.

(continue...)

## Diego Perrone

Born in Asti in 1970. Lives and works in Asti, Milan, Berlin.

### Main Solo exhibitions

#### 2005

*Due orecchie e un angolo*, Galleria Massimo De Carlo, Milano

*Totò nudo e la fusione della campana*, curated by F. Bonami, Fondazione Sandretto Re Rebaudengo, Torino

#### 2002

*I pensatori di buchi*, Casey Kaplan, New York

### Selected group exhibitions

#### 2007

*Où? Scenes du Sud: Espagne, Italie, Portugal*, curated by F. Cohen, Carrè d'Art - Musée d'Art Contemporain de Nîmes, Nîmes

*Apocalittici e integrati. Utopia nell'arte italiana di oggi*, curated by P. Colombo, MAXXI-Museo delle Arti del XXI Secolo, Roma

*Silenzio*, curated by F. Bonami, Fondazione Sandretto Re Rebaudengo, Torino

#### 2006

*Of Mice and Men*, 4th Berlin Biennial for Contemporary Art, curated by M. Cattelan, M. Gioni, A. Subotnik, Berlin

*L'immagine del vuoto. Una linea di ricerca nell'arte in Italia 1958-2006*, curated by B. Della Casa, M. Francioli, Museo Cantonale d'Arte, Lugano

### Works on exhibition

*La fusione della campana*, 2007

5 x 7,5 x 3,5 m

Courtesy Galleria Massimo De Carlo, Milano

*La mamma di Boccioni in ambulanza*, 2007

Courtesy Galleria Massimo De Carlo, Milano

*Il primo papà gira in tondo con la sua ombra*

*La mamma piega il suo corpo cercando una forma*

*Il secondo papà batte i pugni per terra*, 2006

Stop motion animation

7'

Courtesy Galleria Massimo De Carlo, Milano

## Authors in the catalogue:

### Luca Cerizza

Luca Cerizza (Milano, 1969), curator and critic, has curated various monographic publications and has organised exhibitions in the most unconventional expositional contexts, in Italy and abroad, with a particular interest for the most recent generation of Italian and international artists and for the analysis of the relationship between contemporary art, electronic music, architecture and urbanism. Among the exhibitions she organised are: *Clues* (Montevideo TBA, Amsterdam; 1999), *Post-tragi-KoMik* (Palazzo delle Papesse, Siena; 1999), *Espresso* (Manifattura Tabacchi, Florence; 2000), *Perspectives* and *Dojo* (Via Ventura, Milan; 2001 and 2005), *Strategies against Architecture II* (Fondazione Teseco, Pisa; 2001), *Tomas Saraceno. On Air* (Galleria Pinksummer, Genoa; 2004), *Reception* (Buero Friedrich, Berlin; 2005). He founded and directed the first three editions of the magazine "Cross" (1999) e collaborates con "Frieze" and "Mousse". Since 2003 he has been curator of BSI art collection. He teaches "curatorial practice" at NABA in Milan.

### Massimiliano Gioni

Massimiliano Gioni (1973) is the artistic director of the Nicola Trussardi Foundation of Milano and curator of special exhibitions at the New Museum in New York. Gioni has curated numerous personal exhibitions and international exhibitions, among which the 4<sup>th</sup> Biennale of Berlin (2006), *Manifesta 5* (2004), *La Zona* per the 50th edition of the Venice Biennale (2003). Gioni is part of the curatorial committee of the Deste Foundation in Athens. With Maurizio Cattelan and Ali Subotnick he founded the Wrong Gallery and directs the magazines "Charley" and "The Wrong Times".



## Diego Perrone: Boccioni's mother in an ambulance and the casting of the bell

<b>Curator:</b>	Charlotte Laubard and Andrea Viliani
<b>Venue:</b>	MAMbo – Museum of Modern Art of Bologna via Don Minzoni 14 – Bologna
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<b>Workshops for schools:</b>	Workshops for primary and secondary schools: 100 euros tel. +39 051 6496626 – 628 mamboedu@comune.bologna.it
<b>Sunday at MAMbo:</b>	An appointment dedicated to art for parents and children The price is 5 euros per person (reservation needed) mamboedu@comune.bologna.it
<b>Catalogue:</b>	Skira
<b>Communication office:</b>	Lara Facco MAMbo communication office and marketing development tel. +39 051 6496654 – lara.facco@comune.bologna.it  Lucia Crespi Mara Vitali Comunicazione – Skira press office tel. +39 02 73950962 – arte@mavico.it
<b>MAMbo is supported by:</b>	Regione Emilia-Romagna Fondazione Cassa di Risparmio in Bologna Fondazione del Monte di Bologna e Ravenna

The exhibition of Diego Perrone is co-produced by the CAPC-musée d'art contemporain of Bordeaux.

