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donnaregina**DANIEL BUREN***Axer / Désaxer**lavoro in situ / work in situ, 2015, Madre, Napoli - #2***ingresso, piano terra / entrance, ground-floor****10.10.2015 – 4.07.2016***Come un gioco da bambini / Like Child's Play**lavoro in situ / work in situ, 2014-2015, Madre, Napoli - #1***Re_PUBBLICA MADRE, piano terra / Re_PUBBLICA MADRE,**

ground-floor

25.04.15 – 29.02.16

Curated by Andrea Viliani, Eugenio Viola

Curatorial Assistance and General Coordination: Silvia Salvati

Two projects have been specially commissioned by the museo Madre in 2005 from the French artist Daniel Buren (Boulogne-Villancourt, 1938) to elaborate the relationship between the museum and the community, on the occasion of the first ten years of the Madre's activity. One of the most important contemporary artists, Buren is the author of a work in which the visual value is always associated with the theoretical, and whose emblematic element could be summed up in his comprehension and use of the notion of *in situ*: an expression that the artist himself indicates as the stringent interplay between his works and the exhibition and urban venues where they are created. The two projects *in situ* were made at different times, focusing on the area of the entrance and the Re_PUBBLICA MADRE gallery, both places of immediate encounter between the museum and its public.

Axer / Désaxer. Work in situ, 2015, Madre, Naples – #2 consists of an intervention of architectural dimensions, conceived by the artist especially for the Madre's atrium. Set obliquely facing the street in front, the museum building is, "by the artist's intervention so as to replace it on the axis towards Via Settembrini before it. Through black and white stripes 8.7 cm thick (one of the recurrent features of the artist's *in situ* works) the floor of the entrance suggests an unusual escape route and a potential perspective axis rectilinear to the road axis, so that the museum emerges from itself to embrace the city around it, while a structure-pavilion, consisting of colored surfaces and mirrors, reverberates and enhances this new isometric imagery. In this way, the artist acts on the viewer's standpoint, creating an area of perceptual and cognitive mobility, of vision, mediation, mutual attraction and communion, in which interior and exterior, museum and community penetrate into each other and merge. Each visitor is thus welcomed and invited, literally at a glance, to be a part of the work, to actively participate in the relation it celebrates between the institutional sphere and public dynamics.

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Come un gioco da bambini. Lavoro in situ, 2014-2015, Madre, Napoli - #1 instead turns the large gallery behind, on the ground floor, into a space for the construction of a life-size toy, a kindergarten of environmental dimensions, obtained by assembling about a hundred modules of different geometric forms and colors inspired by the solids of the German educationist Friedrich Wilhelm August Fröbel. On entering the installation, visitors find themselves, as if in the museum's atrium which they have just traversed, in a potential reality that enables them to reconstruct the world around them with a renewed sense of wonder and childlike amazement. The work – the outcome of a collaboration between the artist and the architect Patrick Bouchain – is presented as a subtle dialogue with architecture, which becomes almost alive, performative, in which it is possible to stroll between hypnotic circles (with again black and white stripes 8.7 cm thick), colored arches, round towers, square plinths, triangular pediments, placed symmetrically to each other, as if they were part of the architecture of the museum itself, as if it were hypothetically possible to reconstruct it with one's imagination. What appears in front of the observer is in fact a composite landscape, the reproduction of a true miniature city that relates the actual city (embedded in its archetypal forms, within the museum) with the imaginative city that rises before our eyes. A true promenade in color that proceeds from an initial pure white to a chromatic kaleidoscope, and that you can traverse with the eye following a rhythmic and dizzying perspective. A balanced and comprehensive "*jeu d'enfant*" ("children's game"), hence the installation's title.

Together, the two works presented at the Madre therefore form a major solo exhibition, articulated in time and space, a veritable public celebration of the museum and its public, both integral and collaborating elements in the concept of the work *in situ*. To inscribe the works in the context in which they are exhibited, relating to the social mission that motivates the museum as institution, counterpoising a modernity that does not seek the contrast with the urban sphere or the historical dimension, but enhances the matrix: this is the significance of these two works.

