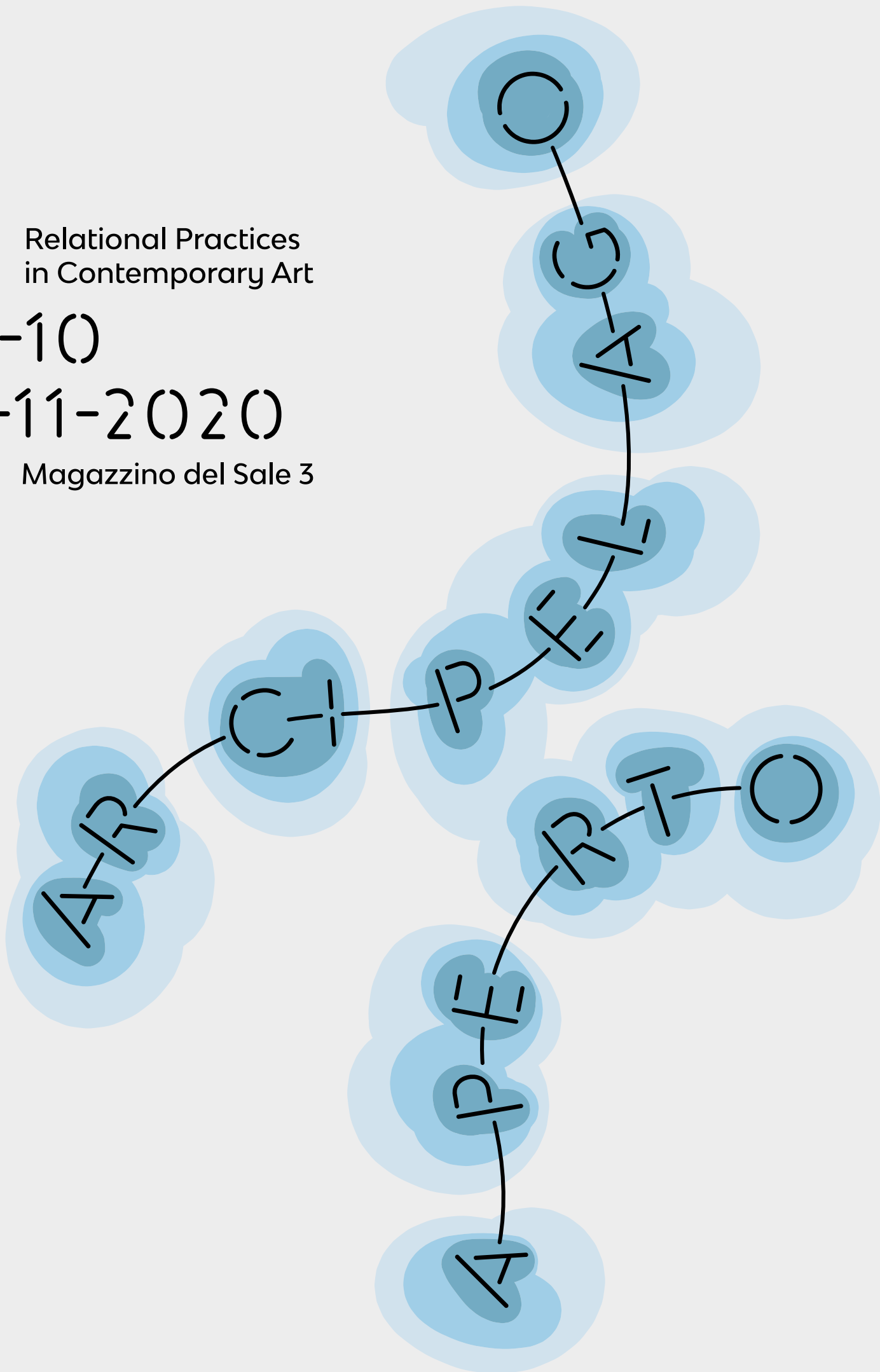


Relational Practices
in Contemporary Art

2-10

1-11-2020

Magazzino del Sale 3



Organised by
**Venice
Curatorial
Course**

In collaboration with



ACCADEMIA
DI BELLE ARTI
VENEZIA

Artists

Ludovico Bomben
Nemanja Cvijanović
Nebojša Despotović
Arthur Duff
Antonio Guiotto
Olga Lepri
Giovanni Morbin
Maria Elisabetta Novello
Michelangelo Penso
Eva Chiara Trevisan

Curated by

Paola Cenati
Shengyu Chen
Dominika Chrzanová
Rebecka Forsén
Julia Grosshans
Feng Luo
Sorcha McNamara
Zhenyu Wang

