

Barbara Fässler

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Studi

1984-89 EPIAR, «Ecole Pilote Internationale d'Art et de Recherche» alla Villa Arson a Nizza

1989 DNSEP, «Diplôme National Supérieur d'Expression Plastique»

1989/90 Postdiploma all'Ecole d'Art Marseille Luminy

Dal 2004 studi di filosofia all'Università Statale a Milano

Insegnamenti

2000-2003 «Metodologia della progettazione grafica» all'Accademia di Belle Arti Carrara di Bergamo

2007/2008 Docente al Master di Arti visive, con Bert Theis e Andrea Sala alla Naba di Milano

2008 Workshop GAP - giovani per l'arte pubblica – per il comune di Bologna, in collaborazione con Galleria Neon, Bologna (Gino Gianuzzi)

2009 Workshop «Bypass», Accademia di Belle Arti Brera, Milano

2010 Workshop «Manufattoinsitu4», Cancelli di Foligno
Disegno, Arte Visive e Storia dell'arte al liceo della Scuola Svizzera a Milano

Mostre personali (selezione)

- 2010 «Random, but not by Chance 1, 2, 3», 3 Videoproiezioni: 1. Inaugurazione della Residenza Cariato «Takla» Improvising Group, Triennale, Milano, 2. Festival for Performing Arts, «Luoghi Comuni in vari sedi della Lombardia». «Random but not by Chance» riceve contributi dall'Istituto Svizzero di Roma e dall'associazione «Etre».
«L'ospite e l'intruso», Studio Ermanno Cristini, Varese, Kur. Alessandro Castiglioni e Ermanno Cristini
- 2009 «Manifesto d'artista», Porta Venezia, Milano, in collaborazione con l'UNHCR e Albera-Monti architetti
- 2008 «Mondi possibili», Istituto Svizzero di Roma, Centro Culturale Svizzero di Milano, (con Petra Ronner)
«Mögliche Welten», Ortsmuseum Amden (CH), (con Petra Ronner)
- 2007 «Differenza», Galleria Nuovi Strumenti, Brescia (cur.: Piero Cavellini)
- 2004 «On the Turn», Neonprojectbox, Milano (cur.: Gino Gianuzzi, Galleria Neon, Bologna)
- 2003 «In prima persona», Spazio Erasmus Brera, Milano, (cur.: Margherita Remoti), cat.
Autostadt Wolfsburg, LCD-Wand am Zeithaus, Wolfsburg, (cur.: Andrea Jacobi)
- 2002 «Photosophie», IAC, Art Contemporary, Graz, (cur.: Paolo Bianchi), cat.
«Annotazioni viandanti», San Pietro in Atrio, Como (cur.: Antonio d'Avossa), cat.
«Collezione 00/02», Pianissimo Contemporary Art, Milano
- 2001 «Aha, sarebbe bellissimo esserci», Zone c/o Graffio, Bologna (cur.: Mario Gorni/Care of)
- 2000 «The Lonely House», Care of, Cusano Milanino, testo di presentazione: Angela Vettese
- 1997 «Strictly Public», Die der Art guten Freunde, Berlino (cur. Joey Zimmermann, Irene Hug, Maya Weyermann)
«The Object of my reflections», «Affiches», «Generally Particular», In vitro, Ginevra (cur.: Gianni Motti)
- 1995 «Repertoire 4.2.(1-5)», Galleria Mark Müller (cur.), Zurigo
- 1990/93 ProjektRaum, Zurigo

Mostre collettive (selezione)

- 2010 ADD, Anti Digital Divide, festival di videoarte, Palazzo Incontro della Provincia di Roma, Roma
Mostra collettiva permanente «Artisti per la salute» nell'Istituto dei tumori a Milano
Partecipazione al concorso arte pubblica per «Europaallee» a Zurigo (cur. Paolo Bianchi)
- 2009 «Sound Surrounding», Cagliari, a cura di Mauro Cossu
«Duedinovembre», Trento, a cura di Alessandro Castiglioni, Francesca Marianna Consonni, Lorena Giuranna
«Manifesti d'artista», Trieste, a cura di Maria Campitelli e Elisa Vladilo.
«Archetime», Tank Space, New York, Kur. Cecilia Guida
- 2008 «Un bel posto per dimenticare», «La sezione equatoriale», Spazio Pubblico Arte Contemporanea, Villa di Toppo Florio, Buttrio (cur.: Paolo Toffolutti), cat.
«Il muro», installazione, «Progetto Utopia», Fondazione Cominelli. Cisano di San Felice del Benaco, Brescia (cur. Piero Cavellini)
- 2007 «Avvenirismo 3535», Orto Botanico di Brera, Milano (cur.: Anna Lucia Frascchetti), cat.
«InContemporanea» (cur.: G. Scardi), «Museo Teo Social Club», Triennale di Milano (a cura di Giovanni Bai e Carolina Gozzoni)
«Festival Ex-Pulsi», improvvisazione con Steve Piccolo e Filippo Armati, Fondazione Mudima, Milano (cur.: «Takla Improvising Group», Cristina Negro e Filippo Monico)
- 2006 «donnamadrebambina», Galleria Nuovi Strumenti, Brescia (cur.: di Piero Cavellini), in occasione della Biennale internazionale della fotografia a Brescia, cat.
- 2005 «Progetto Neon: Feroci invalidi di ritorno dai paesi caldi», Time in Jazz, Berchidda (Sassari), (a cura di Gino Gianuzzi)
«Chez moi», Spazio Erasmus Brera, Milano
«Zone di Transito», Galleria A+A, Venezia, cat.

- 2004 «NA/NT.06.04», CCS, Centro Culturale Svizzero, Milano, (cur.: Domenico Lucchini, Sara Seringhelli - O'Artoteca)
- «La sezione equatoriale», Care of, Milano, (cur.: Luca Scarabelli e Elisa Vladilo)
- 2003 «Warm up», Galleria Neon, Bologna
- «Mal di testa», Galleria Neon, Bologna
- 2002 «Mostra di Emergenza», Galleria Comunale d'Arte Contemporanea, Castel San Pietro Terme, (cur.: Giancarlo Norese), cat.
- «Entr'acte», Palazzo Albiroli, Bologna (cur.: Gino Gianuzzi, Galleria Neon Bologna) cat.
- «Invasioni e Intrusioni», Galleria Paola Verrengia, Salerno (cur.: Antonio d'Avossa)
- 2001 «Modus operandi», Palazzolo sull'Oglio (cur.: Francesco Tedeschi e Paolo Campiglio), cat.
- «In-pessione», AEM, Bovisa, Milano, (cur.: Mimmo di Marzio), cat.
- «HUA», O'Artoteca, Milano (cur.: «Vegetali Ignoti»)
- Pianissimo Contemporary Art, Codogno
- 2000 «Periscopio», San Donato Milanese, (cur.: Francesco Tedeschi, Paolo Campiglio, Angela Madesani), cat.
- «Transit», Spazio Umano, Milano, (cur.: Enrico Comi)
- 1999 «Crossover», Performances, Teatro Comunale Chiasso (cur.: Antonio d'Avossa e Arte a parte)
- 1998 «Qui, Là, Ovunque», Viconago, (cur.: Vegetali Ignoti), cat.
- 1997 «Objectif Lune», CAN, Centre d'Art Contemporain, Neuchâtel, (cur.: Marc-Olivier Wahler)
- «Visual Rave», Umanitaria, Milano (cur.: Antonio d'Avossa e Arte a parte), cat.
- 1996 «Living texture», swiss-scan-exchange, Saga Basement, Copenhagen (cur.: Harm Lux)
- «Redetour, work in progress», shed im eisenwerk, Frauenfeld e De Fabriek, Eindhoven (cur.: Harm Lux)
- 1995 «Installationen», Field, Zurigo, (cur.: Patrick Huber)
- 1994 «Hommage to the Square», Galleria Bild Raum, Zurigo, cat.
- 1992 Kulturzentrum Kammgarn, Sciaffusa
- «Auktion» Shedhalle Zurigo
- 1991 Galleria Mark Müller, Zurigo
- 1990 Galleria de l'école d'Art, Marseille
- «Salon» Shedhalle, Zurigo, (cur.: Harm Lux), cat.

Attività curatoriale

- 2007 Legoland, Lucia Leuci, A+MBookstore, Milano
- 2006 «Immaginario contemporaneo; Arte e fotogiornalismo», Galleria Belvedere Milano (Artisti: Ian Anüll, Giovanni Bai, Gianluigi Colin, Gabriele Di Matteo, Thomas Ruff, Cesare Viel), Catalogo Electa
- 2005-2006 «Paradossi dell'amicizia», 4 mostre in 4 luoghi a Milano: «Rumore & silenzio» al Centro Culturale Svizzero, «Arte & vita» alla Galleria del Credito Valtellinese, «Io & te» a Viafarini e «Qui & là» all'O'Artoteca. Progetto dell'Istituto Svizzero di Roma, curato con Paolo Bianchi. Catalogo Electa
- 1994 «Merry go Round», Shedhalle, Zurigo
- 1989-1997 Co-curatrice del «ProjektRaum», artist-space a Zurigo

Borse di studio

- 1989/90 Borsa di studio del ministero della cultura francese per il post-diploma a Marsiglia
- 97/98/2000 Borsa di studio del cantone di Zurigo

Edizioni

- 2006 Edizione di 100 Dvd: Neon Campobase, Galleria Neon, Bologna e FdV Milano («On the Turn, 2004»)

Bibliografia (selezione)