**CAPC**  
musée d'art contemporain  
de Bordeaux

## Bojan Sarcevic Already Vanishing

Curated by Andrea Viliani

Bojan Sarcevic explores open and ambiguous forms born from the interaction between diverse modes of expression as well as at the intersection between the various phases of the creative process and of sensorial experience. To think of the cinema medium as a "sculpture" – as in this exhibition, which is the final chapter of a cycle of three shows presented this year at the BQ gallery in Cologne and the Centre d'Art Contemporain Le Crédac at Ivry – means conferring to film a physical, concrete presence in the exhibition space, highlighting to the 'liminal' expressive possibilities both of the film and of the sculpture. In the MAMbo's exhibition rooms Šarcevič creates a progression marked by three distinct pavilions, temporary and ethereal structures which are at the same time individual sculptural compositions, projection spaces and places which define the indissoluble relationship between the work and its architectural setting. In this disintegration of the dividing lines between different entities, matter, form and structure are transposed into a narrative dimension, intangible and immaterial, while the solidity of the architecture opens up to the dynamism of the image in motion, the skilfully measured changes of sound, colour, light, and real space intersects reciprocally with the metaphorical and two-dimensional space of the projected image. The ephemeral and transitory nature of this project and experience has crept into the enchanted tangibility of the museum building, while a scenario vacillating between invention, sensation and reflection takes on form in the *here* and *now* of the white cube.

In the catalogue contributions by Caoimhín Mac Giolla Léith, Marcus Steinweg and Andrea Viliani.

## Making Sense in the Reverse

Caoimhín Mac Giolla Léith

(extract)

Bojan Sarcevic's recent, no doubt temporary, turn to 16 mm film as a preferred medium is just the latest move in a set of overlapping explorations of a range of media whose variety reflects the restless curiosity that has marked his life, as well as the strategies of dislocation and collation that have been fundamental to his work, over the past decade. Born in Belgrade, Sarcevic spent part of his childhood in Morocco and Algeria but was living in Sarajevo at the outbreak of the Bosnian war. At the age of seventeen he left that city for Paris and for some years now he has been living and working in Berlin, though he has also spent time living in Montreal and Amsterdam. Since the late 1990s his art has taken many forms, including single-channel video, video installation, site-responsive architectural interventions, photographic collage, more or less abstract sculpture, a mixed bouquet of printed publications and, most recently, 16 mm film. An interlocking set of concerns pursued across this range of media includes the conditions of cultural identity, the social and psychological dynamics of human behaviour, and the politics and poetics of space. Modulating across a spectrum of humour, beauty and criticality, his works are invariably primed with individually appropriate measures of psychological charge, formal elaboration and socio-political engagement. If the more explicitly formal elements in this multifaceted practice have been to the fore over the past few years, its more overtly political aspect continues to be registered, sometimes in unexpected ways. A case in point is one of his recent artist's book, *Kissing the back of your hand makes a sound like a wounded bird* (2007), produced in conjunction with an exhibition at the BAWAG Foundation in Vienna<sup>1</sup>. This book includes a generous selection of photographic reproductions of Sarcevic's works, dating back to a student presentation at the École Nationale Supérieure des Beaux-Arts in Paris in 1997. These images are somewhat incongruously threaded through a selection of essays that have no obvious bearing on the works reproduced. In lieu of the art critical exegesis that convention would ordinarily prescribe for such a publication, the reader is presented with essays by various experts on the history, sociology, and economy of the Balkans, reprinted from a report commissioned by the Institute for Security Studies (ISS), Paris, which deals with various aspects of the geopolitical relations between the Balkan countries and the European Union. The mildly disconcerting mismatch between (a) the romantic lyricism of the book's title, (b) the photographic compilation of selected works from S Sarcevic's oeuvre to date, and (c) the informative ruminations on Croatian democratization, the Kosovo crisis, the peace-building process in Bosnia and Herzegovina, and so forth, effectively highlights the complex narrative of rupture and reparation that is at the heart of his practice as an artist.