Trained at the Ecole des Métiers d'Art in Paris, Buren has based his research and production, ever since the mid-1960s, on curtain fabric with an alternating fabric of white and colored stripes with a standard thickness of 8.7 cm. A choice of rigor and method aimed at attaining the essential that explores and questions the limits of paintings. More recently, since the 1980s, with exceptional continuity and consistency in the plural approach to the context of presentation of the work *in situ*, Buren has gradually combined the creation of works in museum format with architectural installations in public spaces. One of the most influential exponents of historical reflection on institutions that developed between the 1960s and 1970s, termed *Institutional Critique*, Buren is closely associated with the city of Naples, where he has worked on several occasions (beginning with his exhibitions at Lucio Amelio's gallery in 1972 and 1974 down to the exhibition at the Capodimonte Museum in 1989). After his participation in some of the most important exhibitions in recent decades, from *When Attitudes Become Form* (1969) to various editions of *Documenta* (1972- 1982), in 1986 the artist participated in the 42nd *Venice Biennale*, winning the *Leone d'Oro* for the Best National Pavilion. Solo exhibitions have been devoted to his work in the world's most important museums. Notable among his many works *in situ* are *Les Deux Plateaux* in the main courtyard of the Palais Royal (1986) and *Excentrique(s)*, created also in Paris at the Grand Palais on the occasion of *Monumenta* (2012).

MARK LECKEY

DESIDERATA (in media res)

terzo piano (ala destra) / third floor

10.10. 2015 – 18.01.2016

Curated by Elena Filipovic, Andrea Viliani

Curatorial Coordination: Silvia Salvati

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In collaboration with WIELS, Bruxelles, Haus der Kunst, München Organized by the Madre in collaboration with WIELS, Brussels, and Haus der Kunst, Munich, *Mark Leckey. DESIDERATA (in media res)* is the first retrospective, as well as the first solo exhibition in an Italian public institution, devoted to Mark Leckey (Birkenhead, 1964), one of the most influential contemporary artists, winner in 2008 of the prestigious *Turner Prize* of the Tate Britain in London, and the *Central Art Award* of the Kölnischer Kunstverein in Cologne. Revealing the profound and seminal influence that the British artist has had on subsequent generations of artists, the exhibition presents, along with new productions, a wide selection of historical works realized in each of the media used by Leckey – sculpture, installation, sound works and environments, performances and videos – installed in a unitary course conceived for the spaces of the museum as a progressive series of interiors. Leckey tends systematically to supersede the specific and self-referential field of art to move on the borders and in the meanders of everyday life, exploring the way symbols, icons, goods, contemporary fetishes – whether tangible or intangible, sought after and valuable or trivial and vulgar – redefine day by day the sphere of our fantasies and memories until they shape our identity into a mobile and indefinite inter-subjective entity. Starting from his investigation of the cosmos of London's musical subcultures and British cultural history, to the exploration of digital technologies or brands and their impact on our consciousness, in his works the artist examines the inextricable articulation between high culture and popular culture, physicality and virtuality, individual and collective, copy and original, fear and desire that permeates our experience of the world around us, constantly influenced by a variety of stresses, some deeply contradictory but closely interwoven. Visitors are welcomed by a large-sized version of the popular cartoon character Felix the Cat, displayed in the form of an inflated balloon (*Inflatable Felix*, 2013): a presence both playful and menacing, irreverent and authoritarian, clownish and fantastic, like the detail of the digital image of its tail, filmed in a video as a form in perennial mutation (*Mercury Tail*, 2015). A similar crossover between different media (hence the catchy play on words of the exhibition subtitle, "in media res"), also characterizes *Windmill Street Flat-Screen* (2004), *Model of 7 Windmill Street* (2007) and the 16mm film *Made in 'Eaven* (2004), actually consisting of digital images transferred to film to create a media and sensory short circuit. In his hybrid between digital video and analog film then sculpture *Rabbit* by American artist Jeff Koons, which reproduces the silvery reflective silhouette of an inflatable rabbit, has been filmed with simulated 360° camera movement, but actually, like the images themselves, computer-generated, simultaneously evoking and amplifying an almost phantom nature, ambiguously suspended between materiality and immateriality, of the original work regarded by the artist as the ultimate symbol of the almost dreamlike power of the art market. As in an interplay of mirrors the same sensation is filmed in the video *Pearl Vision* (2012), displayed on a back-projector machine, in which the artist appears intent on playing a silvery snare drum that gradually seems to acquire an almost ritual consistency of its own. Equally oscillating between a libidinal desire to get closer to the reality of things, the impulse to introduce them or reproduce them from reality, and the constant fascination of their elusive extraneousness, is the installation *GreenScreenRefrigeratorAction* (2010- 11). It consists of various technological elements including a black Samsung refrigerator, presented on a platform-stage that reproduces the green screen used in the movies, used as a backdrop against which real actors perform, and then in post-production the green ground is replaced by computer-generated virtual scenarios and special effects. A hybrid technology in which the artificiality of the images or the imaginary meets the reality of technological objects that reproduce them, the work seems to confer personality and sensibility on the world of autonomous machines