- 2010 Studija, Visual Arts Magazine, Riga (LV), No 72. "The dramaturgy of the moment", Testo sull'opera fotografica di Stanley Kubrik (pubblicato anche sul sito "Giudizio universale"), No 73, Testo sul Maxxi, "Circus Maximus" e "It was a wonderful experience", Intervista con Gabi Scardi, No 74, "The embroydered misbehaviour", Intervista con Ghada Amer, No 75, "In fact, I fight for my liberty", Intervista con Fabrice Gygi (pubblicata anche sul sito undo.net)
- Irukandji, catalogo e progetto di M. Corsaro, M. Ferretti, N. Fiocco, G. Gabrielli, G. Martino e L. Mazzi al collegio Armeno a Venezia.
- Bulletino multimano, Osservatorio in Opera.
- 2009 Brera Workshop Bypass, interventi di plastica ambientale, a cura di Alberto Maria Prina, Ricerche Design editrice, contributo «La città come metafora e l'architettura di un progetto»
- 2008 «Mondi possibili», Rtsi,
- Radiotelevisione svizzera, «Foglio volante», servizio di Alessandro Bertellotti; Tuttomilano, 6 dicembre 2008, «Mondi possibili», Roberto Mutti; Vivimilano e Corriere della Sera, 5 dicembre 2008.
- «Mögliche Welten», Ammeler Zitig, April; («Mondi possibili»), Il sole 24 ore online, di Giovanna Canzi, 2 maggio; «Insel Amden», St. Galler Tagblatt, Brigitte Schmid Gugler
- 2007 «Avvenirismo 3535», Corriere della Sera, 4 ottobre
- «Differenza», Tutto Milano (Repubblica), 4 ottobre, «La Fässler e l'indagine sull'inconscio», Roberto Mutti; Corriere della Sera, 5 ottobre
- «Museo Teo Social Club», Museo Teo Artfanzine 23, «InContemporanea», Triennale di Milano
- 2006 «Immaginario contemporaneo»: catalogo Electa, Vivimilano 10.05.2006, Corriere della sera 11.05.2006, il giornale dell'arte maggio 2006, Il sole 24 ore online

- «Maternità d'autore», Mimmo di Marzio, Lifestyle, il Giornale, novembre
- 2005 «Paradossi dell'Amicizia»: catalogo Electa: Rumore & silenzio, Swissinfo; Arte & vita, Radio 24, invito all'arte, Io & te, Il Giornale del Popolo, Lugano, 15 dicembre 2005, Il caffè, Locarno, 11 dicembre 2005
- 2004 «Tecnica e natura», un indagine dei giovani artisti, Il giornale, 7. giugno 2004
- 2003 Palazzo Sibilla, Nola: CMD, Casa Mia Decor, No 82, feb. 2003, Forum privato aperto, Lorenza Ferretti
- 2002 «Mostra di Emergenza»: La tribuna sammarinese, 8.11, La popolazione si espone; La pagina, Zurigo, 25. 12, La fotografia d'avanguardia cambia faccia ogni giorno, Giulia Ghinetti, Intervista; Exibart, 3. 12 Mostra d'emergenza
- «Barbara Fässler», catalogo Skira Editore, Milano. Testi di Antonio d'Avossa, Paolo Bianchi e Harm Lux
- «Annotazioni viandanti»: Corriere di Como, 4. 9; 'Annotazioni viandanti' sulle tracce del Volta, Roberto Borghi; La Provincia di Como, 14. 9 Como reinventata con uno scatto: Barbara Fässler propone una rassegna giocando sul mito di Volta, Elena di Raddo; Job and Art Magazine, sett., Barbara Fässler: Annotazioni viandanti, Giovanni Bai; Exibart, 3. 9., Barbara Fässler: San Pietro in Atrio, Tullio Pacifici; Imago mia, La stampa, 10. 9. Quando la tecnologia diventa arte, Video foto e frame: tutto fa quadro, Memeo
- «Collezione 00/02»: Flash Art, No 235, ag./sett. Pianissimo Contemporary Art, Barbara Fässler e Armida Gandini, Valentina Costa
- 2001 «In-pressure»: 9.10. Il Giornale, 10.10. Il Corriere della sera e Vivimilano, 11.10. La Repubblica, TG3-Rai 3
- 2000 «Periscopio»: La Repubblica, 11. 10, Da voi nessuno sostiene la produzione, Martina Corgnati, Intervista
- «The Lonely House»: Il Giornale, 2. 4 Mimmo di Marzio, Da 'Care of' la fotoarte di Barbara Fässler; Job and Art Magazine, aprile, La città dei luoghi, Giovanni Bai
- 1990 «Huit artistes à Marseille», Edition la différence, Paris

Photography

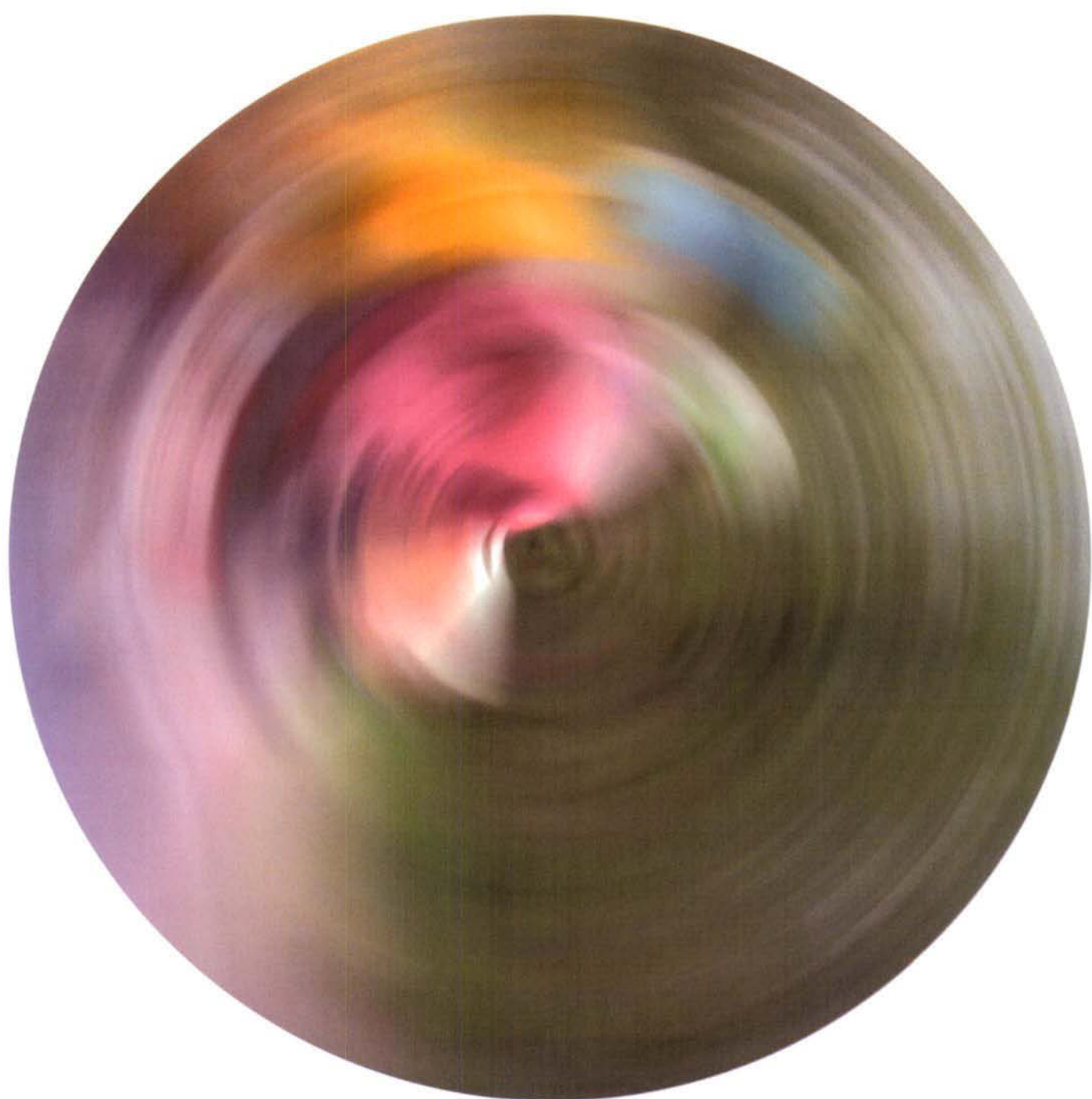
Landscapes
2002-2009
Lambda print on cibachrome
Each photo
150x100 cm