Other projects might equally be adduced to illustrate this fondness for explorative discontinuities or highly suggestive associative leaps. For instance, in response to an invitation in 2006 to work with Project Arts, Dublin, and the Model Arts and Niland Gallery in Sligo, in the west of Ireland, Sarcevic chose to invite a diverse group of interested parties to respond as they saw fit, within the context of a public debate, to the following question: "To what extent should an artist understand the implications of his or her findings?"<sup>2</sup> By choosing to instigate a gallery-based debate around this expansive but precisely formulated question, rather than simply install a selection of his own works in the gallery space, Sarcevic implicitly allied himself with a significant strain of current art based on a research model. Yet around about this same time his studio practice was largely devoted to the production of formal sculptures, executed in more or less traditional materials, with no manifestly discursive aspect to them. This easy concurrence within his work of what to some artists might seem to be inherently incompatible modes of art-making is entirely characteristic of his approach. A selection of Sarcevic's works from the past decade provides ample proof that a commitment to critical thinking does not necessarily entail the abjuration of visual pleasure, though the former may on occasion be oblique and the latter at times withheld. Often the two modalities are combined, as in the pendant works *Spirit of Versatility* and *Spirit of Inclusiveness*, both 2002. Both are exquisite sculptural interventions in normative architectural space, designed to be adaptable to a

range of exhibition venues inevitably tending toward the classic modernist white cube, but carrying with them a freight of contrasting, culturally specific associations. The first is a pale-grey wooden ceiling sculpture modelled on a Muslim *muqarna*, a form of multifaceted, high relief geometric decoration that generally fans out from the corner of a mosque. The second is a floor-bound sculpture derived from a section of the base of the ornate gothic façade of Cologne cathedral, the city in which both works were first exhibited. While extensive research, of the conventional academic variety, into the architectural history of places of worship, may indeed afford valuable insights into the specifics of cultural difference, Sarcevic's sculptural translations succinctly suggest, *inter alia*, that such differences may be no more absolute or immutable than the most contingent of social conventions. For the installation *Workers' favourite clothes while s/he worked* (2000), Sarcevic persuaded workers from a selection of uniformed professions, including bakers, cleaners and car mechanics, to go to work every day for two weeks dressed in the clothes they preferred to wear during their leisure time. The soiled items of clothing were neatly presented on ten simple tables made of MDF, a mode of display that contrived to suggest simultaneously that of a second-hand clothes shop, a museum of cultural anthropology, or a forensic laboratory. This simple but elegant invitation to ponder the relationship between free will and social convention, individual choice and professional conformity, epitomises Sarcevic's unique blend of formal poetics and social politics. In other works, however, he has favoured a more psychosexually unsettling investigation of the nexus between art and labour. In the video *Irrigation-Fertilization* (1999), a roving camera remains focused on the lower legs of a mechanic wandering around a metal workshop while a steady stream of water appears to be leaking uncannily from his shoes leaving puddles of water all over the shop floor. The set-up is simple – clearly, the worker has had a hose-pipe put down his trousers. Yet the implied congruence between bodily fluids and industrial lubricants, and the wry literalization of the notion of “expression”, point toward a complex meditation on the mechanics of sexuality and bodily functions, as well as the fraught relationship between abjection and creativity. The “all-over” pooling of water incidentally stirs art-historical echoes that reverberate back to Jackson Pollock, if not beyond<sup>3</sup>. Sarcevic seems constitutionally drawn to discarded materials, distressed surfaces and neglected nooks and crannies, as well as displaced individuals, incongruous actions, uncanny situations and transposed or derailed sign systems. Fragments of meaning adhere to found objects, are revealed or suggested by reconfigured spaces, or are summoned forth through pure formal invention. True to the disarticulated nature of contemporary existence – despite or, in many ways, on account of the advent of globalization – his work as a whole draws its considerable power from the gradual accumulation of discrete and often disjunctive propositions and gestures. For the three-screen video installation *Cover Versions* (2001), Sarcevic engaged a Maquam ensemble from Istanbul to cover a number of pop, reggae and soul classics from acts like Nirvana, Bob Marley and Marvin Gaye, thereby transmuting into an Arabian idiom popular forms of Western musical culture that already have their own complex history of hybridity and acculturation. In the short film *Untitled (Bangkok)*, 2004, on the other hand, the artist himself is filmed wandering in circles around the streets and alleyways of the Thai capital carrying a newspaper, an apparently purposeful alien in a city far from home, which at that moment was no doubt awash with others of his ilk. Prescribed reading for all such misguided adventurers should probably not include *Une Heureuse Régression* (2004) an artist's book in which Sarcevic mischievously presented an outmoded “guide to survival” unhelpfully, if comically, transliterated into English as it might be pronounced in a heavy East European accent<sup>4</sup>. Perhaps the most succinct encapsulation of Sarcevic's underlying themes of desire and displacement is *World corner* (1999), a small, portable section of wall and flooring torn from an apartment in Amsterdam only to be crudely inserted into a succession of far-flung exhibition venues where it sticks out like the proverbial sore thumb.