Curatorial committee

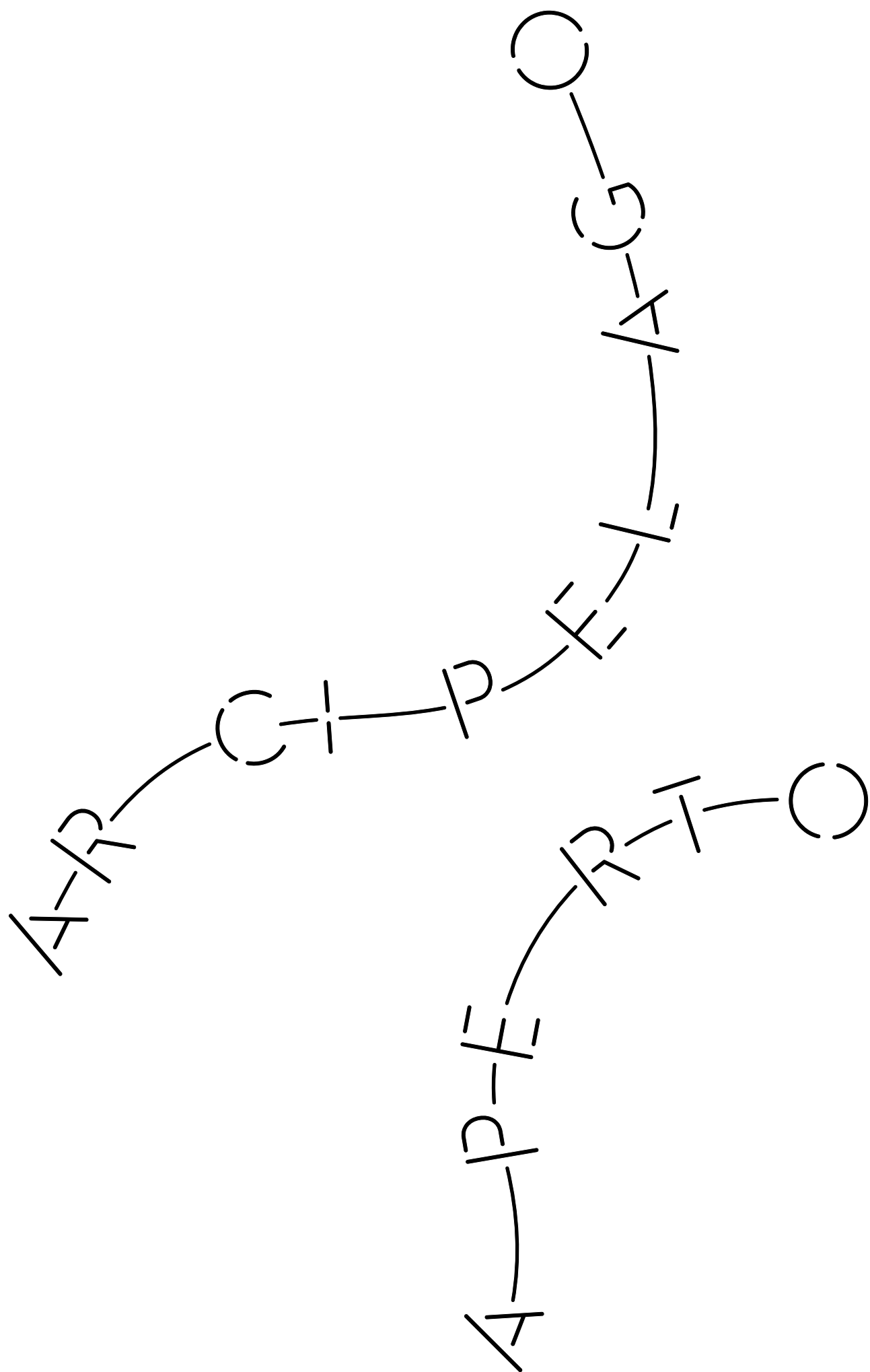
Daniele Capra
Martina Cavallarin
Miguel Mallol
Julia Terzano

Graphic project

Leonardo Guerra

Photos by

Michele Mescolin



"No man is an island, (...) any man's death diminishes me, because I am involved in mankind, and therefore never send to know for whom the bell tolls; it tolls for thee." (John Donne)

