

SPACE ODDITY



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Works from Sandretto
Re Rebaudengo collection

curated by Irene Calderoni

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SPACE ODDITY

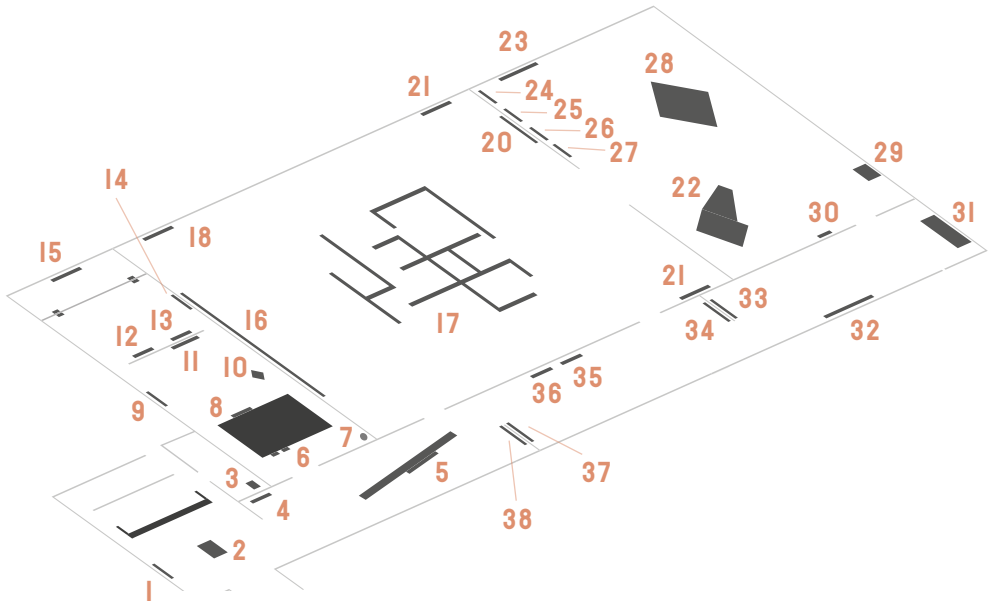
SPACES AND BODIES IN THE TIME OF SOCIAL DISTANCING

Over the last year, we've been experiencing space in a new and odd way. Constrained within domestic or clinical environments, deprived of our usual freedom of movement in different contexts – from public to private, from work to leisure – we were forced to reconfigure our relationship with our bodies, the bodies of other people, and the environments we inhabit. Our idea of what is close or far away, local or global, has changed: we stopped traveling, the borders between our nations were sealed, and new barriers to people's movements were put in place on every territorial scale. We submerged ourselves in digital spaces, which are virtually global and social; but our physical bodies, in their vulnerability and in relation to the obstacles imposed on circulation and contact, never stopped preoccupying our thoughts and minds. Lockdown, isolation, social distancing, limitation: these are all words in a lexicon describing the ways in which the relationship between bodies and spaces is articulated and disciplined today. Modalities of cohabitation are reconfigured with strict instructions and measurements. Like never before, our social bodies occupy a choreographed, coded, structured space.

How can we find something productive within these new configurations? If it's true that space is the product of embodied practices, established through an ever-open process of interactions – “a simultaneity of stories-so-far”, to quote Doreen Massey – what types of space can our present originate? And how can we imagine spaces and different modes of inhabiting them fitting our current times, to be defined on the basis of categories such as heterogeneity, relationality, and coexistence?

The exhibition *Space Oddity* was conceived like a gym, a context in which to experiment in new movements and relations of proximity with other bodies and with objects, and where the artworks become carriers of different models of spatiality, of multiple perspectives and stances. The common thread for this exhibition is dance, the art of moving bodies, which is capable of reading the space and giving it structure with choreographic thinking, but also to transform it and interpret it through performative actions, in an ever-open relationship between rules and expression, stasis and dynamism, constraint and freedom. Up to the point of complete reversal, where the live dimension precedes and determines the choreography – like in Trisha Brown’s dance *Water Motor*, filmed by Babette Mangolte, which is the starting point for the exhibition as it explores, in Brown’s words, “the intelligence of the unknown, of the body moving in an unknown place”.

The exhibition, presented in the 25th anniversary of the Foundation, includes historical and recent artworks from the Sandretto Re Rebaudengo Collection, and retraces its past through the acquisitions, productions and exhibitions that marked the history of the institution.



MAP OF THE EXHIBITION SPACE

GIUSEPPE GABELLONE

(Brindisi, Italy, 1973)



Photographic
colour print,
214 x 153 cm

Periodo, 1997

Periodo is one of the “individual sculptures” which belong to one of Giuseppe Gabellone’s first series of artworks. It is the result of a laborious process. The artist builds a complex sculpture, only for the purpose of photographing it. The real “matrix” disappears, remaining visible and crystallized only in the form of a photographic print. The light-coloured wood staircase, devoid of any function, is a suspended object. Its spiral shape, exalted by the frontal view given by the framing, mobilises the space that surrounds it. The title of the artwork emphasises the dimension of time, a time lapse of uncertain duration: an interval, an era, or a cycle.

Born in the form of a sculpture, *Periodo* is located at the threshold between reality and imagination, partially echoing the debate on the nature of photography as an “index” or document, called into doubt since the 1990s by the dissemination of the digital, and of image creation and manipulation software. The artist places his research within the specific realm of sculpture, “something that helps me to define myself and reassures me”, as he explained, finding an affinity between his models and the “work of those artists who continue to widen, destroy and bend the idea of sculpture”.

The artwork was acquired on the occasion of Giuseppe Gabellone’s solo show, presented in 1999 at the FRAC (Fonds Régional d’Art Contemporain) du Limousin in Limoges and in 2000 at Palazzo Re Rebaudengo in Guarene, result of the collaboration between the two Institutions.

Suggested reading:

Giuseppe Gabellone, Diego Perrone, *Come posso descriverti quello che non c’è, il mostro che ti hanno raccontato?*, Peep-Hole, Mousse Publishing, Milan 2011

MARKUS SCHINWALD

(Salzburg, Austria, 1973)



Installation,
350 x 100 x 100 cm
Wood, pedestal
and brass

Untitled (legs) #36, 2009

The sculpture *Untitled (legs) #36* is comprised of a hardwood base and a brass pole, of the sort used in pole dancing, from which two vintage table legs raise. It is part of a series of works that Markus Schinwald has created by manipulating and assembling old pieces of furniture, in accordance with his research practice, focused on the themes of metamorphosis and dysfunction. The artworks in this cycle, which are installed in the exhibition space, create what the artist defined as “room prostheses”.

Untitled (legs) #36 recalls both Minimalist art and the ornamentality of Biedermeier style, which was in vogue among the German and Austrian middle class in the nineteenth century. The entwined legs, despite not having any connection with the human body, imitate and revoke its presence and aspect, thus becoming strongly allusive. Those that were formerly furniture supports are turned by the artist into sensual attributes – into independent, light and dynamic elements sustained by a pedestal. The objects in Schinwald’s works, having been deprived of their ordinary function, are shown in a new light that allows them to reveal their atypical and disorienting physiognomy.

The artwork became part of the Collection in 2013, when it was acquired from Galerie Yvon Lambert in Paris. In 2015, it was featured in the exhibition *Snin-Off. Opere della Collezione Sandretto Re Rebaudengo* at Centro de Arte Contemporanea de Quito, Ecuador.