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(to which we increasingly entrust the expression of our deepest feelings). The video accompanying the work, mingling different sources, including the refrigerator instruction booklet, literally gives a voice to the object's possible thoughts, which illustrates to the viewer its daily activities and functioning (the voiceover is the artist's own voice distorted).

Various works are scattered through the final galleries of the exhibition, evoking urban scenes at dusk or dawn, illuminated by orange lights from a highway: molds in wood, cardboard or rubber of objects and architectures such as computers, lamp posts and overpasses render our life habits or customary landscapes (*Rubber Server #1*, 2008, *Bridge#1*, 2014, and the four *Pylon / Transmission Towers*, 2013), while on a dummy billboard there appears the artist's image-self-portrait, while a light box (*Techgnosis*, 2013) reproduces the inside of a human eye, represented as a mysterious lenticular LED structure. The exhibition culminates in the sculptural hieratic and totemic solemnity of two great *Sound Systems* (2011, 2012), works composed, also citing the DJ's impromptu sessions in the public space, by an articulated build-up of loudspeakers that emit a variety of sounds adjusted by the computer system to which they are connected. These sounds, a soundtrack that echoes the soundtrack of other works in the show, hence its true control center, invade the space rhythmically causing it to vibrate like a sound box. By endowing sound with a sculptural texture it is as if the artist finally caught reality unawares so as to process it and return it as a more potential experience, at the limits of itself, in which everything is suddenly connected. Together with a series of printed materials and a selection of other video and film works, the exhibition also presents the iconic video *Fiorucci Made Me Hardcore* (1999), an ode to the British music culture and lifestyle which brought the artist to international attention. In its sympathetic portrayal of a generation (which, starting with the title, also cites the Italian fashion brand of Elio Fiorucci, whose street-pop style made it a cult), *Fiorucci Made Me Hardcore* is one of the most fascinating and radical works of recent decades, including the way the existing video material is re-edited, repeated, accelerated/decelerated by the artist, as well as its autobiographical matrix based on the interdisciplinary combination of visual art and pop culture, from which all the Leckey's subsequent research arises. This work immerses us in that same frenetic dance between northern soul and rave, between tastes and inclinations, melancholy and frenzy, singular and multitude in which we are indeed all immersed every day. The artist has been the subject of solo exhibitions at the most prestigious international institutions, including Wiener Secession, Vienna, Kunsthalle Basel, Haus der Kunst, Munich (2015), WIELS, Brussels (2014), MoMA- Museum of Modern Art/PS1, New York, Hammer Museum, Los Angeles (2013), Walter Phillips Gallery, Banff, Manchester Art Gallery (2012), Serpentine Gallery, London (2011), MKGallery, Milton Keynes (2010), Kölnischer Kunstverein, Cologne (2009), Le Consortium, Dijon (2007), Portikus, Frankfurt (2005), Migros Museum, Zurich (2003). In addition, the artist has participated in important exhibitions and biennials including *Performa 2011*, New York (2011), *8th Gwangju Biennale* (2010), *Moving Images: Artists & Video/Film*, Museum Ludwig, Cologne (2010); *Playing Homage*, Vancouver Contemporary Art Gallery, *Sympathy for the Devil*, Museum of Contemporary Art, Chicago (2007), *Tate Triennial*, London (2006), *Istanbul Biennial* (2005), *Manifesta 5- European Biennial of Contemporary Art*, San Sebastian (2004), *New Contemporaries*, ICA- Institute of Contemporary Art, London (1999). In 2013, the project curated by the artist and commissioned by the Hayward Gallery in London, *The Universal Addressability of Dumb Things*, was presented on tour throughout Britain. On the occasion of the exhibition the first monographic catalogue devoted to the artist was published and a seminar was organized for further study, in collaboration with the Accademia di Belle Arti in Naples as part of the *MADREscenza Seasonal School* project.