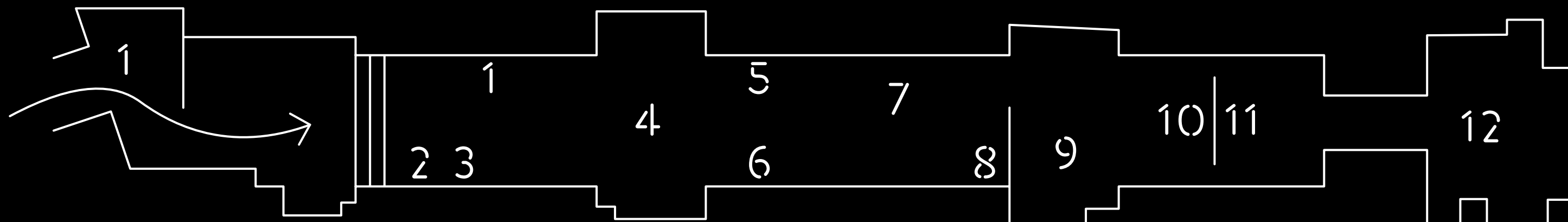
VENICE CURATORIAL COURSE is pleased to present Arcipelago Aperto, an exhibition co-curated by the students of VCC, opening October 2nd, 2020, at Magazzini del Sale, Venice, Italy.

The exhibition brings together the work of ten artists who have attended the Accademia di Belle Arti di Venezia since the 1970's to the current date, in a dialogue between artistic generations and as a result of workshops conducted by Venice Curatorial Course. Assisted by a curatorial committee that is formed by Daniele Capra, Martina Cavallarin, Miguel Mallol and Julia Terzano, the show encompasses artworks ranging from painting to performance, alongside installation and site specific projects.

Through the works of Ludovico Bomben, Nemanja Cvijanović, Nebojša Despotović, Arthur Duff, Antonio Guiotto, Olga Lepri, Giovanni Morbin, Maria Elisabetta Novello, Michelangelo Ponso, and Eva Chiara Trevisan, Arcipelago Aperto analyses how art can be conceived as a plural system in which its different elements intimately dissolve its borders in an extensive and substantial way. Understanding an archipelago as an organic entity based on different identities, this one is necessarily and simultaneously one and plural, chorus and single voice.

Recent events have forced us to rethink space as an element, and to dismiss the concept of time. We have been shaken by outer forces, and been obliged to revisit concepts of dimension, coexistence and constraint. In a constant confrontation with external agents, an archipelago — and Venice itself — serves as a metaphor of a reality that is changeable, always fated to transform, but ultimately, evolve. Understanding mutability as an essential element of continuity and permanence, Arcipelago Aperto is an invitation to re-imagine borders and revise delimitations in a call to read the artistic work as a continuous re-configuration and renegotiation of the way in which, in a constant and elastic relationship with others, topological boundaries and space are constantly redefined.

Venice Curatorial Course is an international curatorial program in collaboration with Accademia di Belle Arti di Venezia.





1

Clima Temperato

Seeking a dialogue with the discomforts we are experiencing in this globally tormented year, Morbin's performance is an event that hides in this "new normal" life, and creates a state of uncertainty between the particular (artistic) event, and the episodes of our everyday life.

Performance:

Positioned at the entrance of the space with a small neutral base on which he placed a block (with tear-off sheets) and a pistol thermometer, he filters visitors by measuring their temperature and reporting the collected data (Name, surname, body temperature) on the block. The artist signs and gives the completed tear-off sheet to the visitor.

Elements:

The Artist:

No one knows what his real role is. Many will see him as someone who carries out a precautionary procedure, similar to the one you meet in a restaurant.

The subject:

The tear-off sheet the artist gives to the visitor is a unique report that remains personal and personalized (the data collected remains with the interested party and will not be in the public domain). It is not at all obvious that whoever receives the coupon will know that they are holding "an art object". Many will throw that piece of paper away once they get out of the space. Others, will forget it in their pocket and wash it together with their clothes. Nevertheless, some will keep it fetidly as they do with tram or cinema tickets.

"Perhaps few will know they have an artifact in hand."