Rotoreliefs
2004-2007
Lambda print on cibachrome
Each photo
diameter 100 cm





La stanza I-9

2005

Lambda print

Each photo 25x25 cm

Inspired by *Ein Tisch ist ein Tisch* by Peter Bichsel



specchio



sveglia



letto



album fotografico



quadro



tappeto



teolo



sedia



giornale

Etant donné I-5
2007
Print on plexiglass
Each photo 36x48cm





Le socle du monde I-5

2007

Print on plexiglass

Each photo 36x48cm



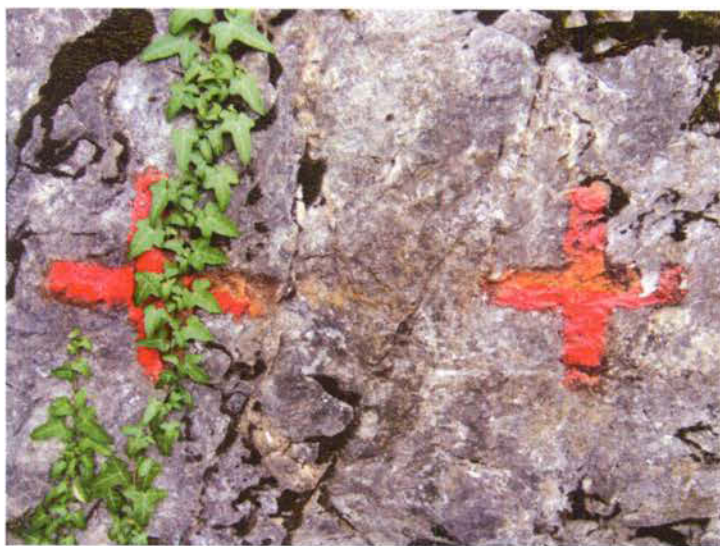


Red square I-5
2007
Print on canvas
Each photo 36x48cm





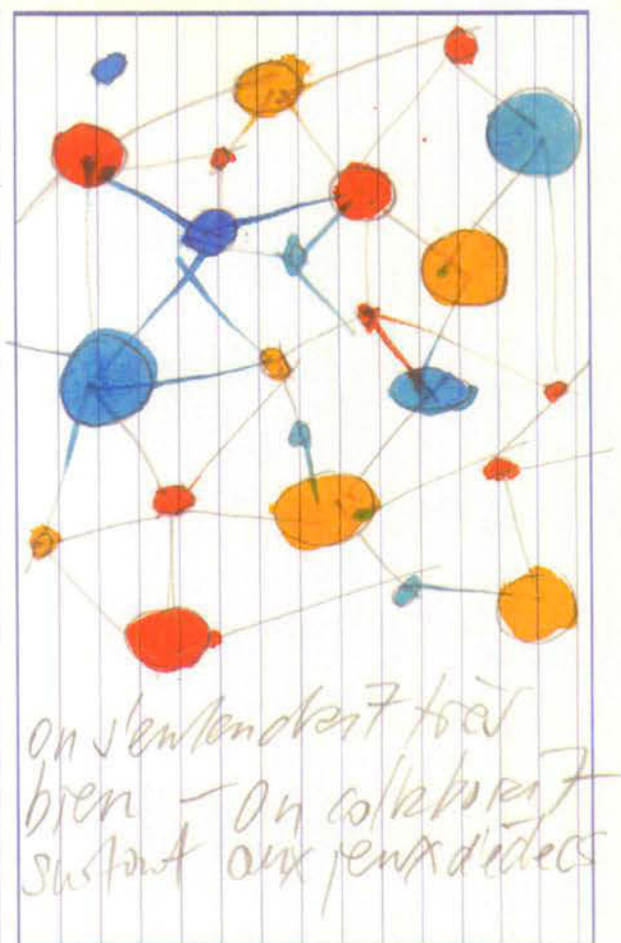
Red cross 1-5
2007
Print on canvas
Each photo 36x48cm



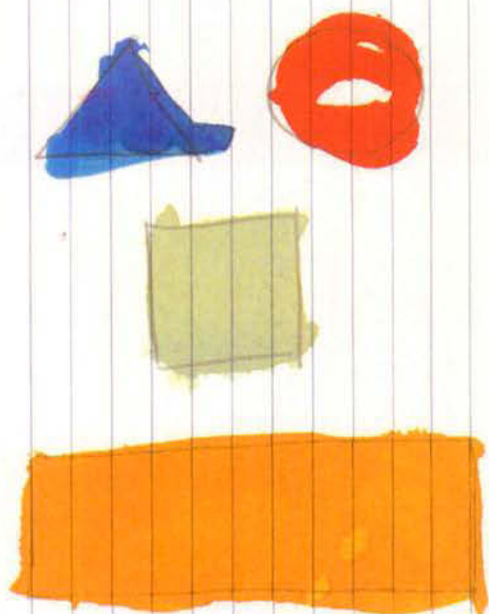


Drawings

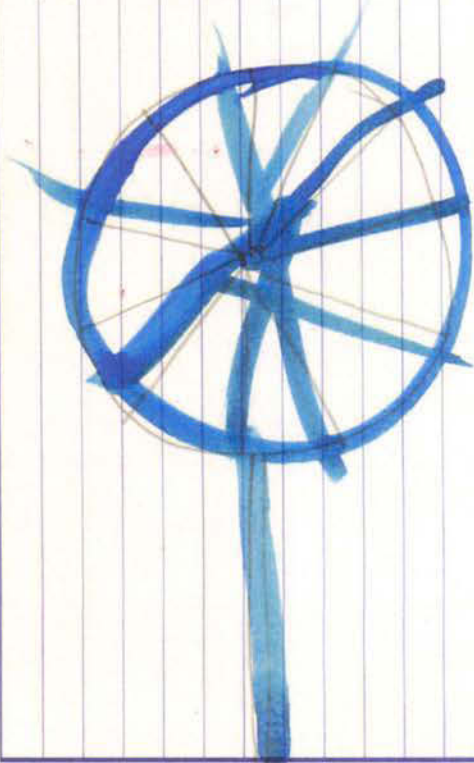
Surpris par la nuit
2009
Ink and pencil on paper
Each drawing 14,8x10,5cm