Suggested video:

Markus Schinwald's strange prostheses and erotictable, 2014

Markus Schinwald. Orient, performance, Venice Biennale, 2011

MICOL ASSAËL

(Rome, Italy, 1979)

Audio, 58' **Your Hidden Sound**, 2004

The sound installation *Your Hidden Sound* is a recording of the noises made by a small bird as the artist tries to set it free after it got trapped in her studio. The pacing of her steps, the beating of the wings and the trajectories of the flying animal echo inside the empty space, marking the rhythm of an invisible action, which infuses one with a sensation of claustrophobia. When lacking of any visual coordinates, we are inclined to imagine and retrace the origin of the sound, as it redraws an environment. The persistent sounds of these presences, as they move away or chase each other, amplify a sense of constriction, of caging, which is as much physical as it is psychological.

Micol Assaël's artwork establishes a dualistic relation with space – private and public at different times – and opens itself to a dimension both of imagination and reality, as it pushes towards multiple conflicting emotional stimuli, altering our perception. The artist is interested in how an intense physical experience is connected to intimate responses and thoughts through which liminal memories are able to resurface.

In 2004, the installation took part in *Non toccare la donna bianca*, one chapter in the Foundation's exhibition programme, which that year was dedicated entirely to women artists. In 2007, it was showcased at *Silence. Listen to the Show*. The artwork became part of the Collection in 2005, when it was acquired from Galleria Zero in Milan.

Suggested reading:

Adam Szymczyk, Micol Assaël, "Flash Art", 3 July 2017

BABETTE MANGOLTE

(Montmorot, France, 1941)



35-mm film
transferred onto
dvd, b/w, silent

Water Motor, 1978

New York, Soho, winter of 1978. The photographer and experimental director Babette Mangolte attends the rehearsals for *Water Motor*, a solo which choreographer Trisha Brown – a pioneer in post-modern dance – is working on in her loft, in anticipation of her exhibition at the Public Theatre that will take place a few months later, on the 22nd of May. The performance is short: a complex movement, very fast and new. Mangolte immediately feels the desire and urgency to film her. She knows she'll have to use a single, uninterrupted camera movement, and given the choreography's complexity and speed, she decides that first she'll have to learn it and memorize it herself. After three weeks of practice, Babette Mangolte is ready to follow Trisha Brown's sequence. The shooting takes place in the studio of dancer and choreographer Merce Cunningham. Brown dances in silence, with no music, repeating the choreography twice. The film is silent and divided into two parts: the first captures the performance at normal speed, the second in slow motion. Mangolte is not just documenting: she's using her filmic means to add two temporalities together – one natural, in real time, the other abstract and hypnotic. She seizes the fluid trajectories of the performer's body in space, then she presents them again in a slowed-down version that exalts single gestures, steps, pauses and repetitions. Her authorial vision is in tune with the essential and analytical line which characterises Brown's work, who is a protagonist of Minimal art research in the United States.

The film *Water Motor* became a part of the Sandretto Re Rebaudengo Collection in 2007, as an acquisition from Broadway Gallery, New York. In 2007 it was screened at the Foundation during *Stop & Go. Nuovi film e video della Collezione Sandretto Re Rebaudengo*, an exhibition devoted to video and the moving image, a core research focus within the Collection.

Lettura consigliata:

Babette Mangolte, *On the Making of Water Motor*, 2017

MARKUS SCHINWALD

(Salzburg, Austria, 1973)



Sculpture
15 x 955 x 65 cm
Galala marble

Untitled (*mimik*) #1, 2011

The artwork reproduces on a 1:1 scale one of the steps that constitute the foundation and encircle the Santa Casa in Loreto, which in turn is enshrined in a marble ornament, whose design was commissioned to Bramante in 1507. Schinwald devised the sculpture while he was on residence in the Marche Region, one of the destinations in a project aimed at bringing 20 foreign artists to Italy's 20 regions, and that gave rise to the exhibition *Un'Espressione Geografica*, which opened at the Foundation in 2011, on occasion of the 150th anniversary of the Unification of Italy.

"The steps of the work by Bramante did not interest me as an example of pure architecture", Schinwald explained in the exhibition catalogue. "I chose the step because of the sculptural aspect (the knee tracks) caused by religious ritual. This gesture, repeated over decades, created an unintentional work within the work itself". The penitent gesture of anonymous pilgrims, who have been circling the perimeter of the Santa Casa on their knees since the sixteenth century, is imprinted in the marble. By reproducing a fragment of architecture, the artist brings to light the groove and trace of a collective body, a community scattered in time and space.

Schinwald's *Untitled (mimik) #1* expresses a body as a cultural construct, a theme which is at the core of his research.

The artwork was produced by the Foundation for the exhibition *Un'Espressione Geografica. Unità e identità dell'Italia attraverso l'arte contemporanea*, curated by Francesco Bonami, which opened in 2011, on the 150th anniversary of the Unification of Italy. It became part of the Collection that same year, having been acquired from Galleria Giò Marconi in Milan.

PAUL PFEIFFER

(Honolulu, USA, 1966)



2 LCD screens,
dvd loop,
sound, 3'57"
30 x 22 cm each

***Prologue to the Story of the Birth of Freedom*, 2000**

Paul Pfeiffer is interested in the influence of media on contemporary life, and in how human beings compare themselves to images and mirror themselves in them, in a symbiotic relationship in between fiction and reality.

In the two-channel video installation *Prologue to the Story of the Birth of Freedom*, comprising two wall-mounted small LCD monitors, Pfeiffer shows us the legendary director and producer Cecil B. DeMille on the stage of a Hollywood movie theatre, while he gets ready to present his film *The Ten Commandments*. On this particular occasion, he will introduce it with the following words: "This is the story of the birth of freedom". On one of the two LCD screens, DeMille is shown while coming out of the theatre curtain and trying to reach the microphone set on stage – the same frame wound forward and backwards in a sort of mechanical dance repeating in a loop. Meanwhile, on the other screen, DeMille appears and disappears like a spectre, a presence revoking the idea of phantasmagoria, and cinema as an illusion. One can hear a sound of steps that doesn't correspond to any of the movements visible on the screens; an asynchronous, isolated tip-tap, evoking the idea of sound production as an integral part of cinematographic fiction. The history of moving images is retraced and revealed, progressing from the curtain that hides the screen on which the blockbuster movie in cinemascope is projected, to the digitally edited video presented on the LCD monitor.

Paul Pfeiffer trained as a printer, but at the end of the 1990s he became interested in video editing techniques, attracted by the visual quality of computer images, on which he intervenes as if they were fluid matter: he melts, recomposes and removes them, makes them transparent, and generates patterns.

He considers the loop as “the essential structure of digital videos”, treats viewing devices as sculptures, and interrogates himself on how the human body can inhabit technology.

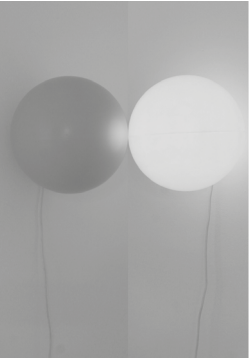
The artwork became part of the Collection in 2000, when it was acquired from Galleria Giò Marconi in Milan. It was showcased in 2005 at *Bidibodibiboo*, the exhibition curated by Francesco Bonami for the tenth year of activity of the institution, and in 2019 it was featured in *La Stanza Analoga*, curated by Ludovico Pratesi and Pietro Scammacca at Palazzo Biscari, Catania.