MARCO BAGNOLI

La Voce. Nel giallo faremo una scala o due al bianco invisibile
secondo cortile / second courtyard
10.10. 2015 – 29.02. 2016

In the context of *L'ALBERO DELLA CUCCAGNA. Nutrimenti dell'arte*

Curated by Achille Bonito Oliva

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Since the early 1970s the artistic practice of Marco Bagnoli (Empoli) has been divided between drawing, painting, sculpture, environmental and sound installation, combining them with each other in a pervasive synthesis, aesthetic datum and scientific statement, theories of vision and color and iconological research, ancient knowledge and a moving experience of space and time, in which the work explores the ramifications of thought, becoming a matrix of knowledge, both rational and intuitive. The intervention of Marco Bagnoli at the Museo Madre in Naples, titled *La Voce. Nel giallo faremo una scala o due al bianco invisibile* (“*The Voice. In yellow we will make a ladder or two in invisible white*”), is part of the project *L'ALBERO DELLA CUCCAGNA. Nutrimenti dell'arte* (“*TREE OF COCKAYNE. Nutrients of art*”), curated by Achille Bonito Oliva, presented simultaneously on October 10, at the XI Giornata del Contemporaneo AMACI-Associazione dei Musei d'Arte Contemporanea Italiani, articulated in various art operations throughout the country, in public museums and private foundations.

A first version of *La Voce* was created by the artist in 1974-75, in the form of a ladder built into the wall of his studio-home in Milan, traversing it diagonally: descending and ascending, the work established a linear arc and a bridge towards the “empyrean” (Germano Celant) as the Earth, or the immaterial with the material, combining physical experience with the metaphysical dimension. The rungs of the ladder were set closer or further apart in keeping with a sidelong perspective drawing, a scale of harmonic tones, frequencies that converge towards an external visual point and, at the same time, parallel to the threshold. In the next version made of iron, the ladder instead rested on a single leg, making ascent objectively unstable but symbolically solid precisely because of the use of a material such as iron. Installed by Adachiara Zevi in 2009 in the ruins of Ostia Antica, *La Voce* occasionally took on the symbol of Jacob's ladder by drawing the names of angels on the sides. In the version presented at the Madre the work again changes shape, developing from within the gallery located in the second courtyard of the museum until it goes through the roof and expands into the outer environment. Resting on the light signal of a “tired machine”, writes the artist, the voice emitted by an ampoule dilates into a sound reverberation that flows, through the prolongation of the radial pattern of the rungs of the ladder, into a point outside the gallery, where the *Sonovaso* (“*Sono vaso oro*” = “I am gold vase” or perhaps “sound vase”) is placed. The text issued by the work consists, in this latest version of the work, in the “menu of a Neapolitan meal, marked according to a mathematical and combinatorial order of dishes that eventually proliferate unabated: every word is a *flash*” (Marco Bagnoli). Some of the most prestigious Italian and international museums have devoted solo exhibitions to the artist, including the Castello di Rivoli- Museo d'Arte Contemporanea of Rivoli-Turin (2000, 1992), the IVAM of Valencia (2000), the Centro per l'Arte Contemporanea Luigi Pecci di Prato (1995), the Magasin-Centre National d'Art Contemporain in Grenoble (1991), the Musée d'Art Contemporain in Lyon (1987), the Centre d'Art Contemporain in Geneva (1985) and De Appel in Amsterdam (1984, 1980). In addition to participating in the 10th Biennale de Paris (1976), the Venice Biennale

(1982, 1993, 1997), Documenta, Kassel (1982, 1992) and Sonsbeek, Arnhem, (1986), the artist has intervened with site specific works in places of great artistic and architectural value, such as, among others, the Pazzi Chapel, the Sala Ottagonale in the Fortezza da Basso, the Church of San Miniato al Monte and the Boboli Gardens in Florence, and the Palazzo Pubblico in Siena.

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