Le Reddy-monde
MALHEUREUX



Il a pas beaucoup
de notes



Notizen

2009

Ink and pencil on paper

Each drawing 15x10cm

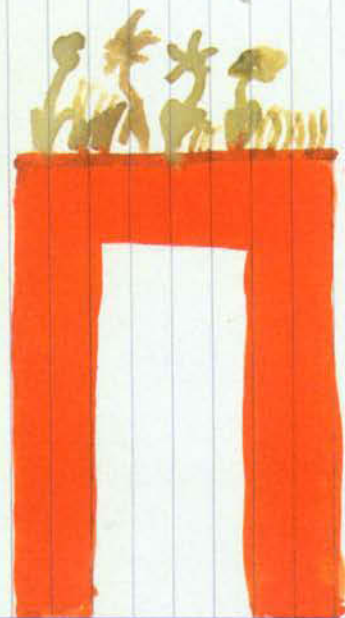


Brieflern in
 Tropfenform:
 Infusion des
 Lebenselixiers



15.11.09

Wackdumms
 Unverschämtes
 Bohne
 Notwendigkeit



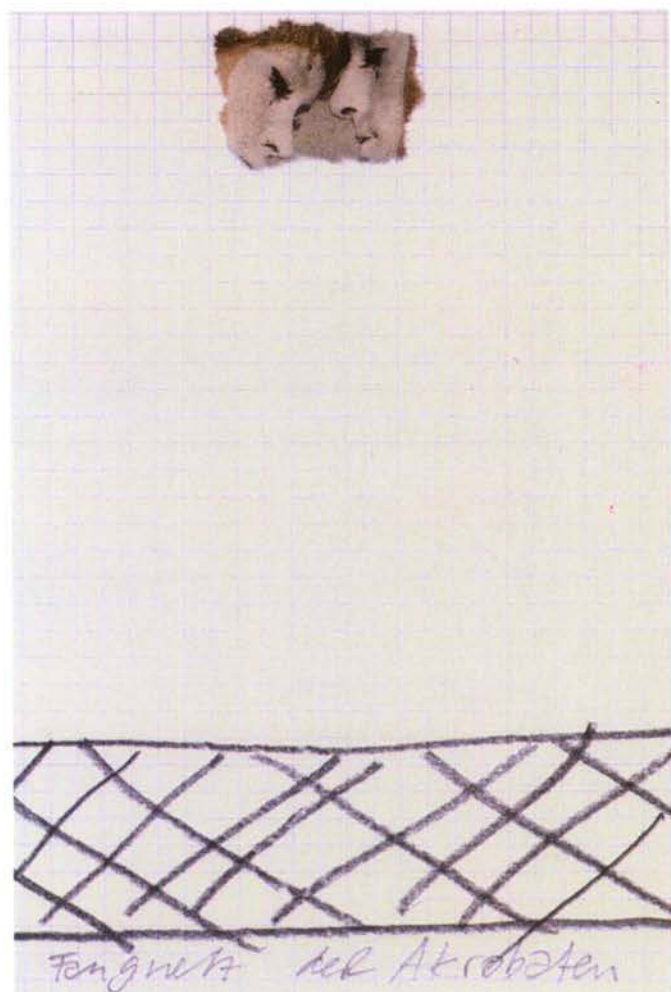
15.11.09

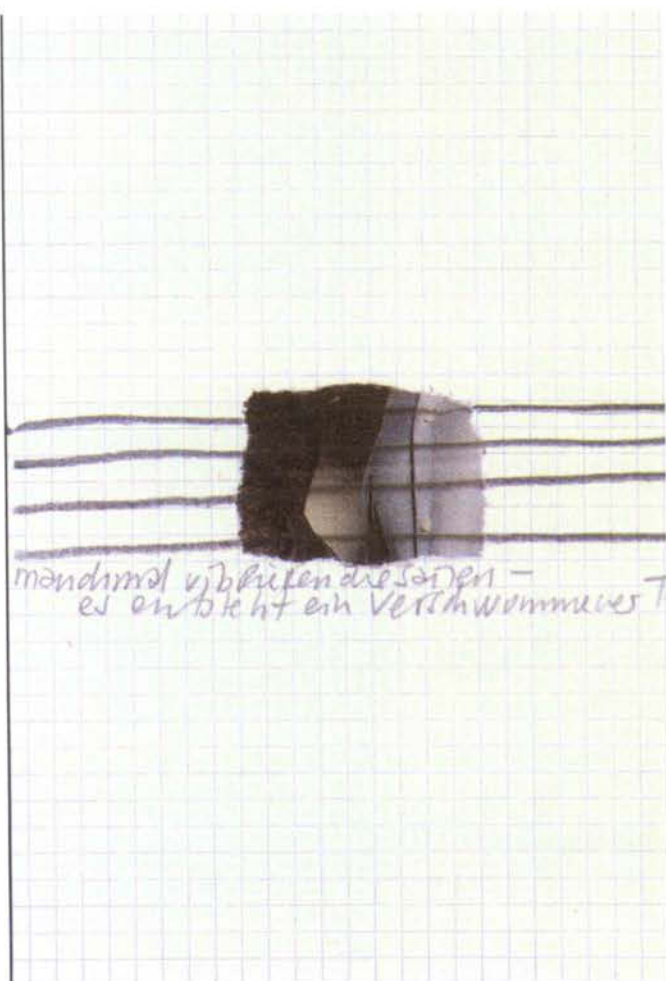
Notizen

2010

Collage, ink and pencil on paper

Each drawing 15x10cm

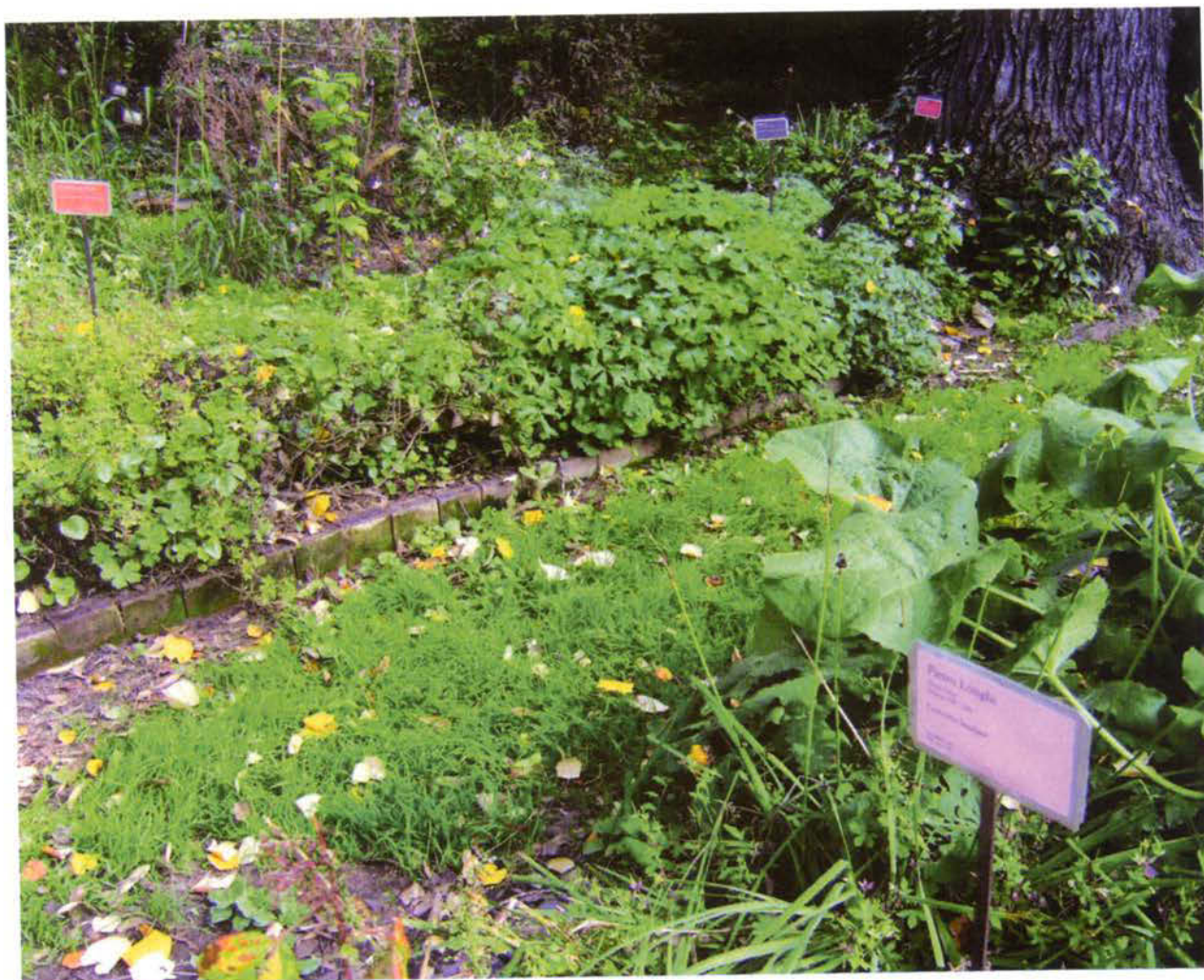




Installations

Barbara Fässler
Innesti Braidensi

2007, installazione in situ, dimensioni variabili; 40 cartelli in metallo, ciascuno 12x7 cm con supporto di 75 cm, distribuiti in un'area circoscritta dell'orto. Le etichette colorate sui cartelli dell'orto botanico indicano opere esposte alla Pinacoteca di Brera.



L'artista con la sua installazione, munisce le piante dell'orto botanico di cartelli che indicano opere esposte nella Pinacoteca di Brera e sottolinea il nesso forte tra l'istituzione botanica e quella artistica. L'intervento concettuale ribadisce tramite abbinamenti poetici e ironici l'idea storica del '700 di riunire in un sito unico la ricerca scientifica con quella artistica. Questa opera non si limita a rinominare le piante dichiarandole opere d'arte, in una mossa lontanamente duchampiana, ma crea perlopiù dei nessi precisi tra le piante e le

opere. I collegamenti sono di vario genere: muovono dalla struttura fisica o materiale, dal colore o dalla forma, dal significato o dal nome; s'ispirano all'idea o alla poetica del quadro piuttosto che alle proprietà medicinali delle piante. I cartelli riprendono il colore del quadro citato e creano così un percorso di punti colorati, sparsi per questo luogo silenzioso e concentrato. Un invito a perdersi in una passeggiata a ritroso nei secoli.

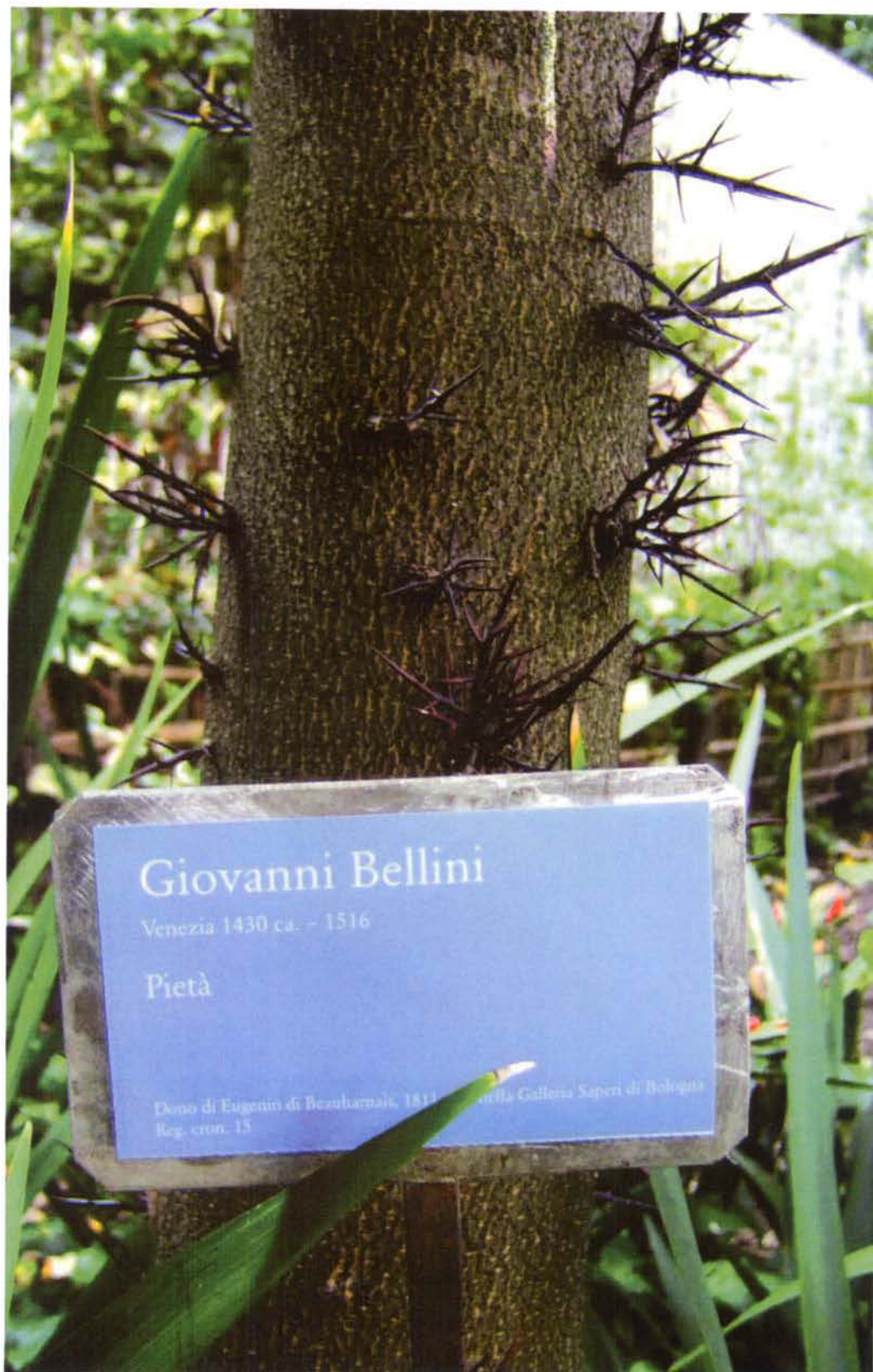
L'effetto afrodisiaco e la casa dell'amore



Epimedium sp
afrodisiaco,
trattamento
di impotenza,
Famiglia
Berberidaceae,
pianta perenne.



Le spine enormi sul tronco dello «Spino di Giuda» e la corona spinosa di Gesù



Gleditsia tricanthos L.
spine tripartite, copiose.
Lo «Spino di Giuda»,
resiste a condizioni
climatiche avverse.
Uso ornamentale, siepi.
Legno molto duro, usato
in falegnameria.
La leggenda vuole che le
spine della *Gledizia*
fossero state usate per
fabbricare la corona
spinosa di Gesù.

Il recipiente per l'acqua e il Dio del mare



Aquilegia sp
dal latino
aquilegium =
recipiente
per l'acqua,
uso ornamentale..

L'effetto calmante del tiglio e lo stato di meditazione



**Tilia
tormentosa**,
dal greco
ptilon = ala,

diffusione eolica
dei frutti.
Longevite (250
anni), raggiunge
notevoli
dimensioni.
Legno usato per
strumenti musica-
li e oggetti, polli-
ne per miele,
foglie per tisane:
proprietà
anticatarrali
e calmanti..

I bisogni minimali della pianta e l'ascetismo di San Francesco



Aspidistra lurida,
radici rizomatosi,
fogliame
decorativo.
Resiste
a mancanza
di luce, al caldo,
al freddo,
longevite fino
cento anni.
Romanzo
di Orwell: *Keep
the Aspidistra
Flying*, 1936.

Il poeta «laureato» con la corona di alloro



Laurus nobilis,
Alloro, pianta
aromatica, usata
per cucina e liquo-
ri, allontana le
tarme. Mitologia
greca: pianta
sacra, rappresenta
sapienza e gloria.
Corona di alloro
per i vincitori dei
giochi olimpici,
massimo onore per
poeta «laureato».

