

PRESS RELEASE

**Industriale Immaginario**

4 October 2015 – 24 April 2016



The exhibition presents works from Collezione Maramotti which have never been shown before, some belonging to the Collection's first historical group of acquisitions, while others have been recently bought or are commissioned works: the time span is quite large, from the work by Nuvolo from 1958 to more recent ones by Laure Prouvost and Elisabetta Benassi from 2013.

The works have been chosen in order to probe and illustrate some of the research in contemporary art that is explored through the use of typical industrial materials, the re-use of objects of industrial origin de-contextualized from their primary function, at the boundary between artisanal handiwork and industrial product in the creating process.

The formal outcome, the language codes and the artists' statements are very articulated: from research intimately linked to the definition of individual and collective memory, to political and social thinking on the processing and use of information, from life cycle of objects and perishability, to the search for the representation of reality and its perception between natural and artificial, to achieve together the polysemy of the work.

Works on exhibit:

Vincenzo Agnetti, *Dati due istanti-lavoro vi sarà sempre una durata-lavoro contenente gli istanti dati* (1963)

Elisabetta Benassi, *Untitled (The Innocents Abroad)* (2011), *Make War Together, Make Peace Together* (2013)

Lara Favaretto, *Gummo III* (2008)

Paolo Grassino, *Analgesia* (2003-2004)

Gregory Green, *Suitcase Bomb #31 (NY)* (1996), *Nuc.Dev.Ed. #3 (10 kilotons, Plutonium 239)* (1997)  
Peter Halley, *Snap* (1996)  
Matthew Day Jackson, *Cult of Death* (2007)  
Kaarina Kaikkonen, *From Generation to Generation* (2001)  
Krištof Kintera, *Small Factory (Personal Industry L.T.D.)* (2009)  
Annette Lemieux, *Motherland* (1993)  
Nuvolo, *Senza titolo* (1958)  
Carl Ostendarp, *Constancy to an Ideal Object* (1991)  
Laure Prouvost, *car mirror eat raspberries* (2013)  
Tom Sachs, *Hello Kitty 20th Anniversary Model* (1996)  
Vincent Szarek, *Amorphous and Fumed* (2006)  
Andrea Zittel, *A-Z Wagon Station customized by Hal McFeely* (2003)

Private view by invitation: 3 October 2015, at 6.00pm.

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The exhibition, admission free, can be visited during the opening hours of the permanent collection.

Thursday and Friday 2.30pm – 6.30pm

Saturday and Sunday 10.30am – 6.30pm

Closed: 1 November, 25-26 December, 1 and 6 January

**Info**

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## Notes on the artists and works on exhibit

All we can do is question the words which seem to almost create a palindromic verse, built on the ambivalence of time, in the work by **Vincenzo Agnetti** *Dati due istanti-lavoro vi sarà sempre una durata-lavoro contenente gli istanti dati – Given Two Work–Instants there Will Always Be a Work–Duration Containing these Given Instants*. An inscription/caption that can be read at the edge of the square of black bakelite: an *Assioma*, a composition which is the analysis of the very act of art making, drained of any visual forms and fixed in an absolute conceptualism.

**Elisabetta Benassi**'s research draws its inspiration from past and recent history. By an association of images and objects relating to the explored events, the artist activates a re-writing of their narration, by placing together different stories and constantly analyzing the past. The object/carpet on exhibit lies on the boundary between an elaborate artisanal process and the automated seriality of the industrial process, the paradigm of the way information is processed and memory is transmitted. The other work in the exhibition also uses as its components objects and products coming from the labour world and industrial processes: from Olivetti's work table/desk to microfiche players used in Olivetti plants.

Wear and tear is the rule of many works by **Lara Favaretto**: the artist explores the end of things, the nature of completion, the principle regulating disappearance. The "tableaux" *Gummo III* (part of a series of kinetic installations) are units composed of a metal surface placed side by side with colored car-washing brushes which, engine-driven, turn at different speeds and at variable intervals. Rollers polish the metal, but at the same time they deteriorate: their fate is to be worn out. However, at the same time, brushes create something new: on the plate at the back an icon is being generated not directly by the artist but as the result of a process which after being triggered leads autonomously to the final completion of the work.

**Paolo Grassino** explores the dimension and form of representation in his ethical reality between natural and artificial. The questioning look of the eye is assigned to sensory and perception features. The monumental installation *Analgesia* is worked out in a primal and at the same time futuristic scene: The geometric pattern composing the surface skin of the pieces of the installation is a black synthetic foam drawing and hitting the form of sculpture as a digital pantograph would do, as if the form had come out of a three-dimensional printer: a seemingly refined industrial object, and an elegant texture paradoxically becoming "research fully recovering the feeling of manual ability."

Since the eighties **Gregory Green**'s works have explored control systems and the evolution of individual and collective *empowerment*, the use of violence, the accessibility of information and technology as vehicles for social or political change. With his art devices resembling bombs he wants to demonstrate the ready availability of bomb-making instructions on the Internet. In a suitcase bomb two pipes are attached by several wires to an alkaline battery and a timer. Taken together, these household objects form one of the most potent symbols of late-twentieth-century life: a terrorist's bomb. "... The tools of my trade are essentially anything you find in a hardware store or in a pharmacy... Very common basic materials... anybody can do them". The two works on display are potentially functional: pending the addition of just one ingredient, Semtex or plutonium, they would become illegal bombs.

*Snap* by **Peter Halley** is part of the famous paintings composed of cells similar to large circuit boards which for the artist express a code pervading the entire world: from the geometric qualities of a town planning design to communication lines. They represent the links of our everyday life and at the same time the unnatural regimentation of human movement. Mechanized forms reveal their prison-like nature. In order to represent this condition of reality, Halley chooses industrial colours and materials, Day-Glo and Roll-a-

Tex, alienating in their fluorescence, synthetic materials typically used in construction and not in traditional painting.