3

2



Caduta, 2020,
oil on canvas, 75x85cm



Cecità, 2020,
oil on canvas, 75x80cm

Olga Lepri

Caduta

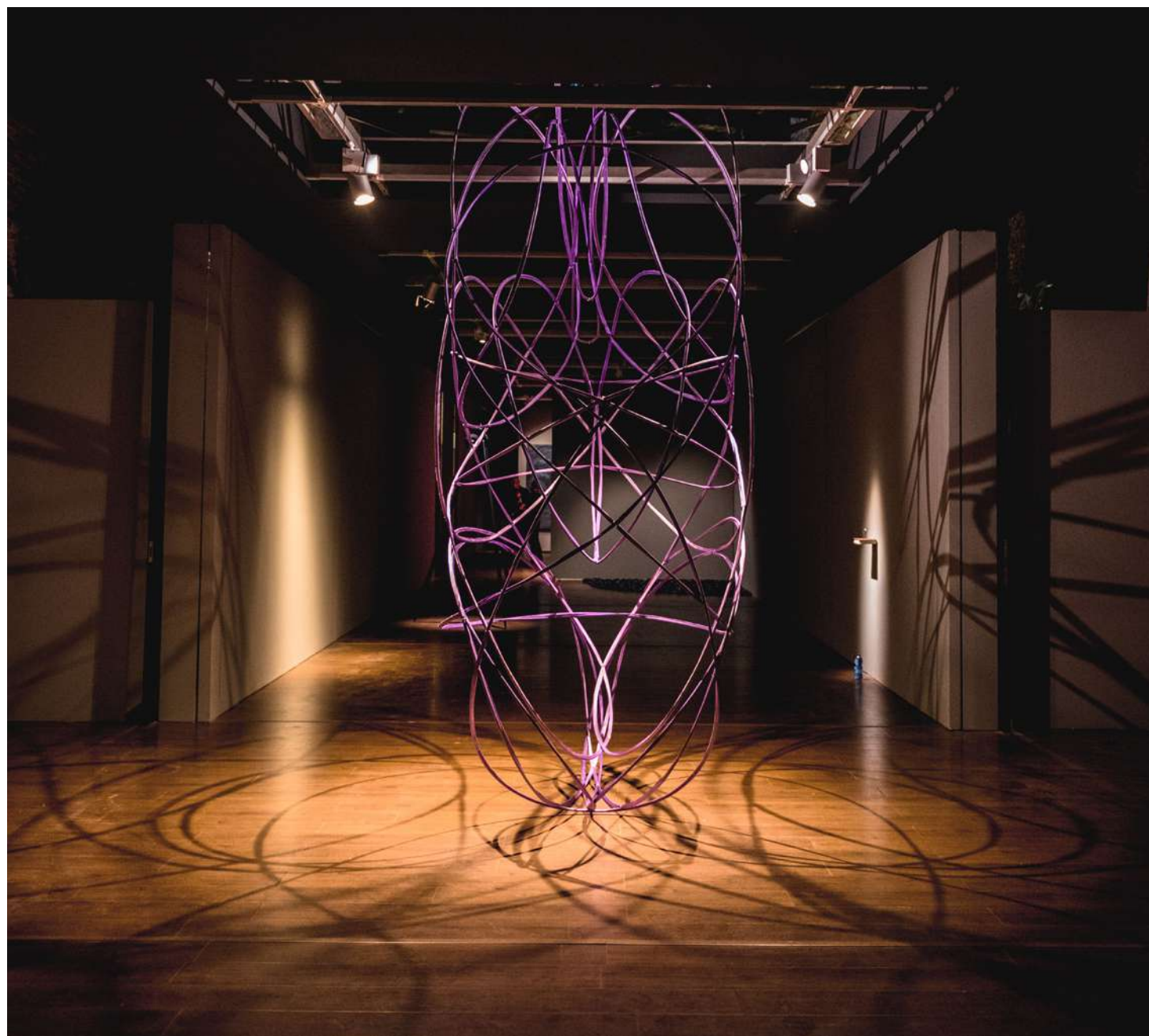
Continuing on the exploration of the human figure, this painting depicts a clump of bodies in the process of falling, a collapse, a ruinous slide. As if dragged by an avalanche, some human elements emerge. The representation reflects the awareness of a human frailty and the feeling of uncontrollable contrasted with the impetuosity of ambition.

Cecità

In this work, Lepri focuses on the human figure from an anatomical point of view. The painting represents a group of five blind figures standing in a row. Blindness is not necessarily physical or pathological but is in the most expanded and abstract sense a state of mind, reason and spirit. Their folded arms create an irregular chain where each body touches and intersects with the other.

Lepri's research is concerned with the meaning of human transfiguration, forced to move in a perpetual search for escape. Through the complexities of the painting process, Lepri attempts to penetrate intangible aspects of the human soul, such as blindness and consciousness.

4



Acinetobacter Venetianus, 2020,
sirtuine, polyester bells,
fibreglass structure, variable dimensions

Michelangelo Penso

Acinetobacter Venetianus

Comprised of materials from industrial origin, the piece is a sculpture made of carbon, aluminum and polyester belts that imaginatively represents the marine bacterium that lives in polluted waters and has developed the ability to metabolize compounds such as hydrocarbons, making them less harmful to the environment. The installation offers the visitor a reflection on the connection between art and science and its relationship with the waters of the Venetian territory.