La seduzione dei fiori, del profumo e un arcobaleno di piacere



Iris sp
dal greco *iris* =
arcobaleno.
Pianta
ornamentale e
aromatica, usata
per cosmetica
o profumeria
e per proprietà
diuretiche,
emmenagoghe
ed espettoranti.

Lo stato salutare ed equilibrato del corpo come idea di fortuna



Malva sp
funzione medici-
nale come
emolliente,
ammorbidente,
antinfiammatorio,
calmante contro
gastriti, colite,
ascessi, ulcerazio-
ni; regolatore inte-
stinale.

«Celosia» fa pensare a gelosia ad esempio nel caso dell'adultera



Celosia sp
pianta ornamentale.

Il colore giallo dei fiori e del raggio di sole, Cristo nell'orto



**Kerria
japonica**
arbusto.

Le proprietà coloranti ricordano l'attività del pittore



Tanacetum vulgare
usato per tingere giallo con i fiori. Proprietà toniche, digestive, febbrifughe, contro la gotta, i reumatismi e l'ipocondria. Parente della camomilla.

Proprietà stimolanti per il parto e il satiro simbolo della fertilità



Aristolochia clematitis
dal greco *aristos* = ottimo e *locheia* = parto. Rampicante, fiore con lembo linguiforme,

perenne, nota nell'antichità, stimolante, accelera il parto, contro disordini uterini, morsi di serpenti, ferite e febbri. Pianta medicinale e velenosa, provoca aborti, avvelenamenti, nausea, convulsioni e morte per arresto respiratorio se assunta senza controllo medico.

Acero, albero in contesto rurale, ambiente del quadro



Acero sp. Albero o arbusto; tipico delle zone montane, uso ornamentale.

Foglie modello per le colonne romane e l'odio contro i romani



Acanthus mollis
foglie modello per le colonne dell'architettura greca e romana.

Peli urticanti, Gesù frustato; il paradosso del bene e del male



Urtica dioica
infestante, peli velenosi. Contiene vitamina C, azoto e ferro. Greci: pianta medicinale per proprietà antidiarroiche, diuretiche, cardiotoniche e antianemiche. Medioevo: cura di gotta e reumatismi. Uso tessile e colorante.

Le fibre per produzione tessile e il tessuto che copre Gesù morto



Boehmeria nivea, (ramiè) urticacea asiatica, foglie bianche e pelose all'interno. Fibre tessili usate fin dai tempi antichi.

«Rosa di Natale», compleanno Gesù, dormiente e proprietà sedative



Helleborus niger. «Rosa di Natale», molto velenosa, uso sconsigliato. Polvere dalle radici e rizomi ha proprietà cardiotoniche, narcotiche, emetiche e curative degli edemi. Proprietà sedative e effetto purgativo drastico.

«Fiore degli angeli» e gli angeli nel quadro



Philadelphus sp fiore degli angeli.



«*Taxon*» significa *freccia*, vedi le *frecce* di *San Sebastiano*;
«*albero della morte*» e il *martirio*



Taxus boccata
«albero della morte»,
conifero, rami, foglie
e semi tossici,
contengono tassina
con effetto narcotico
e paralizzante.
Dal greco *taxon* =
freccia: usata
per fabbricare dardi
velenosi. Il tasso
è utilizzato per alberatu-
re nei cimiteri..



Syringa vulgaris
Lillà, pianta ornamentale, usata per cerimonie nuziali o battesimi come simbolo di purezza.

Il Muro

Fondazione Cominelli, Cisano San Felice, 2001

Installation with 32 signs

Each sign 25x34cm





Figura metaforica e realtà concreta dal compito ben delimitato essere insormontabile il muro divide il dentro dal fuori, imprigiona e protegge allo stesso tempo. Jovanotti gli dedica la sua canzone: Muratore, muratore costruisce muri, il muratore e vede muri ovunque. Il muro di Berlino, il muro del pianto, con funzioni precise, mura che delimitano il territorio e mura per nascondere e per dividere. Costruiamo mura di parole, quando non siamo in grado di ascoltare o ci scontriamo con mura di potere, quando l'altro rimane sordo e irremovibile davanti alle nostre richieste. Il muro, una retta che divide lo spazio in due, crea una scissione tra due categorie: tra il privato e il pubblico, tra il ricco e il povero, tra il cittadino e il contadino, tra il sé e l'altro.

A Cisano San Felice, sede della Fondazione Cominelli, al lago di Garda, ho incontrato, invece, un muro rettangolare, collegato a una villa cinquecentesca, che delimita un parco bellissimo. La disposizione ricorda chiaramente la configurazione architettonica nel film pasoliniano *Salò e le 120 giornate di Sodoma* e nell'opera del Marchese de Sade quasi omonima, trascritta nel film e lì ambientata nella Repubblica di Salò: *120 giornate di Sodoma*. Ho quindi preso spunto da questa situazione di chiusura, dalla sua similitudine con il luogo sadiano e la vicinanza geografica con Salò per indagare sui quesiti morali del bene e del male, assenti nella agghiacciante concezione sadiana del corpo umano: una macchina, priva di anima. L'esistenza e la possibilità del bene e del male, nozioni contraddittorie, ma presenti nella nostra vita in senso lato e in ogni singolo essere umano sono da sempre oggetto di riflessione e tormento per il pensiero umano. I quesiti morali formano una sorta di filtro, i cui criteri con l'avanzare del tempo mutano, e solo laddove la sua azione di freno viene a mancare, diventa possibile formulare l'indicibile che supera il limite dell'immaginazione: ad esempio le regole sadiane di una società basata sull'umiliazione, l'abuso di potere e la crudeltà estrema verso il prossimo. Tramite la parola, istinto e pulsioni bestiali si trasformano in concetti. Gestì dalla profondità dell'incoscienza mutano in atti consapevoli di brutalità intenzionale e programmata: propri del sadismo, del fascismo, del nazismo.

Lungo la muraglia di pietra naturale della Fondazione, ho disposto 32 cartelli con citazioni di varie frasi dall'antichità a oggi, composte con il carattere gotico, che allude al nazismo e disposti su fondi, i cui colori s'ispirano a quelle sfumature un po' sporche anni quaranta tra verdolino, bordeaux e azzurro acciaio dominanti nel film di Pasolini.

I cartelli iniziano con un pensiero di Socrate, Nessuno commette il male volontariamente, ma solo perché ignora ciò che è il bene, passando da Sant'Agostino per il quale il male non può essere opera di Dio, poiché ciò che è stato creato da Dio non può che essere buono. Giulio Andreotti esprime le proprie contraddizioni morali nel film *Il Divo* di Paolo Sorrentino, mentre Roland Barthes analizza il significato del luogo sadiano: castello ermeticamente chiuso. Da riflessioni generali si approda in una sorta di crescendo nelle formulazioni delle regole in de Sade, ad esempio: Il sia pur minimo accenno al riso e la più piccola mancanza di attenzione, di rispetto o di sottomissione durante le orge verrà considerata come colpa gravissima e punita nel modo più crudele.

Ancora con Dante ci avviamo a entrare nell'Inferno, ma già in *Il muro* di Jean Paul Sartre si apre uno spiraglio di speranza: il protagonista si salva dall'esecuzione al muro. Cartesio ci rende partecipi, delle sue meditazioni: i sensi talvolta ingannano e sarebbe meglio non fidarsi di chi ci ha ingannati anche soltanto una volta. Italo Calvino, nella frase finale de *Le città invisibili*, individua infine due possibilità di come gestire l'inferno che ci siamo procurati: o ne diventiamo parte, fino a non vederlo più, oppure impariamo a riconoscere chi e che cosa in mezzo all'inferno non è inferno, per dargli spazio e farlo durare. Theodor W. Adorno, infine, ci mostra una possibile via di uscita dai rapporti di forza, in *Minima Moralia*: *Geliebt wirst Du einzig, wo Du schwach dich zeigen darfst, ohne Stärke zu provozieren.* (Sei amato solo laddove ti è permesso dimostrarti debole senza provocare forza.)

L'installazione *Il muro* nasce site-specific, non inteso soltanto rispetto alla dimensione fisica-architettonica del luogo, ma nel senso lato del suo significato come context-specific. L'intervento nel parco si collega a una dimensione storica del luogo e riflette il suo passato concreto della Repubblica di Salò. S'instaura così un dialogo con il luogo e con i drammatici eventi del suo passato, attraverso riflessioni che fluttuano attorno a un nucleo di questioni, se vogliamo metafisiche dell'esistenza umana e delle sue difficoltà e limiti.

Oltre al dialogo con il sito, se ne instaura un altro: quello con il pubblico. L'opera d'arte in generale, ma a maggior ragione l'intervento nello spazio non consacrato abitualmente all'arte, si costituisce e si completa attraverso il dialogo con lo spettatore. Questo dialogo però, per potersi instaurare, necessita di uno sforzo di avvicinamento a vicenda. Se prima abbiamo parlato del muro nella sua qualità divisoria, potremmo ora dire che il compito dell'arte (pubblica), se ce n'è uno, è proprio quello di superare la divisione tra il sé e l'altro e con ciò la versione paranoica della scissione sociale tra uomo bianco, occidentale, cristiano, ricco e lo zingaro, negro, mussulmano, barbone. In un saggio sulla Public Art a Trieste e dintorni, uscito pochi giorni fa da Silvana Editoriale, Cesare Pietroiusti propone come strategia artistica per tale superamento, il movimento o lo spostamento in un luogo altro, senza perdere il contatto, la capacità di dialogo, la strada che riporta al luogo proprio. Anziché un'identificazione con il perdente o oppresso, analoga alla logica di scissione, Pietroiusti ci invita 1) a ragionare sempre presupponendo una compresenza sé-altro e 2) a praticare a ogni possibilità l'attraversamento, in entrambe le direzioni, dei confini che definiscono le differenze. Secondo l'artista romano, il dibattito sull'arte pubblica è basato su un equivoco: Il desiderio che muove l'artista non è di scegliere un polo in quanto buono allontanandosi da quello cattivo. Si tratterebbe, di nuovo, di un fenomeno di scissione e quindi di un moto difensivo. Il desiderio dell'artista si identifica con lo spostamento in sé, non con la destinazione verso cui esso si orienta.