Suggested video:

Paul Pfeiffer’s lecture at Rocky Mountain College of Arts and Design, 2020

ANGELA BULLOCH

(Rainy River, Canada, 1966)



2 bright polycarbonated spheres, 30 cm each

Yellow Corner Switch Piece, 1989

Yellow Corner Switch Piece is an artwork dating back to Angela Bulloch's debut years. Canadian-born, the artist studied in London, where she took part in the current which was gathered under the label of Young British Artists. The installation is composed of two translucent spheres intermittingly turning off and on. Their colour and shape remind one of a toy and, at the same time, they're reminiscent of the *Belisha beacon*, the lamp used in the United Kingdom to signal pedestrian crossings. Although the artwork seems to be following a precise system, in fact its grammar is unpredictable and generates open and unexpected situations. The spheres remain fleeing models, organisms which behave as if they were autonomous, modifying the environment where they appear. In the artist's work – which is based on a synthesis of architecture, design, new media and interactive systems – objects are never static: "It's a question of perception, what changes when you move around the room, and what you think when you stand next to the objects".

The artwork was exhibited in 1999 at Palazzo Re Rebaudengo in Guarene for *Common People. Arte inglese tra fenomeno e realtà*. It was among the artworks presented in *Think Twice. Have you seen me before?*, one of the 4 displays of the Collection's exhibition at Whitechapel in London, curated by Francesco Bonami and Achim Borchardt-Hume, inaugurated from September 2012 to December 2013.

Suggested video:

Angela Bulloch, *The Zebra Crossing. Regulation and General Directions*, Nantes 2012

Hans Ulrich Obrist, *Conversation. Artistic Practice. The Artist as Musician. Angela Bulloch, Rodney Graham, Ragnar Kjartansson*, Art Basel, 2013

SONG TAO

(Shanghai, China, 1979)



Digital colour
video with audio,
34'7"

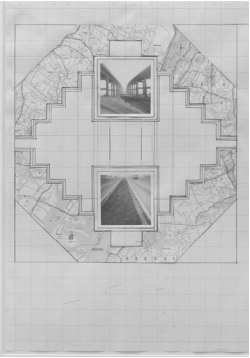
From the Last Century, 2004 - 2006

From the Last Century shows three different episodes set against the dynamic urban landscape of Shanghai, China's biggest metropolis. The narration arises from actions, gestures, everyday architecture and places: the crowded bus stops, public trash bins and huge skyscrapers turn into spaces for personal reflection and play. Song Tao dubs field recordings of sounds and noises into the footage, as well as excerpts of experimental music, using the score to highlight common life in this many-sided, complex city. Facing the expansion of such a megalopolis against the backdrop of transformations brought about by globalization, the artist asks himself if Shanghai's cultural memory may be disappearing. In order to exorcise this fear, this worry that everything might merge into a flat, undifferentiated landscape, he tells the stories of its inhabitants, of young people his age. In order to do that, he explained, he takes over the role and the meandering stride of the flaneur. He chooses to observe and narrate Shanghai as a critical and emblematic place, by giving value to slowness and leisure over incessant progress.

The video was showcased at the Foundation for *Alllooksame?/ Tutttuguale? Arte da Cina, Corea, Giappone*, curated by Francesco Bonami in 2006. It was acquired at the end of the exhibition from the Shanghai Gallery of Art. In 2018, it took part of the Collection's artworks presented for *Walking On The Fade Out Lines* at the Rockbund Art Museum of Shanghai.

ROBERT SMITHSON

(Passaic, New Jersey, 1938 – Amarillo, Texas, USA, 1973)



Collage on paper,
graphite pencil, map,
b/w photographs
83.7 x 77.6 x 3 cm

***New Jersey/New York*, 1967**

The title of this collage evokes a journey and circumscribes a geography of research between two places: the US state of New Jersey, where Smithson was born and lived, and the city of New York. During the second half of the 1960s, the future protagonist of Land Art starts to orient his artistic practice towards an exploration of the suburban landscape. To study the phenomenon of urban sprawl, he employs his photo camera (an Eastman Kodak Instamatic 400), cartography, and theoretic writing. In a piece he wrote and published in 1966 in *Artforum* magazine, Smithson defines all architecture and infrastructure within this chaotic contemporary landscape as “new monuments”, as observed through the lens of the concept of entropy. The black and white photographs in *New Jersey/New York* (one of which is dated April 1967) are shots of Route 53, a state highway that runs through – and connects – industrial areas and residential neighbourhoods, until it reaches the region’s natural and wooded areas. The collage is laid out on a sheet of graph paper, and is comprised of a cut-out map and two photographs, contoured and reframed with a pencil. The artist develops within this grid – a typical tool for Minimal Art’s geometries – a diagram of a territory by combining on the sheet of paper his different modes of representation, from realistic photo recordings to abstract cartographic simplifications. Smithson chooses a rhombus shape, relying on symmetry and segmentation: “It was crystallography that brought me to create maps”, he explained during a 1972 conversation with friends and land artists Michael Heizer and Dennis Oppenheim.

New Jersey/New York is a seminal work, partially anticipating the concept of *Site/Non Site*, through which Robert Smithson articulates the relation between his site-specific works, which were made outdoors, and their translation within an indoor exhibition space.

Whilst a *Site* is a real place, that you can reach and visit, a *Non Site* is an abstract work. Conceived in view of an exhibition, each *Non Site* is a geometric, modular container, made of wood or aluminium, and filled with the materials (stones, gravel, cement, sand) the artist collected during what he defines as “earthworks”. “The dialectic tension between *Sites* and *Non Sites*”, he writes in 1968, “was established by these photographs and, above all, by the maps exhibited together with the containers”. The map *New Jersey/New York* is already an invitation to measure ourselves with this tension. It demands an exercise in space, asking us to imagine and mentally cover the distance separating this sheet of paper and its fragments from their original site and its physicality.

The artwork became part of the Collection in 1993, when it was acquired from John Weber Gallery in New York. In 2014, it was lent out for the solo show *Robert Smithson. New Jersey* at the Montclair Art Museum, in the city of Montclair, New Jersey.

Suggested video:

Robert Smithson's New Jersey, 2014

LUDOVICA CARBOTTA

(Turin, Italy, 1982)



Mixed media.
Variables
dimensions

Wrapped in thought, 2009

The work *Wrapped in thought* consists in a white box and a sawhorse, which make the sculpture similar to a *camera obscura* both in form and function. In those ancient optical devices, light passed through a hole and the reversed image was projected on a surface opposite to the opening. In Ludovica Carbotta's work, it is the wind, canalized through a side opening, which pushes inside some dust that the artist has collected all over Turin. The dust settles on a plank of fresh plaster, called "sinopia" by the artist in accordance with the daily fresco technique. *Wrapped in thought* thus becomes "a contraption able to fix the direction of the wind coming through the city streets in an image". In fact, depending on the wind speed and the amount of dust, this device outlines the silhouette of an urban landscape, recording the "breath" – and the pollution – of the city. The work was conceived within the project *Costruttore di mondi molto simili al nostro* ("builder of worlds very similar to ours"), which includes a series of works focused on the relationship between the visual and the imaginative inside the urban experience.

This work was showcased in 2011 on the occasion of the double solo show *Ludovica Carbotta, Manuele Cerutti*, as part of the series *Greater Torino*. It was acquired from that exhibition and subsequently included in the collection shows *Spin-Off*, at Centro de Arte Contemporanea de Quito, Ecuador (2015). In 2019 the Foundation organized Carbotta's monographic presentation, titled *Monowe*, an imaginary city through which the artist continues her reaserch around contemporary urban life.