(continue...)

## **Bojan Sarcevic**

Born in Belgrade in 1974. Lives and works in Berlin and Paris.

### **Main solo exhibitions**

#### **2007**

*Only after Dark*, curated by C. Le Restif, Le Crédac-Centre d'art contemporain, Ivry  
*Untitled*, BQ, Köln

*Kissing the back of your hand makes a sound like a wounded bird*, curated by C. Kintisch, Bawag Foundation, Wien

### **Selected group exhibitions**

#### **2007**

*Point de vue*, curated by K. Rahn, Kunstverein Nürnberg, Nürnberg

*Like Leaves*, curated by C. Mac Giolla Léith, Gallery Tanya Bonakdar, New York

*Anachronism*, curated by E. Filipovic, Argos, Bruxelles

*Thilo Heinzmann, Antoni Llena and Bojan Sarcevic*, Bortolami Gallery, New York

*Re-trait*, curated by C. Staebler, Fondation d'entreprise Ricard, Paris

*Entre fronteras*, curated by C. Grau, MARCO Museo de Arte Contemporáneo de Vigo, Vigo

### **Works on exhibition**

*Only After Dark Series*

*Untitled (film 2)*, 2007

film 16 mm

2' 47"

Courtesy BQ, Köln

*Only After Dark Series*

*Untitled (film 4)*, 2007

film 16 mm

2' 29"

Courtesy BQ, Köln

*Only After Dark Series*

*Untitled (film 5)*, 2007

film 16 mm

2' 15"

Courtesy BQ, Köln

## Authors in the catalogue:

### **Caoimhín Mac Giolla Léith**

Caoimhín Mac Giolla Léith. Born 1959 in Dublin. Lives and works in Dublin where he is a Senior Lecturer in the School of Irish, Celtic Studies, Irish Folklore and Linguistics. He has also taught at the University of Edinburgh and was a Fulbright Scholar and visiting Professor at Boston College.

### **Marcus Steinweg**

Marcus Steinweg, philosopher, born in 1971, lives in Berlin, is currently teaching at the HBK Braunschweig. His recent books are: *Bataille Maschine* (2 Vol., with Thomas Hirschhorn, Merve, Berlin, 2003), *Subjektsingularitäten* (Merve, Berlin 2004), *Behauptungsphilosophie* (Merve, Berlin, 2006) *Mutter* (with Rosemarie Trockel, Salon, Köln, 2006), *Duras* (with Rosemarie Trockel, Merve Berlin, 2007).



## Bojan Sarcevic: Already Vanishing

<b>Curator:</b>	Andrea Viliani
<b>Venue:</b>	MAMbo – Museum of Modern Art of Bologna via Don Minzoni 14 – Bologna
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<b>MAMbo is supported by:</b>	Regione Emilia-Romagna Fondazione Cassa di Risparmio in Bologna Fondazione del Monte di Bologna e Ravenna



## MAMbo: the Museum of Modern Art of Bologna

Since 5 May 2007 MAMbo has been the Museo d'Arte Moderna di Bologna. With its 9,500 sq. m. devoted to visual culture and experimentation, the building of the former Forno del Pane is now a workshop of creativity and headquarters of what is most advanced in the present day.

The restoration and reinforcement of the building, the work of the Studio Arassociati of Milan, helped to achieve the transformation and regeneration of the Istituzione Galleria d'Arte Moderna di Bologna, further strengthening its search for new things for contemporary art, a vocation already manifested throughout its many years of activity.