In qualità di agente degli spostamenti, l'artista cambia quindi continuamente il suo punto di vista e la sua prospettiva rispetto ai fenomeni del mondo. Il suo intervento, potremmo dire, è quello di evidenziare, di rendere visibile da posizioni cangianti i fatti e interrogativi nella loro cruda contraddittorietà, le dinamiche sociali nei loro continui movimenti. Non credo si tratti più di tanto di prendere posizione visto che, così facendo rischiamo di immobilizzarci, ma al meglio di suscitare delle riflessioni in un pubblico disposto ad esporsi, ad avvicinarsi e a superare le mura: quelle fuori e quelle dentro la testa.

Se dovessi quindi rispondere a certe domande di Elvira Vannini e definire se la mia installazione a Cisano sia una scultura all'aperto, un decoro urbano, oppure piuttosto una pratica discorsiva che porta il pubblico a interrogarsi, solleva questioni, fa parte delle pratiche del dialogo oppure delle osservazioni del territorio e infine se è in grado di dare risposte?. Direi che tali valutazioni dipendono esattamente dal punto di vista, o meglio dalla lontananza o vicinanza, che si abbia scelto di prendere rispetto all'opera. I cartelli, visti da lontano, si riducono a punti colorati nel verde e, privati del loro significato, potrebbero fungere in effetti da scultura all'aperto oppure da decoro urbano, così come un libro, per un analfabeta, potrebbe ridursi a oggetto per imbellire un ambiente. Per chi, al contrario, decide di superare la barriera, di avvicinarsi ai cartelli e di sforzarsi di penetrare il loro senso, decifrando ogni singolo scritto, l'installazione può certamente sollevare questioni, instaurare un dialogo, piuttosto che esprimere delle osservazioni del territorio. Per rispondere all'ultima domanda, lascerei la parola di nuovo a Cesare: A me interessa non tanto l'opera che pretende di risolvere una questione, di dare una risposta (politica, morale, o sociale che sia), quanto quella che incarna il problema e che assume, quale sua componente più significativa, le contraddizioni, i paradossi o le difficoltà insite in esso.

Barbara Fässler, marzo 2009

Manifesto d'artista

a cura di Gruppo 78, Maria Campitelli e Elisa Vladilo

In collaboration with UNHCR (United Nations High Commissioner for Refugees) Trieste, 2009

300x600 cm



Writings

Circus Maximus

Barbara Feslere / Barbara Fässler

Māksliniece / Artist

Pēc divpadsmit gadu ilgas projektēšanas un būvniecības, pēc veselu septiņu valdību maiņas, visnežēlīgākās pēckara gadu ekonomiskās krīzes pašā vidū apaļus 150 miljonus eiru izmaksājušā MAXXI, Nacionālā 21. gadsimta mākslas muzeja, atklāšana Romā šķiet teju vai brīnums. Vēl neticamāku visu padara fakts, ka gan šīs institūcijas tapšana, gan gaidāmajā pārvaldē ir vērojama uzstājīga maigā dzimuma klātbūtne.

Ēku, kas atrodas Flamīnio kvartālā, ir projektējusi irākiešu izcelsmes angļu arhitekte Zaha Hadida, un muzeju vadīs Margherita Gruccione (*Margherita Gruccione*) – MAXXI Arhitektūras daļu – un Anna Mattiolo (*Anna Mattiolo*) – MAXXI Mākslas daļu.

Lai arī pastāv risks, ka politika vēlēšies piesavināties šo vērienīgo projektu un dažs labs varētu to izmantot, lai vairotu personisko prestižu, pats notikums ir vērtējams ļoti pozitīvi brīdī, kad valda smaga ekonomiskā un kultūras stagnācija. Citiem vārdiem sakot, nedomāju, ka paparaci, dažāda kalibra zvaigzni un politiskās pasaules VIP spiets, kas bija vērojams muzeja atklāšanā, varētu kaitēt projekta nozīmīgumam no arhitektūras vai mākslas viedokļa un kur nu vēl mazināt tā nozīmi valsts kultūrpolitikas nākotnē. Muzeja darbības pirmās dienas, kad apmeklētāju blīvums sasniedza 800 cilvēku stundā, pierādīja, ka MAXXI var kļūt par fenomenu, kas izraisa ļoti plašu interesi, ļaujot cerēt, ka laikmetīgā māksla un arhitektūra spēs izkļūt no sava marginālā stāvokļa. Tas ir sevišķi svarīgi tādā valstī kā Itālija, kur rūpēm par mīlzīgo pagātnes māksliniecisko mantojumu un tā aizsargāšanai ir novirzīta liela daļa no mākslai atvēlētā valsts finansējuma. Jauno struktūru pārvalda Kultūras ministrijas izveidots fonds, un tās kolekcijā ietilpst vairāk nekā 300 darbu – itāļu un citzemju mākslinieku instalācijas, gleznas, video un fotogrāfijas, un šo kolekciju nākotnē ir paredzēts papildināt.

Tomēr patiesībā daudz interesantāki par dažādām tenkām, interesantāki par kuratoru mestajiem izaicinājumiem un mūžīgo spriedzi ceļā no solījumiem līdz to īstenošanai šķiet jautājumi, kas saistīti ar saturu un tā attiecībām ar ietvaru, trauslais līdzsvars starp arhitektūru un mākslas darbiem, kuri tajā izvietoti.

Zahas muzejs atmet eiklīdisko telpu un piedāvā mums arhitektūru, kas spēj satricināt mūsu maņas un apmulsināt orientēšanās sajūtu. Slīpās grīdas liek mums doties te augšup, te lejup, un telpas, kam raksturīgas vairākas ieejas, plešas uz visām pusēm. Lai saprastu, kā funkcionē šī telpiskā sistēma, kurā skatītāji kļūst par aktieriem plūdumā, tā jāizstaigā vairākas reizes un visdažādākajos virzienos, tādējādi ikreiz atklājot jaunas ejas un, galvenais, jaunus skatpunktus.

Arī pēc teatrāli krāšņās atklāšanas MAXXI būs jāmeklē un pamazām jāveido sava identitāte un caur konkrētu dzīvojamu būs jāsamērojas ar radikāli nepierastu telpu. Šīs vietas rizomātiskā un dinamiskā loģika var tikt izlasīta kā metaforisks novēlējums saturam, kam šīs telpas kļūst par mājvietu. Kā sola nosaukums – 21. gadsimta muzejs –, ideālā veidā MAXXI būtu jātiecas nākotnē, un mēs redzēsīm, vai direktoru un kuratoru komandai izdosies saskaņot uz pagātni vērstās saglabāšanas un arhivēšanas vajadzības ar vēlmi pārstāvēt to, kas vēl tikai grasās dzimt tagadnes brīdī. Ēka, kura iemieso seno

After 12 years of planning and construction, after seven changes of government, in the midst of the harshest economic crisis of the post-war period, the inauguration of MAXXI, the National Museum of 21st Century Art in Rome, costing a princely sum of 150 million euro, appears as some sort of miracle. To make it all the more incredible is the constant presence of the fairer sex in the establishment and in the future running of this institution.

In fact the building, located in the suburb of Flaminio, was designed by the British-Iraqi architect Zaha Hadid, and the museum will be directed by Margherita Gruccione (MAXXI Architecture) together with Anna Mattiolo (MAXXI Art). Notwithstanding the risk of politics wanting to appropriate a project of such scale, and that someone could exploit it to raise their own personal prestige, the event is to be valued very positively at a time of serious economic and cultural stagnation. In other words, I don't believe that the media circus, the starlets and the VIP's of the world of politics who attended the opening will be able to detract from the importance of the project, both from the architectural as well as artistic point of view, and even less so as regards its significance for the future of cultural politics in this country. The first days of its opening, when the rate of visitors reached 800 per hour, demonstrated that MAXXI could become an object of wide interest and gives hope that contemporary art and architecture will succeed in breaking free of its marginal status. This matter is of particular importance in a country such as Italy, where the protection and conservation of a vast heritage of art from times past has absorbed the greater portion of public finance earmarked for the arts. The new structure is managed by a foundation that was established by the Ministry of Culture, and holds a collection of more than 300 works by Italian and international artists: a mixture of installations, pictorial works, video art and photography, intended to be supplemented in the future.

Nevertheless, that which really is of interest more so than gossip are the issues regarding the contents and its relationship with the holder, the fragile balance between the architecture and the works of art that it hosts, rather than curatorial challenges in tension between what is promised and what is delivered.

Zaha's museum breaks with the Euclidian space and presents us with an architecture that can wreak havoc with our perceptions and mix up our sense of orientation. The pavements on a slope make us go up and down, and the spaces, being characterised by numerous entrances, go off in all directions. To understand how this spatial system works, in which the viewers become actors in the flow, it is necessary to go around it more than once, in various directions, which each time make us discover yet another passage and, above all, a new vantage point.

Even after its showy opening, MAXXI will have to search for and gradually modify its own identity, and through concrete living to find its measure with a radically exceptional space. The rhizomatic and dynamic logic of this venue could be understood as a metaphor for an auspicious omen as regards the contents that it will contain. As its name promises, Museum of the 21st Century, ideally MAXXI should be turned to the future and we will see how the staff of directors and



principu "viss plūst", rosina uz tādu iekšējo saturu, kas harmonē ar tās formām: MAXXI pieviline plūstošas domas, dinamiskus notikumus un dezorientējošus darbus. Tieši šis būs sarežģītākais un grūtāk īstenojamais uzdevums: izstādīt mazāk zināmu mākslinieku viseksperimentālākos darbus vienmēr nozīmē, ka kuratoriem jāriskē ar vērtībām, ko vēl nav "apstiprinājusi" kritika, un jāuzņemas atbildība, izsakot pašiem savus kritiskos viedokļus, kas reizēm var būt neērti un pretēji vispārpieņemtajiem uzskatiem.