Suggested videos:

Ludovica Carbotta. Città e solitudini nel progetto Monowe, Rai Cultura, 2019

Ludovica Carbotta, *Su un cittadino al di sopra di ogni sospetto*, Fondazione Sandretto Re Rebaudengo, workshop 28-29 September 2019



SHARON LOCKHART

(Norwood, USA, 1964)



Chromogenic
print,
185.4 x 277 cm

Untitled, 1996

Untitled depicts a young man in a hotel room at twilight. The viewers aren't given enough information to identify him or determine his age, nor they can tell the exact location of this picture. The magic hour that separates day from night lends the scene a cold atmosphere, in blue tones; the play of reflections on the window glass doubles the image, merging the inside with the outside, the hotel room with the skyline of a contemporary city.

Sharon Lockhart's works, strongly conceptual, explore the relationship between photography, film and the way in which anesthetic and narrative concerns converge and contradict each others. In her pictures, which look like a film still, reality and fiction merge without clarifying whether the moments captured are real or constructed; the public is left with the responsibility of interpreting this aspect of the work.

The photography was showcased in 1998 at Palazzo Re Rebaudengo, in Guarene, on the occasion of *L.A. Times. Arte da Los Angeles nella Collezione Re Rebaudengo Sandretto*. In 2014 it took part of the Collection's artworks presented in *Stanze*, at the me Collectors Room, Olbricht Foundation, in Berlin.

Suggested videos:

Sharon Lockhart, Carnegie Museum of Art, 2018

CHARLES RAY

(Chicago, USA, 1953)



B/w photographic print, 67.5 x 100 cm

Untitled, 1973

Charles Ray's practice is connected to sculpture, and to matters of scale, weight, balance and representation typical of Classical tradition, yet at the same time maintains continuity with the language of Minimalism, Conceptual Art, and Body Art from the 1960s and 1970s. The body is both the subject and the matter of these artworks, where it gets analysed for its specific three-dimensionality.

Untitled is an example of what the artist defined as “performing sculptures”. It shows a young Ray, tied and suspended from a tree branch; the body becomes a “sculptural element” and appears like an intruder, an unnatural, yet organic presence. The photograph documents an action, whose final result is fixated in the shot, rendered more expressive and contrasted by the use of black and white. The image shows a “tension between the body as a person and as an object”, in an enigmatic and surreal situation which shifts and disrupts appearances, while making the perception of the real more difficult.

The artwork was acquired at Feature, New York. It was presented for the first time in the exhibition *L.A. Times* at Palazzo Re Rebaudengo, Guarene in 1998. It was showcased in Madrid in 2011 for the exhibition *Espíritu y Espacio. Colección Sandretto Re Rebaudengo*.

Suggested reading:

Simone Menegoi, *Charles Ray*, “Mousse”, n. 2, December 2005 - January 2006

DIEGO PERRONE

(Asti, Italy, 1970)



Photographic colour
print, 156 x 130 cm

Il pensatore di buchi, 2002

Diego Perrone's work doesn't tell stories; it generates impressions through images which transmit a looming sense of the passage of time. *I pensatori di buchi* ("The Hole Thinkers") is a photographic series of which the artist is both the author and the subject: in the shots, he appears posing with his friends beside a series of holes excavated into the ground near his home in Asti. The "thinkers", he explains, "are men, often naked, engaged in strange propitiatory dances". In a suspended and visionary dimension, they search for an atavistic memory capable of reasserting them in the world as living bodies, although what emerges is just "an apparent, native incapability of thinking of themselves if not through holes, blanks, vacuums, aphasias, evanescence". The action of digging is an exercise of the mind as well as of the body, and photography renders the paradox of physicality of the earth as much as that of void, which is the true subject in this scene. Perrone's work reflects on crucial oppositions, such as life and death, modernity and tradition, speed and slowness, action and contemplation. The empty space in the ground underlines the finitude of human beings as well as their non-presence.

The artwork, together with the other photographs from the cycle *I pensatori di buchi*, was showcased at *exIT. Nuove geografie della creatività italiana*, which took place in September 2002 for the opening of the Foundation's Turin location. It was exhibited in *Totò nudo e la fusione della campana*, a solo show of the artist's work held in 2005.

Suggested interview:

Diego Perrone, Rave East Village Artist Residency 2015

FISCHLI & WEISS

Peter Fischli (Zurich, Switzerland, 1952),
David Weiss (Zurich, Switzerland, 1946 – 2012)



Photographic print,
27 x 10 cm

Untitled (*Equilibre*), from the series **A Quiet Afternoon**, 1984

Peter Fischli and David Weiss started working together in 1979. In their research, they analyse and reproduce the apparently trivial events of everyday life through a variety of media with an ironic, conceptual and poetic approach. The photograph *Untitled (Equilibre)*, from their series *A Quiet Afternoon* (1984-1985), documents the acrobatic balance of different objects that the artists found in their garage. The playful composition challenges the law of gravity, generating hybrid and ephemeral creatures, which – like phantasmagorical shadows – celebrate the poetics of transience. The artists transform reality in a lab. They deal with issues which appear conventional and insignificant at first sight, but that are capable of questioning our perception of the world as well as the border between ordinary and extraordinary, order and chaos.

The photography became part of the Collection in 1994, as an acquisition from the Le case d'arte gallery in Milan. It was exhibited at *Think Twice. Have You Seen Me Before?*, one of the 4 displays of the Collection's exhibition at Whitechapel in London, curated by Francesco Bonami and Achim Borchardt-Hume, inaugurated from September 2012 to December 2013.

Suggested video:

Fischli & Weiss, *The Way Things Go*, 1987, video extract

DOUGLAS GORDON

(Glasgow, UK, 1966)



Steel cable,
steel structure,
photographic
colour print

24 inch Practice Tightrope with Niagara Falls, 1994

Douglas Gordon's installation *24-inch Practice Tightrope with Niagara Falls* is comprised of a steel cable, stretched between two extremes, and a photo of the Niagara Falls, an iconic image referring to mass tourism. The artwork recalls *Niagara Falls*, a 1941 film by US director Gordon Douglas, who shares the same name as the artist, although reversed. In this comedy of misunderstandings, the protagonist is a young couple's unstable balance, amplified by the Niagara Falls, which appear in many scenes of the film.

The title of Gordon's installation invites us to mentally exercise on the 24-inch (60-centimeter) tightrope from ground, the "razor's edge" set against the backdrop of the gigantic waterfront of the most spectacular waterfalls in the world. The compresence of object and photograph shifts the balancing game to the point of intersection between reality and image, echoing the filmic technique of shooting in Hollywood movie studios and superimposing the footage onto the natural open-air sceneries afterward.

The artwork became part of the Collection in 1994, when it was acquired from Lisson Gallery in London. In 1995, it was featured in *Arte inglese d'oggi nella Collezione Sandretto Re Rebaudengo*, at Galleria Civica, Modena.