6



Transformation of Tiziano Terzani's
book 'La fine è il mio inizio', 2020,
book, glass and water from
Canale della Giudecca

Antonio Guiotto

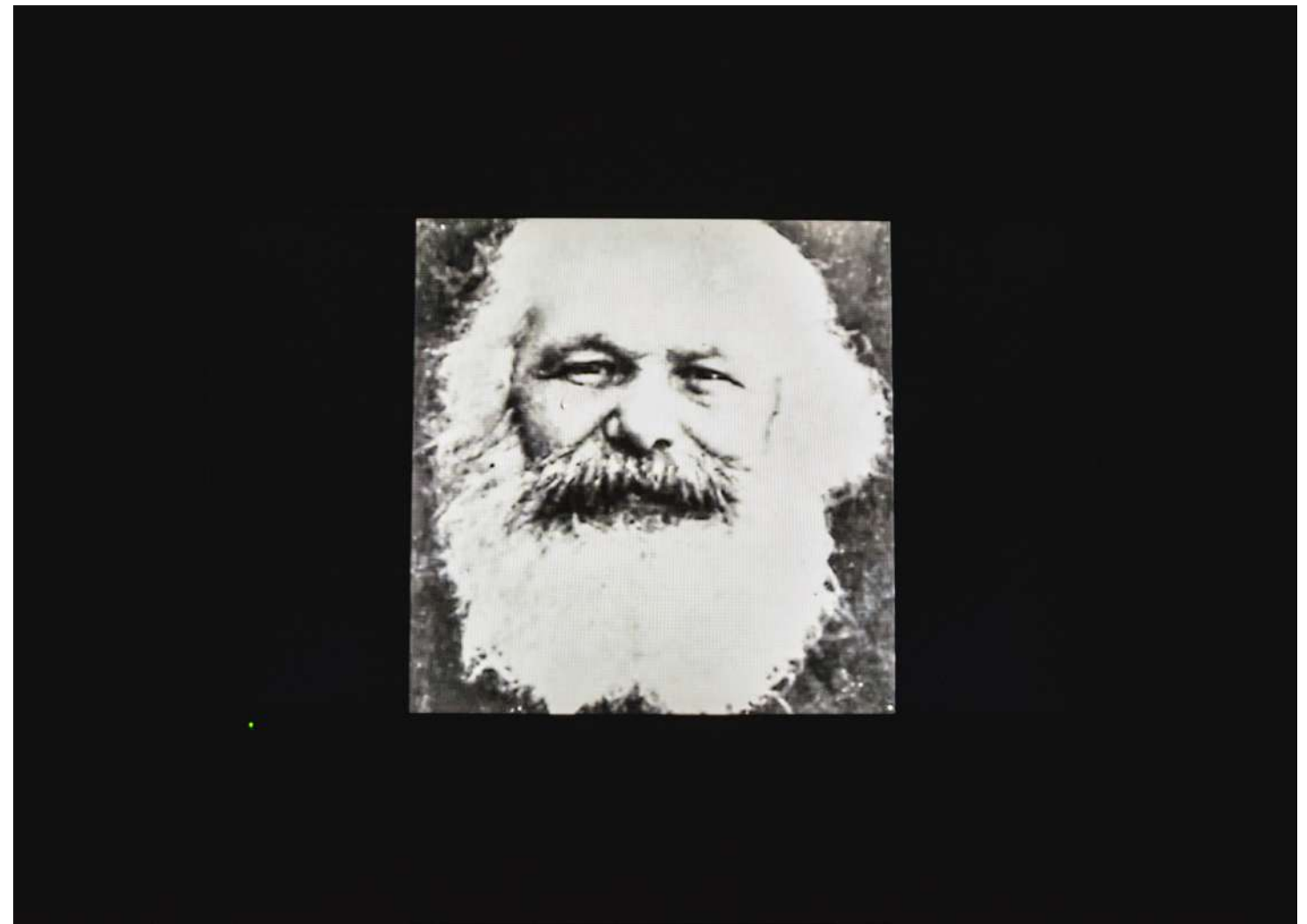
6

Transformation of Tiziano Terzani's book 'La fine è il mio inizio'

Every book we have read has changed us, as all the experiences we have had. The water of Venice in this piece changes the book - the same water that changes the city every day - The book has changed the artist vision of the world, just as Venice has changed his life.