Savā kataloga tekstā Anna Matirolo, MAXXI Mākslas daļas direktore, mums skaidro, ka kolekcija ir augusi paralēli paša muzeja būvniecībai. Šis fakts pierāda, ka šeit arhitektūra un māksla turpinās savstarpēji samēroties ilgā izaugsmes procesā un ka muzejs ne tikai "pārstāv" šos divus žanrus, bet arī cenšas tos iekšēji izdzīvot. Muzejs tiecas uz nākotni, kas atrodas tapšanas stadijā, un iesaistās tajā kā darbnīca, kurā allaž notiek eksperimenti. Šī savdabīgā un nemitīgā attīstībā esošā *workshop* pēta mākslas darbam piemītošās iespējas reaģēt uz ēkas dimensionālajiem stimuliem: tā ir elastīga un atvērta forma, bet vienlaikus arī stabils un nekustīgs punkts.

Šo bīstamo līdzsvaru ļoti labi iezīmē arī atklāšanas izstādes, kas cenšas savienot reālo ar neredzamo, augsti novērtēto ar nepārdodamo, tradicionālos darbus ar eksperimentālajiem. Sevišķi efektīgi tas izdodas pašā pirmajā retrospekcijā, ko papildina arī zinātniska monogrāfija, – tā ir retrospekcija, kas atklāj konceptuālās mākslas pārstāvi Džino De Dominičisi (*Gino De Dominicis*), kurš pagaidām nav bijis zināms plašākai publikai, lai arī piedalījies veselās piecās Venēcijas biennālēs, vienā Kaseles *documenta* un divās Romas kvadriennālēs. 1947. gadā Markes apgabalā dzimušā un 1998. gadā mūs pametušā mākslinieka izstādi "Nemirstīgais" ir veidojis Akille Bonito Oliva. Jau pie izejas ēkā ekspozīciju ievada grandiozais "Kosmiskais magnēts" (1989), 24 metrus garš skelets, kam rokā ir septiņmetrīgs zelta stienis, kurš pavērsts pret kosmisko telpu. Gigantiskajam ķermenim piemīt daudz īpatnību, ko vēlāk varam no jauna atrast arī daudzos gleznojumos, kuri aplūkoti izstādes trešajā daļā. Šim tēlam ir īpaši garš deguns, kas tūdaļ atsauc atmiņā mūsu nabaga Pinokio. Gluži spontāni dzimst jautājums, vai mākslinieks (vai māksla kā tāda) mūs vāzā aiz deguna, izvēlas karaļa āksta lomu vai arī liek mums iestrēgt paradoksā par meli, kas, apgalvodams "Es meloju", melo, ja saka taisnību, un saka taisnību, ja melo.

De Dominičiss neatklāj savus noslēpumus, un, tikko esam iegājuši milzīgajā vestibulā, kur Zahas Hadidas trapi šķel telpu visos virzienos, mūs apņem kosmiskie *D'io*¹ smiekli, ar kuriem Džino jau atkal par mums pasmejas. Pirmajā izstādes sadaļā ir pārstāvēti 60. un 70. gadu tīri konceptuālie darbi, un daži no tiem ir īsti brīnumi. Te mēs atrodam, piemēram, tukšo 1970. gada "pulksteni", kas kļūst, jo nespēj veikt savus tiešos pienākumus – mērīt laiku. Nemirstība šeit ir panākama, aizvācot nenovēršamo laika ritējumu un attiecīgi novēršot arī mūsu dienu galīgumu. Videodarbs "Mēģinājums lidot" (2', 1969) savukārt ironizē par citu senu un nepiepildītu cilvēku vēlmi – par vēlēšanos lidot. Mēs redzam mākslinieku, kas pakāpjas uz akmens un, rokas velti vicinādams, nolēc zemē. Mēs, cilvēki, esam neapmierināti pie zemes, un mums nav iespējams pārvarēt savu ķermenisko eksistenci. Izliektie un melnie centrālās telpas trapi vairākos lokos mūs ved augšup līdz piektajai galerijai, kur izvietotas Džino De Dominičisa pēdējo mūža gadu gleznas. Mēs virzāmies no sarkanajiem putncilvēkiem pie gaišzilajiem, no maziem formātiem pie vidējiem, ideālā augšupceļā no tumsas uz gaismu. Sava kāpuma beigās nonākam pēdējā zālē, kur

curators succeed in balancing the demands of conservation and archiving, directed towards the past, on the one hand, and a wish to represent that which is nascent on the other. The building which follows and embodies the ancient principle of "everything flows" calls for contents in harmony with its shapes: in this way MAXXI harks to flowing thoughts, dynamic events and unsettling works. And it will be precisely this that will be the most fragile and difficult task to carry out: to show the more experimental works by unknown artists always means running curatorial risks with values not yet critically "accepted", and for curators to take the responsibility of upholding their own critical judgment, which at times may be uncomfortable and against the current.

In her article in the catalogue, Anna Mattioli, the director of MAXXI Art, explains how the collection has grown in parallel with the construction works of the museum. This fact demonstrates that here architecture and art will continue to measure themselves against each other through a lengthy growing process, and that the museum is not limiting itself only to a representation of the two genres, but is seeking to bring them to life internally. The museum is inclined to a future of 'work in progress' and is taking part in this process as a perpetual workshop of experimentation. This kind of workshop in continual evolution investigates whether and how the work can react to the dimensional and formal demands of the building: a form that is flexible and open, but at the same time providing a stable base.

This dangerous balance is already clearly in evidence in the inaugural exhibitions, which seek to reconcile the real with the invisible, the highly sought-after with the unsaleable, traditional works with the experimental. The *coup de theatre* succeeds in grand style with the first ever retrospective – including a scientific monograph – of Gino De Dominicis, conceptual artist, until now unknown to the general public despite having participated in five Venice Biennials, one Kassel *documenta* and two Rome Quadrennials. The exhibition *L'immortale* ('The Immortal') of the artist from the region of Marche, class of 1947, of whom we lost trace in 1998, was curated by Achille Bonito Oliva. Even before entering the building, the exhibition opens with the grandiose *Calamita cosmica* ('Cosmic Magnet' 1989), a skeleton 24 metres tall with a 7 metre gold pole in its hand pointing into extra-terrestrial space. The gigantic body features a peculiarity which can then be observed in many of the paintings shown in the third part of the exhibition. His nose is extremely elongated and is evocative of our poor Pinocchio. One spontaneously wants to ask whether the artist (or art as such) is leading us by the nose [making fools of us], playing at being the king's jester, or else it leads us to ponder upon the paradox of the liar who, in saying "I am lying", lies if telling the truth, and tells the truth if lying.

De Dominicis does not reveal his secrets, on the contrary, as soon as we have entered the enormous Hall where the passerelles of Zaha Hadid divide up the space in all directions, we are overcome by the sound of cosmic laughter of *D'io*, ('God/of I'), with which Gino once more makes fun of us. The first section presents purely conceptual works of the 1960s and 70s: some of them real gems. We find, for example, an empty 'clock' from 1970 which is silent, because it cannot fulfil its duty, that is: to measure time. Immortality is achieved here by the removal of the inevitable passage of time, and as a consequence – the finiteness of our days. The video work *Tentativo di volo* ('Attempt to fly', 2', 1969) for its part ironises on another ancient unfulfilled desire of mankind: that of flying. We see the artist who climbs on a rock in order to jump down

karājas gigantiski tīra zelta gleznojumi, kas atstaro žilbinošo gaismu, kura ieplūst pa muzeja "aci", stikloto fasādi, kas raugās uz pilsētu un, šķiet, dod mājienu par kādu citu dimensiju. Patiešām pārsteidzoši, kā šajā muzeja daļā arhitektūra un izstādītie darbi saspēlējas nemitīgi pieaugošā un dejojošā *crescendo*, tuvojoties ekstāzei. Šī bija pirmā reize, kad ar ķermeniskajiem jutekļiem, nevis ar prātu patiesi aptvēru, ko neoplatoniķi domāja ar augšupēju uz Vienu un gaismu. Nemirstības ideja neaprobežojas ar Džino De Dominiču kā subjektu, bet ietver arī mākslinieka tēlu un mākslu kā tādus, vienīgus, kas spēj vest mūs pretī gaismai, pretī kosmosam, pretī nemateriālajam, pretī garam un tātad arī uz atrašanās un atbrīvošanos.

Arī otra izstāde – MAXXI kolekcijas izkārtojums – uzsver telpisko attiecību primāro nozīmi un sīki izvērstā attīstībā iedziļinās dažādos šīs tēmas līmeņos. Kolektīvo izstādi "Telpa" veidojuši vairāki kuratori – Pipo Čorra (*Pippo Ciorra*), Alesandro D'Onofrio (*Alessandro D'Onofrio*), Bartolomeo Pjetromarki (*Bartolomeo Pietromarchi*) un Gabi Skardi (*Gabi Scardi*), un tā ir ceļš cauri 75 darbu labirintam. Ar telpu kuratori saprot gan fizisko, gan institucionālo telpu, bet vēl jo vairāk sociālo, ģeogrāfisko, vēsturisko un kultūras kontekstu, kurā dzīvojam un uztveram, un, protams, aizmirsta nav arī arhitektoniskā un urbānistiskā telpa, kā arī visi iztēles plašumi, teātris un virtualitāte: visi būtiskākie jēdzieni, ko sevi sakopo māksla. Izstāde ir iedalīta četrās daļās: "Dabiskais un mākslīgais", "No ķermeņa līdz pilsētai", "Istenības kartes" un "Skatuve un imaginārais".