Suggested video:

Douglas Gordon: the only way out is the only way in. Art interview at ACCA, Melbourne 2014

PAE WHITE

(Pasadena, USA, 1963)



Cotton and
polyester,
365 x 1219 cm

Still, Untitled, 2010

Still, Untitled is a tapestry measuring over twelve meters in length, a large textile which the motif is drawn from images of coiled smoke. Hence, the process of creation originates from a photograph, then entrusted to professional weavers from a Belgian manufacturer. Pae White interprets the “dream of cotton to become something other than itself” by contrasting the elusiveness of the photographic subject with the physicality of this material. Transferred onto a big format, the impalpable and evanescent trajectories of smoke evoke a sensation of caducity and transience, in opposition to the narrative and heroic designs that are typical of traditional tapestries. The artist infringes the borders between arts and crafts, between contemporary design and artisanal production, thereby initiating a dialog between past and present in the history of art.

The artwork was showcased at the Foundation in 2014, for *Soft Pictures*, curated by Irene Calderoni. It took part in two exhibitions of the Collection abroad: in 2011 in *Espíritu y Espacio. Colección Sandretto Re Rebaudengo*, at Sala de Arte Santander - Boadilla del Monte in Madrid, and in 2018 in *Walking On The Fade Out Lines* at RAM in Shanghai.

Suggested video:

Pae White, *Ucla Design Media Arts*, 2018

ALICJA KWADE

(Katowice, Poland, 1979)



Installation,
509 x 1100 x 1150 m
Painted steel,
mirrors, bronze,
aluminium,
wood, fossils

WeltenLinie, 2017

Alicja Kwade's sculptural installations, objects and films illustrate an attempt to give material form to abstract philosophical questions and scientific principles. The title *WeltenLinie* (literally, from German: "world line") refers to Einstein's theory of relativity, and particularly to the concept of an object's trajectory in the spacetime). The artist creates a sort of path across four double-sided mirrors, with stones in different colours and made of different materials arranged by them. The steel-framed structure created by Kwade supplies an architectural frame, and the feeling of loss and confusion, given by the complex game of mirrors, is increased by the perspective from which one looks at it. The relationship between space and time seems to rephrase itself according to new rules, rethinking the connection between reality and illusion, asking us to think about what we know and how we know it. Alicja Kwade works with classical materials such as bronze, stone or wood, as well as with modern techniques such as 3D-scanning.

Speaking of *WeltenLinie*, the artist has said: "I hope that it is more like a feeling or an experience than a solid sculpture... more like a phantasm rather than an object".

The artwork was produced by the Fondazione Sandretto Re Rebaudengo on the occasion of the Venice Biennale in 2017. It was exhibited in 2019 in *La Stanza Analoga*, curated by Ludovico Pratesi and Pietro Scammacca at Palazzo Biscari in Catania.

Suggested video:

Alicja Kwade Interview. Time, Space and Gravity, 2018

THOMAS RUFF

(Zell am Harmersbach, Germany, 1958)



Star 00h. 30m/ -50°, 1990

The work is part of the series *Sterne* (star) created from 1989 to 1992 in the archives of the European Southern Observatory. Having acquired many negatives of the night sky above Chile, Thomas Ruff selected details and, starting from them, printed new large-scale photographs. Consulting the stars in order to predict the future is an ancient practice. It is not surprising that, speaking of his starry skies, even Ruff recalls: “At the age of eighteen I had to decide whether to be an astronomer or a photographer. I chose photography but these pictures are on the borderline between the two disciplines”. Ruff sees photograph as an autonomous artistic expression, able to create a real contemporary painting. In his astronomical pictures, the stars are steeped in a vague and timeless luminosity.

The artwork was exhibited in 2005 at the Foundation, in Turin, for *Bidibidobidiboo*, curated by Francesco Bonami for the tenth year of the Institution’s activity. In 2013 it was showcased at the Kunsthalle in Krems, in Austria, for the exhibition *Deep Feelings. From antiquity to now*, with 40 artworks from the Collection in dialogue with the Collections of the Kunsthistorisches Museum in Vienna.

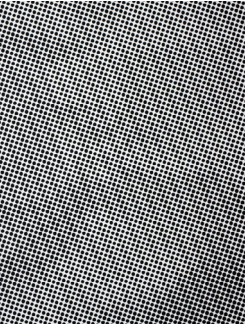
Suggested video:

Meet the photographer. Thomas Ruff, Victoria and Albert Museum, London, 2018

Photographic print,
258 x 188 cm

TAUBA AUERBACH

(San Francisco, USA, 1981)



Acrylic, digital print
and canvas,
243.8 x 325 cm

***Crumple VII*, 2009**

In the painting *Crumple VII*, Tauba Auerbach has created a thick pattern by juxtaposing an endless series of small black dots against a light background. The result she obtains is not a fixed, repetitive surface: in fact, the dot, which functions as a printing screen, breaks all grids and expands, creating the effect of a swaying movement. Viewed from afar, each painting of the *Crumple* series, begun in 2008, resembles an oversized, crumpled paper sheet; the more the viewer comes close, otherwise, the more the image flattens. Auerbach's works, vaguely inspired by the Pointillism, the Optical Art and the graphic, arise from mathematical and philosophical thoughts about the fourth dimension. As a result, the artist claimed: "My hope is that these paintings can successfully efface the boundary between two- and three-dimensionality, then by analogy they imply the possibility of eroding the boundary between three-dimensional space and beyond".

The painting became part of the Collection in 2010, as an acquisition from the Deitch Projects gallery in New York. It was presented in Foundation, in Turin, in *Tutttovero* in 2015 and in *Curated by (?)* in 2016. It was showcased in many exhibitions featuring works from the Collection: in 2010, at the Macro in Rome, for *Plus Ultra* and in 2017, in Norway, at the Trondheim Kunstmuseum, for *If on a Trondheim's Night a Traveler*.

Suggested reading:

Amelia Groom, *Tauba Auerbach*, "Frieze", n. 148, 1 June 2012

AVERY SINGER

(New York, USA, 1987)

Gerty MacDowell's Playbook, 2014

In her oeuvre, Avery Singer mixes references to an older pictorial tradition with cutting-edge technology, employing digital tools that have been developed for architecture and video games. With the help of the graphic program SketchUp, which is used for 3D modeling, she constructs complex spatial compositions filled with abstracted figures and objects. In the course of this process, the motifs are translated into geometric forms and reduced to simple elements that are projected onto a canvas or panel and then painted in a grey palette with airbrush. This painting technique heightens the planarity of the painting surface to an extreme and contrasts with the illusionistic spatiality of the image compositions, an approach that broaches and further develops questions relating to art history and perception. As trompe-l'oeils, the large-format works open up spaces that invite the viewer to walk into them, or at least risk a look behind the canvas to see whether another space lies behind it. *Gerty MacDowell's Playbook* shows us a woman kneeling on a kind of table, while she bands forward with a leg and an arm rasing. In the space under her we see a person that, while watching at the viewer, is masturbating himself. The representation is connected to the scene of Joyce's *Ulysses*, when the main character, Leopold Bloom, masturbates himself on the beach while Gerty MacDowell, lying on the sand, shows him her underwear. The place in which the two characters are represented make reference to the double wooden floor that Vito Acconci built for his performance *Seedbed* at Sonnabend Gallery in 1972, when he was lying under a wooden ramp masturbating and thinking of the visitors walking over him.

The painting was showcased at the Foundation, in Turin, in 2015, on the occasion of *Pictures Punish Words*, Avery Singer's first solo show in Italy, curated by Beatrix Ruff. It was also exhibited at the Kunsthalle in Zurich.