MAMbo exhibits and supports the most innovative art, making a contribution with its own collection to marking out the latest paths in the history of contemporary Italian art. The Museum officially opened with the exhibition "*Vertigo. Il secolo di arte off-media dal Futurism al Web*", curated by Germano Celant in collaboration with Gianfranco Maraniello. This was an exhibition of method which documented the stylistic and technological intermingling and mutual exchanges back and forth from the historical avant-gardes to our own day, but even more importantly gave a preview of the basic lines along which it intended to develop its entire cultural and exhibition programme. In 2007 MAMbo set up an important partnership with the UniCredit Group, with a view to producing, promoting and collecting young Italian art.

MAMbo is the introduction to and teaching of the contemporary aesthetics. More interested in the ways of doing art than in their outcome, the museum aims to attract visitors of every age and kind to the forms of expression of our own time, and to give them sufficient means to understand them. The museum is also the leading spirit in Didart, an important project devised by the Department of Education, award-winning and financed by the European Cultural Commission 2000 as the best project in the category of the visual arts for the teaching of contemporary art 2006/2007.

MAMbo welcomes new connections with the territory and is situated in the heart of the Bolognese "cultural" district of the "Manifatture delle Arti", a genuine fortress within the city comprising the museum, the Cineteca (film library) of Bologna, the laboratories of the University Departments of the DMS, of the Faculty of Communications Science and numerous other bodies, and is distinguished by a profound commitment to experimentation, research and innovation.



## Educational department

MAMbo is the introduction to and instruction of the aesthetics of the contemporary. Interested not only in the theory but also in the practices of art, the museum has the objective of attracting visitors of every kind and age to the expressive forms of our time, giving appropriate tools for their comprehension. In this lens the Educational Department organizes and promotes initiatives connected to the temporary exhibitions and the works of the permanent collection, carrying out its activities in the three sites of the Istituzione Galleria d'Arte Moderna.

MAMbo also features Didart, a prestigious project ideated by the Educational Department, rewarded and financed by the European Cultural Commission 2000, in the category "visual arts", as the best proposal for the instruction of contemporary art 2007/2009.

In occasione delle mostre di Adam Chodzko, Eva Marisaldi, Diego Perrone e Bojan Sarcevic, il Dipartimento Educativo propone "Storie da Museo", un percorso didattico pensato per i ragazzi della scuola primaria e secondaria che comprende una visita animata con laboratorio. La visita alla mostra permetterà di scoprire come gli artisti creano i loro lavori in relazione al contesto e al luogo che li ospita. Aiutati da un kit "rilevatore di spazi", i ragazzi indagheranno lo spazio del Museo che diventerà lo scenario di un racconto visivo: un personale contributo alla costruzione della storia del MAMbo.

Information and reservations:  
tel. +39 051 6496626 – 628  
mamboedu@comune.bologna.it

## Library – Periodical collection

Established in 1997 in the museum site of the GAM, the MAMbo's Library – Periodical collection is specialized in art of the 20th century. It holds about 2,000 specialized periodicals and 18,000 volumes, of which 8,000 available for consultation: resources that include mainly contemporary art exhibition catalogues, both national and international, acquired through a constant and ongoing exchange with Italian and foreign institutions. In the occasion of temporary exhibitions organized by the museum, there is the possibility to explore the relevant authors and themes with a specifically prepared bibliographical collection.

The library is not only a place for study, but also and above all a meeting place dedicated to conferences, book presentations, encounters with authors, artists, critics and curators..

Hours:

Tuesday – Sunday: 10 am – 5.30 pm

tel. +39 051 6496617 – 622

## Archives and collection

Emerging from the inheritance of the GAM di Bologna and of its acquisitions, with works that date from nineteenth century to today, MAMbo aims to intergrate research and experimentation with the importance and quality of its precious collection.

The works gathered in the historical Collections are mainly the yielded from bequests and donations of private citizens of the county and, in more limited occasions, shrewd purchases. They are above all testimony of a century and a half of public patronage, or rather the choices made in Bologna for the official promotion of the arts. As a sign of continuity, the collection of MAMbo is particularly focused on the production, promotion and collection of young Italian art. Thanks to the valued contribution of UniCredit Group and of Regione Emilia Romagna, MAMbo has launched new and important collaborations for the support and the valuation of the culture of the present.