The Sweetest Dream, 2005,
flag



Nemanja Cvijanović

Natura Morta, 2005,
video 1' 25"

5

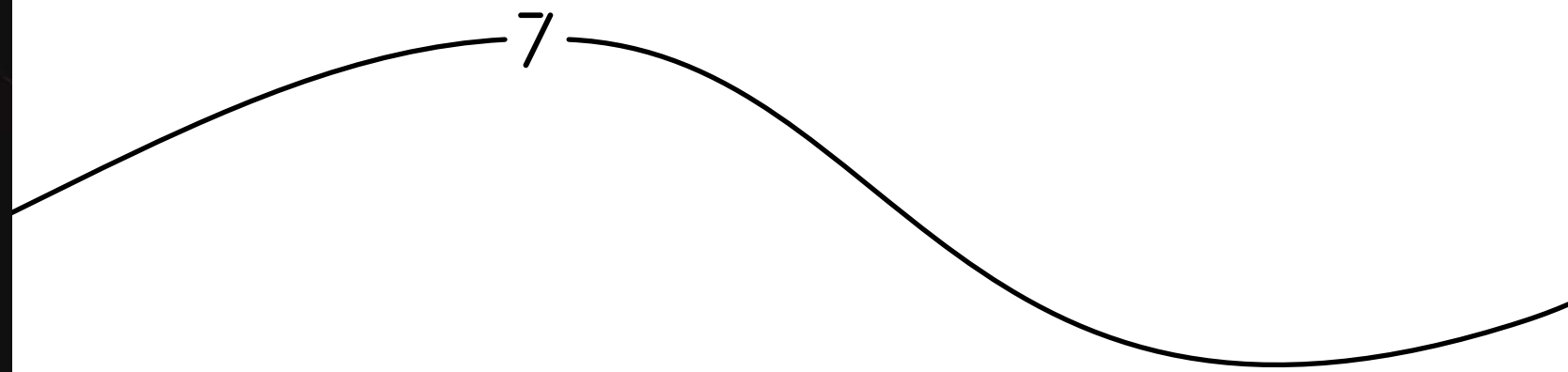
11

The Sweetest Dream

The Sweetest Dream is “only” a flag of the European Union where the stars turn over to form a swastika, provoking, shaking consciences and arousing controversy. Cvijanović observes the European flag and reflects on what this beautiful anti-fascist dream of European countries united by equality and economic sharing has become.

Natura Morta

The piece depicts the artists’ caustic look at the utopias of the twentieth century and the crisis of a political system which coincides with the end of communism, loading popular symbols with an aura of nostalgic adhesion. From a crying Marx, to the famous image of Che Guevara, they become silhouettes with characters to be interpreted. In the dangerous game of politics, the old and healthy ideologies are a matter to be investigated with the tools of the avant-garde.