Suggested videos:

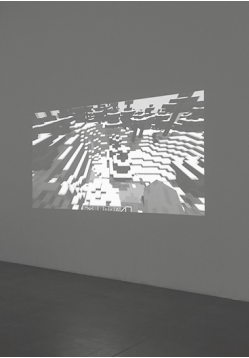
Avery Singer's Next Painting, Art21, New York Close Up, 2017



Acrylic painting,
196 x 221 cm

HARUN FAROCKI

(Nový Jicin, Czech Republic, 1944 – Berlin, Germany, 2014)



Digital video, 8'38"

Parallel II, 2014

Parallel II belongs to a cycle of four videos reflecting on the fast evolution of computer graphics as applied to videogames. “Computer animations are currently becoming a general model, surpassing film. In films, there is the wind that blows and the wind that is produced by a wind machine. Computer images do not have two kinds of wind”. With these words, Harun Farocki investigates the methodologies of digital creation and the rules that define computer animation. The work is based on the premise that we live in a world of technologically-produced images, which he defines as “idea-typical” – that is, capable of escaping the defined structures of reality and modifying the perception we have of it. *Parallel II* explores the spatial and invisible constraints to game worlds as well as the characters’ attempts at escaping them, as they try to reveal what lies beyond only seemingly unlimited digital borders.

The video, together with the other three that make up the *Parallel* series, was presented in the artist’s solo exhibition at the Foundation in 2016.

Suggested reading:

Elsaesser T, Alberro A, Farocki: *A Frame for the No Longer Visible: Thomas Elsaesser in Conversation with Alexander Alberro*, «e-flux», Journal #59, November 2014

MARK MANDERS

(Volkel, Volkel, Netherlands, 1968)



Installation,
141 x 482 x 220 cm
Sand, wood, metal
and mixed media

Fragment from *Self-Portrait as a Building* / *Room with Landscape with Fake Ballpoint*, 1998

A self-portrait, a building. A room, a landscape, and a ballpoint pen. The words in the title of this work hold together the history of art and its genres, as well as architecture, objects, and everyday life. The large sculpture is a fragment, an organism made of materials, small things, and details.

The artwork is part of an articulated project titled *Self Portrait as a Building*, which started in 1986, composed over time by individual rooms. “This self-portrait”, Manders explained, “started as a book”, and is, at the same time, a residential area, a place of investigation, an *Inhabited for a Survey*, “with self-made or self-chosen things”. “For me”, he further describes, “it’s interesting to handle these things as if they were language”. The 1998 room is a landscape within which inner reality takes on the morphology of a territory, with its plains, high grounds, slopes, landslides and a point of view, offered by a rudimentary cardboard pinhole camera – a reference to ancient painting techniques, *veduta* painting, and photography. The landscape appears as a section that was extracted and raised from the ground; a stage sustained by a structure similar to a theatre understage. To these wooden foundations, on an upper level, corresponds a composite set of materials: a metal stick from which the plastic ballpoint pen fluctuates, canvases primed in light blue (another reference to painting), stocked panels on one side, and a mass of what looks like clay, but is actually epoxy resin. Fake unfired clay recurs in all of Manders’ work, revoking the history of sculpture, and delivering his artworks to the remote temporality of ruins.

The artwork entered the Collection in 1998, the same year in which it was produced and presented at the exhibition *Guarene Arte 1998* in Palazzo Re Rebaudengo, Guarene.

Suggested video:

Mark Manders in conversation with Betsy Carpenter, Walker Art Center, Minneapolis, 6 March 2011

JAMES CASEBERE

(Los Angeles, USA, 1953)



Asylum, 1994

James Casebere's artworks are born of an encounter between sculpture, architecture, and photography: in them, natural landscapes, domestic interiors, private and public spaces are reduced to their essential elements. These photographed environments are actually models, realised by the artist in his studio with such meticulous expertise, that they dissolve the border between reality and fiction.

In *Asylum*, the environment appears to be a detention cell, a room in a total institution – a mental asylum, or prison. The place communicates a sense of reclusion, isolation and spiritual reflection. The lack of any traces of human presence accentuates the surreal, melancholic and perhaps even eerie atmosphere of its architecture, which is the true subject in this scene. The artist is interested in revealing the degree of power a place can exert on human behaviour. As such, the photograph not only records the environment, but also underlines its symbolic dimension, which persists in the dreams and minds of those who passed through it, thus transforming it into an emotional place, inhabited by our fears and desires.

The artwork was acquired from Micheal Klein Gallery in New York. It was exhibited in *Strategies. Fotografia degli anni Novanta dalla Collezione della Fondazione Sandretto Re Rebaudengo*, which in 2001 travelled to Kiel's Kunsthalle, the Museion in Bolzano, and the Rupertinum Modern Art Museum in Salzburg. It was showcased in a number of exhibitions featuring works from the Collection: in 2004 at IVAM in Valencia, in 2013 at Kunsthalle Krems, in 2014 at the me Collectors Room in Berlin, and in 2019 at Palazzo Biscari in Catania

Suggested video:

James Casebere on Landscape with Houses, 2011

Chromogenic print,
120 x 151 cm

JULIE BECKER

(Los Angeles, USA, 1972-2016)

Interior Corner #1, 2, 4, 5, 1993

Julie Becker's work is based on a visual language which blends personal stories, in their precarious and marginal nature, with pop culture, cinematographic imagery, American landscapes, and Los Angeles architecture and interiors. Her artworks oscillate between reality and fantasy, as they offer details and fragments of reality as metaphors for the metropolis where she lives. For her photographs *Interior Corner #1, 2, 4, 5*, Becker created scale models of four interiors, focusing her gaze on the corners where their walls meet. The wallpapers covering them shows just as many patterns – from floral to damask decorations, from chinoiserie to *trompe l'oeil*. The wallpaper motifs transform these narrow, liminal spaces into open settings which are strange and surreal. In these photographs, a corner is a point of opening, the first in a series of potential perspectives.

The photographic series was first presented at the Foundation in 1998, at Palazzo Re Rebaudengo in Guarene, during the exhibition *L.A. Times. Arte da Los Angeles nella Collezione Re Rebaudengo Sandretto*. In 2001, it was featured in *Strategies. Fotografia degli anni Novanta dalla Collezione della Fondazione Sandretto Re Rebaudengo*, which travelled to Kunsthalle Kiel, the Museion in Bolzano, and the Rupertinum Modern Art Museum in Salzburg. In 2005, it was part of *Bidibidibidiboo* in Turin. It was showcased in many exhibitions featuring works from the Collection, such as the ones at IVAM, Valencia in 2004, and at the me Collectors Room, Berlin in 2014.

Suggested reading:

Elizabeth Fullerton, *Julie Becker*, "Art in America", 1 October 2018

24-25
26-27



Chromogenic print,
98 x 70 cm

PAUL MCCARTHY

(Salt Lake City, USA, 1945)



Bang-Bang Room, 1992

“The walls oscillate every 5, 10 minutes. Doors opening and closing constantly”: this is how Paul McCarthy used to annotate the margins of his black and white projects – drawings illustrating the starting idea for an installation. The room opens up and shuts down. The four motor-driven fastening walls look like blades of a huge propeller. The room is fixed, but the impression is that of a rotating architecture, capable of shifting and modifying everything around it.

In *Bang-Bang Room*, Paul McCarthy blends memories from his childhood home in Utah with his passion for cinema, which started at the end of the 1960s in Los Angeles, while he was studying art at the University of Southern California. Experimental cinema, B-movies, Disney animated cartoons, and horror films. Completed in 1992, *Bang-Bang Room* is the starting point in a cycle of artworks, and the first in a “trilogy” of rooms showcased at *Central Symmetrical Rotation Movement*, the artist’s solo exhibition held at the Whitney Museum, New York in 2008.