By appointment:

tel. +39 051 6496629

[archivioGAM@comune.bologna.it](mailto:archivioGAM@comune.bologna.it)

## TIME CODE

**Curated by Fabiola Naldi e Alessandra Pioselli**  
**15 novembre 2007 - 12 giugno 2008**

MAMbo is pleased to present, as part of its schedule of exhibitions for the upcoming year, the **TIME CODE** project, curated by Fabiola Naldi and Alessandra Pioselli.

**TIME CODE** intends to explore, through the determination of categories of decodification and mise en scène, one of the elements most strictly connected to the medium of video: temporality.

**TIME CODE** will analyze the procedures and devices chosen by artists to organize different temporal structures and, in an anthropological perspective, the manner in which these are perceived and interpreted by the spectator. The project will be carried out in a series of eight events featuring the presentation of sixteen videos of Italian and international artists, chosen and exhibited according to four categories: Representation, Documentation, Presentation and Quotation.

In each event of the series, the works of the artists will be displayed in different spaces of the museum to create dialogue with the complex architectural structure of the new *Museo d'Arte Moderna di Bologna*.

Each session consists of:

- A public conference with the artists and curators, based on the featured content of TIME CODE (6:30pm)
- The presentation of two videos (which will be on display until the following installment)

The videos presented will be interpreted through the lenses of the four categories cited above, analyzing the presence (or absence) of: hypertext, paraphrase, metaphor, iconography, and metalinguistics.

The series will also examine the adoption of procedures of manipulating visual and tonal elements in the post production phase including: sampling, re-mixing, use of feed back and looping as forms of disturbing repetition.

## **Dates of TIME CODE presentations:**

November 15<sup>th</sup> 2007, h 6:30 pm  
Loulou Cherinet and Kjersti Sundland

December 6<sup>th</sup> 2007, h 6:30 pm  
Pavel Braila and Roberta Piccioni

February 7<sup>th</sup> 2008, h 6:30 pm  
Oliver Kochta Kalleinen + Tellervo Kalleinen and Alejandro Vidal

March 13<sup>th</sup> 2008, h 6:30 pm  
Knut Åsdam and Moser + Schwinger

April 17<sup>th</sup> 2008, h 6:30 pm  
Almagul Menlibayeva and Ottonella Mocellin + Nicola Pellegrini

May 8<sup>th</sup> 2008, h 6:30 pm  
Sara Rossi and Martin Sastre

May 29<sup>th</sup> 2008, h 6:30 pm  
Riccardo Benassi and Shona Illingworth

June 12<sup>th</sup> 2008, h 6:30 pm  
Pierre Coulibeuf and Simonetta Fadda

## Loris Cecchini: *Cloudless*

With *Cloudless* by Loris Cecchini (Milan, 1969) the MAMbo, the Modern Art Museum of Bologna, started shaping a project of the creation and organization of its new Permanent Collection. After having been exhibited in different versions at the Shanghai Biennale, at the P.S.1 in New York and at the Palais de Tokyo in Paris, this specific work found its definitive home in the museum last 8<sup>th</sup> November, as the first in a series of new acquisitions which will expand the museum holding.

Made up of thousands plastic micro spheres supported by an internal structure of aluminium ladders, *Cloudless* represents a fundamental milestone in the artist's path towards a definition of space which is often on the borderline between art and architecture. Through formal and plastic references to the work of architects such as Elizabeth Diller and Ricardo Scofidio, Cecchini created a voluminous and apparently abstract mass, a weightless body suspended between the epic and the fabulous. The location chosen for this work within the new organization of the MAMbo fully exalts both its potential and the artist's unique exploration: as a matter of fact, *Cloudless* offers itself to visitors as a cloud hanging over the staircase that leads to the library entrance, but also as an enormous molecule cluster or a scale representation of the Universe. Therefore, several possible interpretations for this shape may remain open, as this is meant as an ideal model of micro and macro universes, on the borderline between the natural and the artificial, between the organic and the inorganic, between a pure perception of the world and the knowledge of it.

*Cloudless* has become part of the permanent collection of the MAMbo thanks to the support of UniCredit which, starting from the year 2007, is going to develop a tri-annual collaboration with the MAMbo in order to produce, promote and collect Italian works of art by young artists.