Ludovico Bomben

Compasso a tre gambe, 2018,
aluminium, 250x150x4 cm

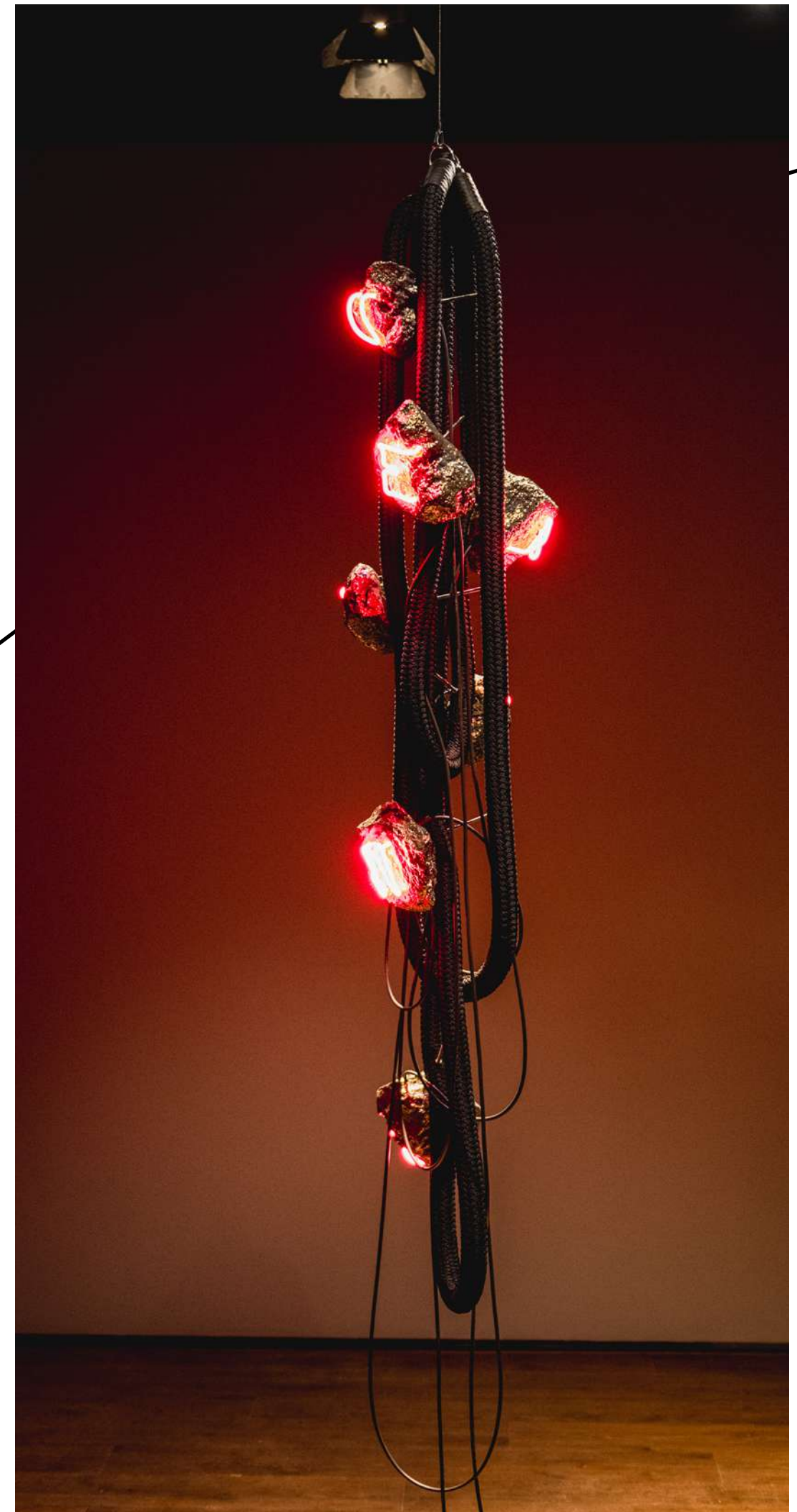
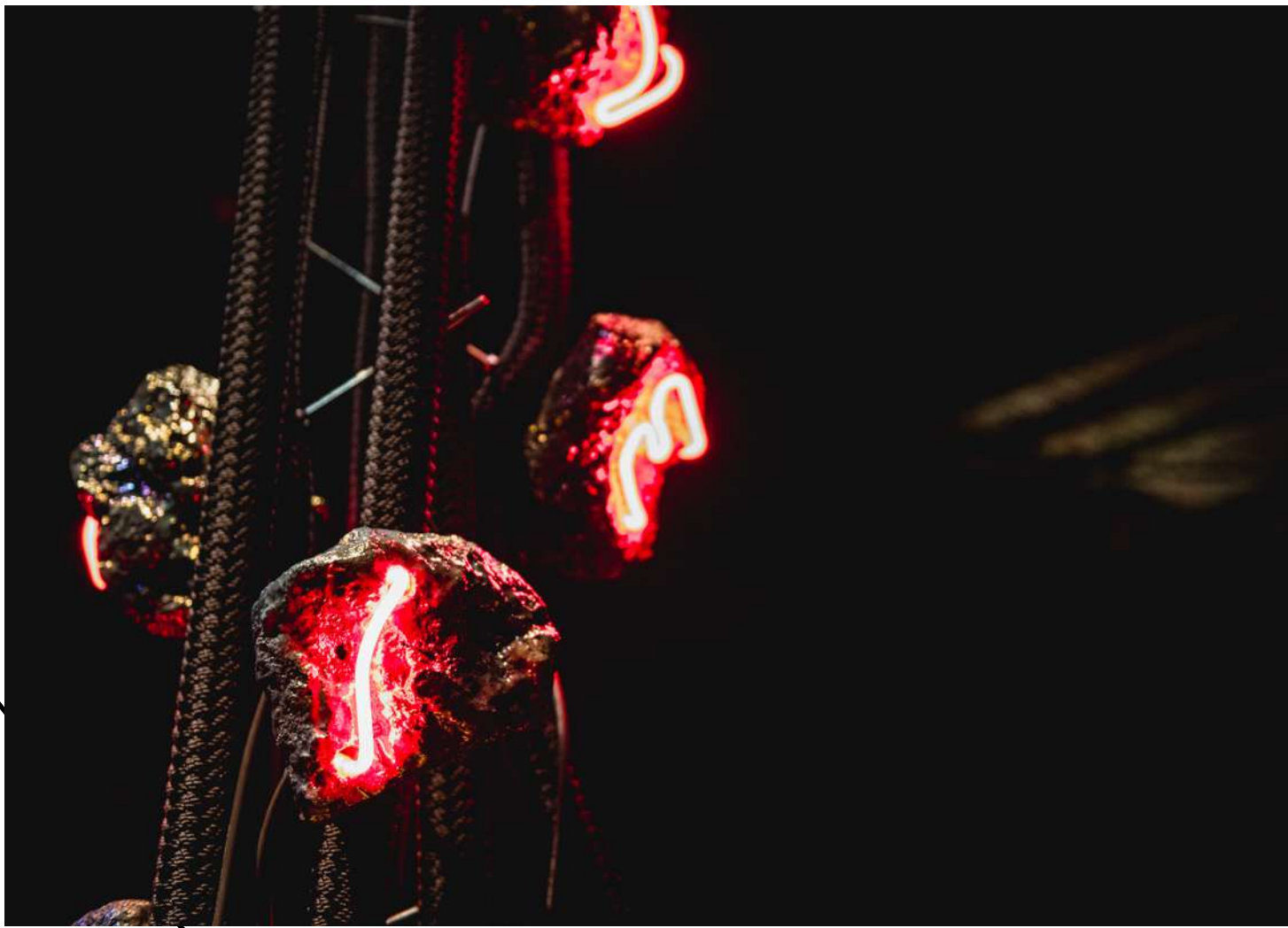
Compasso tre gambe