Many of his installations, he mentioned, were inspired by “the idea of a film set as a trap”. The automotive room is a stage meant to trigger us to act, in a condition of tension and perceptual disorientation. The performative capability of the artwork, although indirect, recalls an important component in the artist’s research, as a protagonist of the Body Art movement in the 1970s. Much of creating art – he explained in a recent interview – is an action within the physicality of things, regardless of whether the artwork is a sculpture, a performance, or an action destined to leave an object.

Produced for the 1992 exhibition *Viaggio a Los Angeles: Larry Johnson, Paul McCarthy, Raymond Pettibon, Lari Pittman, Charles Ray, Jeffrey Vallance* at Castello di Rivara in Turin, *Bang-Bang Room* was acquired by the Sandretto

Installation,
250 x 290 x 290 cm
Wood, steel,
linoleum, wallpaper,
electric engine

Re Rebaudengo Collection immediately after. It is among the artworks which launched a current focusing on the West Coast art scene, and in 1998 it was installed at Palazzo Re Rebaudengo in Guarene for the exhibition *L.A. Times. Arte da Los Angeles nella Collezione Re Rebaudengo Sandretto*. It took part in two exhibitions of the Collection abroad, in 2013 at the Centre of Contemporary Art Torun in Poland for *Dreams of Reason*, and in 2018 at RAM in Shanghai, China for *Walking On The Fade Out Lines*. It was lent out in 2006 to the IV Berlin Biennale, and in 2008 to the Whitney Museum in New York for the solo exhibition *Paul McCarthy. Central Symmetrical Rotation Movement*.

HANS SCHABUS

(Vienna, Austria, 1970)



Colour video, 7'43"

Astronaut, 2003

Hans Schabus' work is tightly bound to the experience of space, to the physical and psychic context surrounding it. In *Astronaut*, he enacts the relation between the dimension of creating and planning in his studio, and the fictional dimension of a story set underground.

The video shows the artist attempting to escape by excavating a narrow tunnel in the floor of his studio. Once descended into the darkness of the burrow, Schabus starts to run precipitously, until he arrives at what seems like the other side, where he resumes his digging. "The idea of a connecting place and of an escape tunnel was that of filling the whole studio space with excavation material. In the end, I would have had the entire studio, or space-volume, in the shape of an escape tunnel".

The filmic work takes us to a journey towards the unknown world of subterranean Vienna, where the artist becomes a prisoner of his own creation, in an incessant and strenuous search for the unknowable.

The video was screened in the Foundation in 2005, on the occasion of *Triennale Tremusei. T1-La sindrome di Pantagruel*, curated by Francesco Bonami and Carolyn Christov-Bakargiev.

Suggested reading:

Dominic Eichler, *Hans Schabus*, "Frieze", n. 76, 6 June 2003

ESKO MÄNNIKKÖ

(Pudasjarvi, Finland, 1959)



Chromogenic
print,
55 x 65 cm

Kuivaniemi, 1991

The Finnish artist Esko Männikkö works with photography as a form of social documentation. His portraits simultaneously convey a sense of isolation and intimacy. This photograph belongs to a series which takes its title from the name of a city in northern Finland, where less than 2000 people live in a 1150-square-kilometre region. Here, the condition of geographic isolation often coincides with one of social marginalisation. *Kuivaniemi* shows its subject in his domestic environment, a single room which becomes a reflection of his own existential dimension. The atmosphere is cold and realistic, and the objects are organized so as to create a chromatic effect. Männikkö puts extreme care in his composition and photographic set-up, merging a documentary approach with a poetic and melancholic gaze.

The photograph was showcased at *Campo 95*, one of the first exhibitions of the Fondazione Sandretto Re Rebaudengo, curated by Francesco Bonami. The show was presented in 1995, in Venice at the Corderie dell'Arsenale, and in a former industrial space in Sant'Antonino di Susa, near Turin, then in 1996 at the Malmö Konstmuseum in Sweden. In 2009, the artwork was featured in *Indagini di un cane. Opere delle collezioni Face* (Foundation of Arts for a Contemporary Europe), an itinerant exhibition held at the Foundation in Turin and in the spaces of the other participant institutions.

GREGOR SCHNEIDER

(Cologne, Germany, 1969)



Installation,
260 x 240 x 120 cm
Glass, plaster,
chalk and wood

Das Große Wichsen, 1997

Since the 1980s, Gregor Schneider has been creating installations that analyse the complex connections between physical space and subjectivity. At the centre of his work is the *Haus ur*, a house in the German town of Rheydt where, for several years, he's been recreating and reinterpreting his childhood home. The interior became a labyrinth, with no outward openings: the rooms, stairways, corridors, and attic change over and over again, in an inextricable and uncanny stratification of physical space, memories, emotions, and fears. In 2001, upon invitation from the Venice Biennale, the artist transformed the entire German Pavilion by transporting a large portion of the house there, renamed for the occasion *Totes Haus ur* ("The Dead House"). One of the environments in the *Haus* is *Das Große Wichsen* – the "room of the great masturbation", where impulses and desire get relegated to a narrow, awkward space. As with the rest of the house, this is not a comfortable place; on the contrary, it's the materialization of traumas and repression within a domestic setting.

The artwork became part of the Collection in 2002, as an acquisition from the Gladstone Gallery in New York. In 2014 it was exhibited in *Stanze/Rooms. Opere dalla Collezione Sandretto Re Rebaudengo*, at the me Collectors Room of the Olbricht Foundation in Berlin.

Suggested videos:

Gregor Schneider, Amateur Videos (1992-2005)

SERGEY SAPOZHNIKOV

(Rostov-sul-Don, Russia, 1984)

Halabuda, 2008

In Sergey Sapozhnikov's photographs, the human body interacts with space and the reality it partakes of until it is physically interpenetrated with the objects - in some cases, he is depersonalized, reduced to an inanimate element, instrumental to the composition. These works are intimate visions where you rarely get a glimpse of the whole, and everything is condensed in physical touch. Often the fusion of bodies with their internal or external environment is accompanied by a perspectival deformation that alters space, inclining or reversing it. Or else it is the characters who get into top-down acrobatic positions, the human body is put to the test, and you can sense its strength and tension as it throws something or is suspended.

In the *Halabuda* photo series, the artist deals with the mind's anxieties, portraying his colleague Albert Pogorelkin as he comes to terms with the cramped space of a squalid flat - hence the title of the work, which in Russian describes a hut of little value. The claustrophobic perspective enhances the compressed, cramped effect created by the furniture, carpets and mattresses, which collapse one on the other, knocking down the protagonist. His body is completely compromised, as it adapts to occupy the interstices between objects in a desperate attempt at possessing the environment and the furniture. These works are intimate visions where everything is condensed in physical touch and interpenetration. It is as if the protagonist sought shelter in the world of things, curling up like a fetus and hiding amid the confusion.

The cycle of photographs was showcased in *Modernikon. Arte contemporanea dalla Russia*, curated by Francesco Bonami and Irene Calderoni, produced with the VAC Foundation in Moscow, inaugurated in the Foundation in 2010 and then in Venice in 2011, in the rooms of the Casa dei Tre Oci. In 2014 it was exhibited in *Stanze/Rooms. Opere dalla Collezione Sandretto Re Rebaudengo*, to the me Collectors Room of the Olbricht Foundation in Berlin.