## VERTIGO: drawing the balance of an exhibition

43,920 people visited the exhibition *Vertigo. The Century of Off-media Art from Futurism to the Web*, which inaugurated the new site and exhibiting activity of the MAMbo, the Modern Art Museum of Bologna.

"A success which was not in the least foregone – the director Gianfranco Maraniello points out – and does not simply ensue from the high number of accesses reached in six months' opening, but most of all from the welcoming MAMbo received as a new important cultural project. We measured our success against the response we obtained in the world of Italian and international art, as well as against the great attention the press devoted to us, but most of all against the way in which the city of Bologna has responded to the presence of this new museum, by visiting it and inhabiting all its areas, from the exhibition rooms to the café, thus perceiving it as an almost daily meeting place. And it is on these grounds that we are going to carry on our work."

This goal was reached in 158 opening days, with an average 278 visitors a day, with peaks of 2,300. During the very last week 3,414 tickets were sold.

These become noticeable data if compared with the number of accesses to the Modern Art Gallery of Bologna, from the history of which MAMbo originated, between 1997 and 2006: not considering the exploit in 2004, when the exhibition *The Nude: from Ideal to Reality* was presented, the average number of visitors during the past ten years has been 28,473 (source: *Bologna Civic Museums*, June 2007, a report by the Department of Culture and Relationships with the University of the Municipality of Bologna).

Even more significant is the fact that the period in which *Vertigo* was open, i.e. from 5<sup>th</sup> May to 4<sup>th</sup> November, mainly coincided with the summer months, when cities usually become deserted because of holiday departures and above all schools, which have always represented the privileged public for museums, are closed. The projects by the Educational Department met with great success too, in particular the *Vertigo Awards* workshop, during the video work *Study for Emergence* by Bill Viola was awarded the secondary school students' Oscar, because of its "ability to be innovative through making our past topical".

Among the services that were most appreciated by *Vertigo* visitors were also the guided visits (252 of which 75 only in October) and the "Sundays at the MAMbo", i.e. the monthly meetings for families.



## Info

### **MAMbo – Museo d'Arte Moderna di Bologna**

via Don Minzoni 14 – Bologna

tel. +39 051 6496611

fax +39 051 6496600

info@mambo-bologna.org

www.mambo-bologna.org

### **Opening Hours**

Tuesday – Sunday 10 am – 6 pm

Thursday 10 am – 10 pm

Monday closed

*The entrance to Step2 exhibitions is free*

### **Guided Tours and didactical workshops**

Reservation needed for groups and schools

tel. +39 051 6496626 – 628

mamboedu@comune.bologna.it

### **Library – Periodical collection**

Tuesday – Sunday: 10 am – 5.30 pm

tel. +39 051 6496617 – 622

### **Archives**

by appointment

tel. +39 051 6496629

archivioGAM@comune.bologna.it

### **Public services**

Cloakroom, information point, disabled access and services. Backpacks and bags exceeding the permitted size are not allowed in the exhibition rooms.

### **Skira Bookshop**

Tuesday – Sunday 10 am – 6 pm

Thursday 10 am – 10 pm

Monday closed

tel. +39 051 551494

### **Bar Restaurant EX FORNO**

Tuesday – Sunday: 10 am – 2 am

tel. +39 051 6493896



## How to reach MAMbo

### **In automobile**

#### *A1 - A14 Motorways*

Take the Bologna ring road

Take exit 5 (Lame)

Follow signs for via Zanardi towards city centre

After underpass turn right into Via Tanari

Park in the Tanari Car Park (recommended)

Take the A shuttle bus towards the centre, get off at the Don Minzoni stop.

Or

From the Car Park continue on foot down via Zanardi to Piazza VII Novembre (Porta Lame)

Turn left into viale Pietro Pietramellara

Turn right into via Don Minzoni

#### *A13 Motorway*

Exit at Bologna Arcoveggio

Take the Bologna ring road

Take exit 5 (Lame)

Continue following the directions above

By train - bus

From the train station take bus n° 35 towards Ospedale Maggiore

Get off at the Don Minzoni stop

### **By plane - bus**

From the airport take the special BLQ shuttle bus to the station

From the train station take bus n° 35 towards Ospedale Maggiore

Get off at the Don Minzoni stop



## MAMbo communication office

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