Comprised of several components connected to a central point and balanced between them, it is in its form, a large black object with its characteristics immediately clear. Everything seems to be openly declared with formal and structural precision: the reference to geometry, the mathematical calculation of harmonic proportions, the play of light and shadow, tradition, and even the charm of the calculation tool. Yet something seems to unhinge our perception: it is not only the third leg that makes its possible use useless, but it is the object that is sufficient in itself. It is an imposing but light presence and it is precisely that strange sense of "non-position" of the object, which elevates it to another dimension.



Quizás

Contemplation of the slowness of time is encouraged within Trevisan's work. The artist aims for the viewer to fully observe and absorb the intricacies of the employed materials. She describes time as "(...) the protagonist of the work, the unmoving engine." Her practice is heavily process-based: she allows materials to take on their own characteristic and individual forms. Quizás is a floor installation comprised of almost a thousand concave paraffin shapes. The emptiness of each shape, ritually and intimately handled by the artist, reflects the passage of time, emotion and memory.



Kahuna, 2018,
polyester rope, transparent neon tube,
neon gas, electrical cable, transformer,
lava rock, variable dimensions

Arthur Duff

Kahuna

Among the themes of Duff's work is the exploration of the multiple levels of semantics in language. Without the presence of context, any intended meaning escapes our understanding. The works themselves are the product of elaborate processes which attempt to reconnect technology and physicality, science and humanism; the virtual with the tactile. Using playful and creative visualization methods, his installations engage the viewer in an embodied experience of light and space.



Tempesta, 2014-2018,
oil and acrylic on canvas, 190x264 cm



Nebojša Despotović

Tempesta

Within his paintings, Despotović brings a sense of vitality and relevance to obsolete images. Rather than inventing new plots, the work focuses on the human being at a given moment. Taking the artwork to an almost abstract piece, this one can become applicable to everyone. As figures dissolve into the background and the captured environment develops into less and less recognizable forms, the representation becomes more engaging and charismatic. What comes from photographs and images are feelings and emotions that are left behind and transferred to the viewer through the atmospheric quality of the painting.



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Privata Propietà

There is always a threshold that we must take into account, a barrier, an obstacle that marks the boundary with something: a place with another place, the sky with the earth, the inside with the outside, the public with the private, me with others. Sometimes we are able to cross this “border” by moving the border area, making a passage, crossing a limit, even without recognizing what is inside and outside, not fully understanding what space we belong to, and what our place really is.

Privata Propietà is a work that delimits an area, but that does not determine what the difference between the “collective” space and the “private” space actually is. It is a reflection on the sense of limitation understood as a space of freedom to be respected in both directions.

The work is a sort of tombstone made of local ash, dust and salt. On its surface there is an inscription “PRIVATA PROPIETA”, a surface on which no engraving can be sculpted. In the total instability of the material of which it is made, the work is only a metaphorical area that does not establish any “private property”.

A—R—C—H—P—E—L—G—O

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