**Matthew Day Jackson** creates his works with found objects and natural materials evoking a “historical narrative” of the image, determining new pathways. His works are composed of heterogeneous, natural and artificial materials, often waste material from industrial production, found in rubbish or deriving from processing waste, which becomes for the artist an ethical gesture regenerating objects and giving them a new life.

In **Kaarina Kaikkonen's** works, mass-produced clothing items, of everyday use or even rejects, become central elements, catalyzers of memories and energies conveying stories and narrations. Throughout the years the artistic processing of the textile industrial products has represented for the artist a sort of catharsis embracing a wider-scope analysis on separation and individual and collective loss.

**Krištof Kintera's** research chooses an ironic and irreverent language but at the same time critical from a social and political point of view. The artist adopts an alphabet coming directly from ordinary life, a neo-pop reinterpretation, without forgetting Duchamp's ready-made in which objects belonging to everyday life are decontextualised from their ordinary function. In *Small Factory (Personal Industries L.t.d.)*, the artist invents a small industry of home furnishing: captivating in its dimension and shining chrome looks, the factory issues dangerous fumes polluting the surrounding environment. The artist's ability to create atmospheres through an estranged aesthetics produced a powerful effect: the divertissement of the miniature, the household recognition of the place are not enough to check the anxiety engendered by the presence of the “toxic cloud”.

**Annette Lemieux**, although coming from pictorial experiences, also works on the re-use of images and preexisting objects inscribed in new contexts and combinations, creating unforeseeable, and possibly new, meanings and interpretations: the result is an open metaphor escaping all definitions. The Earth orb appears often in her works; in *Motherland* on exhibit the two hemispheres of the world, flattened on the top, recall gears, the wheel of a train engine, symbol of progress, but also a woman's breast; from here the title *Motherland*, a “brassière-motherland” (Lemieux).

**Nuvolo's** work blends the different interests pertaining to his multiple-level research, “scientific curiosity, artisanal mastery and lively pictorial imagination”: his *Cuciti a macchina*, the work on exhibit, derives also from the encounter between a new domestic intimacy with the presence in his studio of his wife's sewing machine, testifying that the roots of artistic representation go back to popular archaic, somewhat proto-industrial, practices. The work is “endowed with compositional immediacy”: a collage of fabrics sewn together, some in ready-made colours, and other painted by the artist with constructive simplicity.

**Carl Ostendarp's** artistic thinking consists in re-tracing some of the big experiences of art history between abstraction and pop art: starting from Duchamp's ready made to Albers's abstraction down to Warhol. His work may be defined “conceptual” because, by abstracting the form, it circumscribes the “pictorial process” at the proper definition of the work: a painting of “structure”. The first large monochromatic paintings by Carl Ostendarp have as their theme gravity defined as “mass-spot” of the matter, which is an expansion resin, *urethane*, (the foam often used for the production of mattress padding) applied on the canvas, painted in acrylic, like the work on display here.

**Laure Prouvost's** work – characterized by a combination of video, painting, sound installations – uses the narrative cinema tradition, in which the artist encloses elements “out of context”, creating an ironic dream-like dimension of the visual experience, where the viewers can reflect on the boundary between reality and subjective perception. The work on display was presented as a corollary to the project *Farfromwords* for the fourth edition of Max Mara Art Prize for Women. The rear-view mirror of a moped (typical example of an industrial production) thus becomes a means of amplification of the artist's gaze and perceptions in her trips around Rome discovering the city's seductiveness.

**Tom Sachs** works as a “bricoleur” who, surrounded by a world of objects which are lifeless and without identity because common to all, appropriates the construction of a specific context of tools: he proceeds in this way with an intelligent critical irony, in a constant appropriation and deconstruction of

objectuality of the contemporary, of attributes of consumerism, and weapons as dramatic household presence of American culture. As primary elements for the creation of his works, he uses DIY and home-hobby objects.

*In Hello Kitty 20th Anniversary Model* the mythical character is hung as decoration-gadget to the butt of a sawed-off shotgun, shoddily assembled but in working condition. The work-weapon-gadget is composed and displayed to the view as a symbol of consumer militarization, trivialization and commoditization of violence.

**Vincent Szarek's** sculpted paintings composed of materials typically linked to industry, challenge the easy attribution to any given category. The artist succeeds in using different visual languages together, his works – like large Pop objects – blend hyper-personal shapes and colours, the kaleidoscopic geometry with the primary structures of Minimalism. In the wall sculpture on exhibit minimalism, mysticism and car culture clash together: polished and detailed, the work shows the curves and shining design of a sports car. Despite its appearance of a highly technological industrial product, the work has been created in the artist's studio, by combining two processing methods at the opposite of technology, hand fusion of fiberglass and spray-gun application of the paint.

After the project of his first *A-Z Living Unit*, in 1991, **Andrea Zittel** founded *A-Z Enterprise*, the framing project through which the artist carries out her research in different roles: from artist to architect, from sociologist to building constructor, from seamstress to graphic designer, to erase any possible boundary between life and art. The first *Wagon Stations* were made in 2003: their shape recalls the Conestoga and are conceived as nomadic housing units one can use to live anywhere in full independence. Some *Units* have been customized by people who have lived in them: to Hal McFeely (the artist's assistant and owner of the work on display) working with Zittel has nourished his desire toward a radical re-use of materials: Hal has investigated the government's wasting and used scraps and discards from an “expensive government regime”; the materials marking the skeleton of the Unit come in fact from the trash of the nearby military base of Twentynine Palms.