Photographic
colour prints,
103,5 x 85 cm each

CLEMENS VON WEDEMEYER

(Göttingen, Germany, 1974)



16 mm transferred
onto dvd, b/w, 3'

Ohne Titel (Rekonstruktion), 2005

Art and cinema, according to Clemens Von Wedemeyer, are two different languages, that together offer terrain for new investigations. In the video *Ohne Titel (Rekonstruktion)* the investigation is about the relationship between camera, body and space. The reconstruction referenced by the title of the artwork is a restitution of the rehearsals of a solo by dancer and choreographer Alexandre Roccoli in one of the halls of Villa Gillet in Lyon. The choreography, titled *Ersatz* (the German word for “substitute”, or something that takes the place of something else), is the result of a study of the dance forms which derive from club culture. It’s a reflection on the “techno sapiens” body, exploring bodily plasticity in the time of new technology, and the influence of techno culture on human physiology. The video is a study of movement mediated by filmic alteration: just like in cinema, Von Wedemeyer explains, “the division (the cut) is crucial. Fiction results as a division between the areas.” The matter of time, which is the prime subject of dance, gets disrupted here by cinematographic means, to the point of transforming the dancer’s body and the perception we have of it. In the same way, the artist manipulates the score created by sound designer Thomas Wallmann, which articulates time and the sign left by the body as independent physical transpositions. In Wedemeyer’s work, the documentary nature of film becomes weaker, not to be entirely replaced by fiction, but rather to let the complexity of the real emerge.

The video was screened at the Foundation in 2005 for *T-Torino Triennale Tremusei. T1-La sindrome di Pantagruel*, curated by Francesco Bonami and Carolyn Christov-Bakargiev and, in 2007, during *Stop & Go. Nuovi film e video della Collezione Sandretto Re Rebaudengo*.

Suggested reading:

Life in Film: Clemens Von Wedemeyer, “Frieze”, n. 150, 21 October 2012

HIROSHI SUGIMOTO

(Tokyo, Japan, 1948)



Gelatin silver
photographic print

Teatro Carignano, Torino, 2016

Teatro Carignano, Torino belongs to Hiroshi Sugimoto's most recent photography production. In this series, dedicated to Italy's historic theatres, the artist continues his research on theatre and cinema spaces. The artist began this investigation in the 1970s, in response to a question he asked himself: How is it possible to include in a single shot the entire stream of images contained in a film projected at a cinema? In Sugimoto's photographs, the duration of the movie dictates the time of the exposure. The result is a blinding screen illuminating the room. The photographs are shot with a large-format analogic camera, and are the result of traditional printing processes. These artworks put into play the relation between cinema and photography, between a stream of moving images and the stasis of a shot that interrupts the passage of time and crystallises it into a single image. In his latest works, for the first time the camera doesn't just capture the stage, but also the parterre and gallery areas in the theatre, in order to offer a plastic vision of the space.

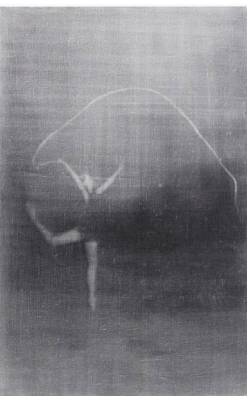
The artwork became part of the Collection in 2017, on the occasion of *Notti bianche*, the artist's solo show at the Foundation.

Suggested video:

Catturare l'infinito. Visita allo studio del fotografo giapponese Hiroshi Sugimoto, 2020

JĀNIS AVOTINŠ

(Riga, Latvia, 1981)



Oil painting,
105 x 67.5 cm



Oil painting,
114 x 90 cm

Untitled, 2017

In the two *Untitled* paintings, a human figure, a ballerina, emerges from vague, shapeless environments, against which she appears to be moving in an attempt to affirm her own existence beyond any specific coordinates. In his work, Janis Avotinš uses pre-existing images as starting points, often Soviet-era photographs and propaganda posters of which he simulates the worn-out, faded aesthetics. Indeed, his images are voluntarily grainy and out of focus, a result he obtains by preparing the canvas with a thin priming of dark oil painting and by leaving certain areas unshaded, so as to emphasize the ghostly appearance of his subjects. The elusiveness of his characters becomes indicative of the workings of history, in which single individuals are often silenced and rendered anonymous. The artist reappropriates these figures, who – akin to reminiscences of a crumbling past – appear slippery, yet indelible all the while, as they summon a fragile collective memory.

Suggested video:

Janis Avotinš at Kunstresidenz Bad Gastein 2012

KELLY NIPPER

(Edina, Minnesota, 1971)



Single channel
video, b/w,
sound, 5'11"

Weather Center, 2009

In her video *Weather Center*, which is part of the project *Floyd on the Floor*, Kelly Nipper reinterprets *Hexentanz* by Mary Wigman. It was with this performance, titled *Witch's Dance*, that the German choreographer and dancer had her solo debut in 1914, eventually becoming one of the key figures of Free Dance: in this form, dance is conceived as contemporary art, alternative and counterposed to the tradition of ballet dancing.

Nipper used historic footage to rewrite the choreography together with artist and dancer Taisha Pagget, who is the performer in the video. As in Wigman's version, the dancer is sitting on the ground, wearing a mask, and performs a series of syncopated movements. The expressive and enchanting gestures are underlined by a rhythmic and incessant counting. In order to recover the memory and physicality of Wigman's dance, Nipper modernises it and makes it clearer, as if to subtract it from the patina and oblivion of time: in collaboration with Leah Piehl, she redrew the mask and transformed the original soft mantle, with its pictorial texture, into a dress printed with fragmented geometric patterns. She preserved the black and white tone, but dynamized the frame succession and the use of light. In the rewrite, she collaborated with a black dancer, artist and author of choreographic projects and practises, investigating the notions of desire, survival and queer Black embodiment. With her title choice, Nipper made the body into a weather centre – the subject of constant change.

The artwork became part of the Collection in 2010, when it was acquired from Galleria Francesca Kaufmann in Milan. It was showcased at the Foundation in 2015 for the exhibition *Fobofilia*.

Suggested video:

Mary Wigman, *Hexentanz*, (1914), 1929, video fragment

LYNETTE YIADOM-BOAKYE

(London, UK, 1977)



Oil painting,
200 x 130 x 3.7 cm

No patience for Juju, 2015

Lynette Yiadom-Boakye's paintings present men and women that the artist portray by combining personal memory, imagery, sketches and drawings. These characters, as characters that exist in a different time and space, are placed against a dark background: with the exception of the clothes and poses of each figures, spatial context is hard to define. The artist uses a dark color palette, which only leaves a few, brighter details emerge. These paintings present no narrative, because Yiadom-Boakye prefers to leave the viewer the space to project his or her own ideas on the characters. Her paintings are typically completed in a day, according to a spontaneity which best registers and captures a single moment. British-Ghanaian artist's paintings move within the European tradition: from small, intimate and poetic portraits, to large-scale works whose size and impact are reminiscent of history painting. Actually, the artist's decision to portray black people exclusively challenge the accepted norms of Western portraiture.

The painting became a part of the Collection in 2015, as an acquisition from the Corvi-Mora Gallery in London. In 2019 it was showcased at the Foundation, in Turin, for the artist's solo show.

Suggested video:

Lynette Yiadom-Boakye: Studio visit. A snapshot of the artist in her studio, Tateshots, 14 November 2013



FONDAZIONE
SANDRETTO
RE REBAUDENGO