"Dabiskais un mākslīgais" uzdod jautājumus par to, kā muzeja arhitektoniskā telpa atdarina dabas telpu, tās neregularitātes, pārsteigumus un arī tās vizuālo harmoniju. Apdzīvota telpa, kas kļūst par ainavu un sazarojas dažādās ainavās un straumēs. Šīs izstādes sekcijas mākslinieki pievēršas dabiskā un mākslīgā attiecību tematam, izmantojot visdažādākās pieejas un materiālus. Piemēram, Mario Airo (*Mario Airò*) simulē "Rītausmu" ar sārtu gaismu, kuras avotu aizsedz no koka darinātas kalnu aprises. "Avižpapīra virve", ko, ilgi un pacietīgi strādājot, radījis Stefano Arjenti (*Stefano Arienti*), priekšmetam (avīzei), kurš jau pēc definīcijas ir piederīgs pie kultūras jomas, piešķir "dabisku" un organisku formu – pārvērš to par tādu kā čūsku, kas vienmēr pielāgojas telpai, kurā atrodas. Šajā izstādes daļā citu starpā aplūkojami svarīgi darbi, ko veidojuši Jozefs Boiss, Lučāno Fabro, Gilberts un Džordžs, Anzelms Kifers, Tomass Rufs, Endijs Vorhols un arī jaunākas paaudzes itāļi, piemēram, Klaudija Lozi (*Claudia Losi*).

Sadaļā "No ķermeņa līdz pilsētai" atrodam pārdomas par personiskās un publiskās telpas, sevis apzināšanās un apkārtnes attiecībām: ķermenis kļūst par kolektīvu pieredzi pilsētā kā sakārtotā sistēmā, kas vienlaikus ir arī konfliktu un pretrunu vieta. Marīna Ballo Šarmē (*Marina Ballo Charmet*), piemēram, vēro mūsu prāta "fona troksni", izmantojot urbānās telpas segmentus, stūrus un malas, ko redzam tikai "Ar acs kaktiņu", šo "vienmēr redzēto", kuram tomēr nekad nepievēršam apzinātu uzmanību. Arī Gerharda Rihtera *Stadtbild* mums piedāvā abstraktu īstenības vīziju: šoreiz aeroskatījumu uz sabombardēto Drēzdeni, kas spēcīgiem un noteiktiem triepieniem gleznota baltā un melnā. Savukārt Čezare Pjetrojusti (*Cesare Pietrouisti*) mums piedāvā skaudras un drūmas pārdomas par mākslinieka marginalizēto stāvokli un savā ziņā turpina De Domeničisa aplūkoto tematiku: mākslinieka loma sabiedrībā. MAXXI atklāšanas laikā Pjetrojusti ieslēdzas dienesta kāpnēs un stundām ilgi apraksta visu, ko redz un kā jūtas (bet viņa apraksti ar skaļruņiem tiek pārraidīti uz zāli). Šajā izstādes sadaļā atrodas arī Mauricio Katelāna, Aniša Kapūra darbi

again, beating his arms in vain. We humans are unavoidably glued to the earth and it is not possible to overcome our corporeal existence. The black curvilinear passerelles in the central space lead us by various loops towards the top, up to Gallery 5 where the paintings from the last years of GDD's life are hung. We pass from red men-birds to blue ones, from small formats to medium sized works, in an idealized ascent from darkness to light. At the end of our climb we get to the last hall, where the gigantic pure gold paintings are displayed, and which reflect the dazzling light of the 'eye' of the museum, the glass front which looks out over the city, yet seems to allude another dimension. It is truly incredible how in this part of the museum the architecture interplays with the works in a sort of dancing crescendo towards ecstasy. For the first time, I really understood through the sensation of my body and not with the intellect, what the Neo-platonists meant by the ascent towards The One and the light. The idea of immortality is not limited to the subject of Gino De Dominicis, but extends through the figure of the artist and art in themselves as both being capable of leading us towards the light, towards the Universe, towards the immaterial, the spirit, and hence to resolution and liberation.

The second exhibition also – a selection from the MAXXI collection – underlines the primary importance of spatial interrelations and explores in a finely articulated development the theme on various levels. The show *Spazio* ('Space') was curated collectively by Pippo Ciorra, Alessandro D'Onofrio, Bartolomeo Pietromarchi and Gabi Scardi, and in a labyrinthine journey presents 75 works. By space the curators have meant both physical space as well as institutional space, but above all the context of the social, geographical, historic and cultural space in which we live and perceive, without omitting architectonic and urban space, and on top of that everything that is imaginary, of the theatre and virtual: all the fundamental notions that art gathers together within itself. The exhibition is divided into four sections: *Naturale Artificiale* ('Natural Artificial'), *Dal corpo alla città* ('From the Body to the City'), *Mappe del reale* ('Maps of Reality') and *La scena e l'immaginario* ('The Stage and the Imaginary').

'Natural Artificial' poses questions about how the architectonic space of the museum imitates the space of nature, its inconsistencies, its surprises, but also its visual harmony. An inhabited space which becomes a landscape, and which divides itself into varied paths and currents. The artists in this section highlight the relationship between the natural and the artificial, with completely different viewpoints and disparate materials. Mario Airò, for example, simulates dawn with a red light which emanates from behind a wooden profile of a mountain scene. On the other hand, *La corda di carta di giornali* ('The Rope of Newspaper'), born of the long and patient labours of Stefano Arienti, brings a cultural object par excellence (a newspaper) back to a "natural" and organic form: a kind of snake which always adapts itself to the space in which it finds itself. In this section we can see, among others, important works by Joseph Beuys, Luciano Fabro, Gilbert & George, Anselm Kiefer, Thomas Ruff, Andy Warhol, as well as by younger Italians such as Claudia Losi.

In the 'From the Body to the City' section we find reflections on the relationship between personal space and public space, through understanding of one's self and the surrounding space: the body which becomes the collective experience of the city as an ordered system, but also as a location of conflict and contradiction. Marina Ballo Charmet, for instance, observes the 'background noise' of our thoughts by means

un arī nesenāks *Alterazioni Video*, Mikolas Asaelas (*Micol Assael*) u. c. veikums.

"Īstenības kartes" turpretī nodarbojas ar kartēšanas ģeopolitisko aspektu un attiecīgi ar īstenības projektēšanu. *Atelier Van Lieshout*, piemēram, te izstāda savas *Slave City* urbāno plānu – tā ir utopiska, pašpietiekama un ekoloģiska pilsēta, kurā stingri tiek reglamentēts ikviens tās iedzīvotāju dzīves mirklis, lai novērstu jebkādu nevajadzīgu enerģijas vai līdzekļu izšķērdēšanu, bet tādējādi kaitējot individuālajai brīvībai. Savukārt Flāvio Favelli (*Flavio Favelli*) mums piedāvā savu "Apvienotās Itālijas karti", kas saliekama no autoceļu atlanta lappusēm, līdz izveidots viss Itālijas pussalas zābaks. Vēl šajā sadaļā atrodami šādi vārdi: Džovanni Anselmo (*Giovanni Anselmo*), Luka Vitone (*Luca Vitone*), Lorenss Veiners (*Lawrence Weiner*), Lusija un Horhe Ortas (*Lucy, Jorge Orta*).

"Skatuve un imaginārais" – tā sauc izstādes pēdējo sadaļu: šī, protams, ir visvairāk saistīta ar telpas vizionāro aspektu un attiecīgi atrodas vistālāk no telpas fiziskajiem aspektiem. Te muzejs atklājas kā iestudējums un kā mašīna, kas nodrošina komunikāciju starp izdomājumu un īstenību. Piemēram, Viljamam Kentridžam (*William Kentridge*) izdodas savaldzināt ar rotaļu teātrīti, kas piedāvā viņa ļoti personisko "Burvju flautas" versiju: *Preparing the flute*. Iļja un Emīlija Kabakovi darbā *Where is our place?* liek mums ienirt istabā, ko veido trīs telpas un laika līmeņi. Pagātne ir gigantiski palielināts muzejs, tagadne ir fotogrāfiju un mīlestības dzejoļu stāsts, bet nākotne – miniatūrs modelītis, kas apraksts mums zem kājām un ir gatavs iznirt virspusē kuru katru brīdi. Šajā sadaļā līdzās citiem var aplūkot arī Džulio Paolini (*Giulio Paolini*), Mikelandželo Pistoletto, Sola Levita, Luidži Ontāni (*Luigi Ontani*), Bila Vaiolas, Grācijas Toderi (*Grazia Toderi*) un vedovamazzei darbus.

Šeit mēs runājam tikai par galvenajām laikmetīgās mākslas izstādēm, ar kurām MAXXI ir vēris savas durvis, taču tāpēc mazāk nozīmīgs nav arī otrs aspekts: MAXXI Arhitektūras daļa darbu sāk ar ļoti izvērstu izstādi "No racionālisma uz informālo" par Luidži Moreti (*Luigi Moretti*), kurā mums piedāvā viņa darbu modeļus un fotogrāfijas, atklājot vēsturisko attīstību. MAXXI ietilpst arī fotoarhīvs, Izglītības nodaļa, konferenču zāle un grāmatnīca.

Jaunā muzeja rīzomātiskā un dinamiskā struktūra šajā, vēl pavisam jaunajā gadsimtā mūs pavadīs pretī jauniem piedzīvojumiem, kas arhitektonisko telpu un mākslinieciskos meklējumus savieno savstarpējas atstarošanās un salīdzināšanās savijumā. Mēs novēlam, lai līdzekļi, kas pieejami un izmantojami šī pasākuma tālākai attīstīšanai, allaž atbilstu sākotnējās ieceres vērienam un lai Itālijai un Eiropai vēl ilgi būtu pieejama šāda pētījumu darbnīca, kura pa domu un dejas pēdām spētu ievest mūs 22. gadsimtā.

¹ Vārdu spēle *Dio* – 'Dievs', *d'io* – 'no es'.

of the sections, corners and edges of urban space which we notice only through *The Corner of the Eye*, this 'always seen' to which we however do not pay the least conscious attention. Also the *Stadtbild* by Gerhard Richter offers us an abstract vision of reality: this time an aerial view of a bombarded Dresden, painted in black and white with powerful and decisive brushstrokes. Cesare Pietroiusti, on the other hand, provides a pointed and apt reflection on the marginalized status of the artist and vaguely raises again a theme visited by de Dominicis: the role of the artist in society. During the opening of MAXXI Pietroiusti locked himself in the service stairwell and described – this being transmitted in the hall with loudspeakers – for many hours all that he saw and how he was feeling. This section contains works by Maurizio Cattelan, Anish Kapoor, and also the more recent output by *Alterazioni Video*, Micol Assael etc.

On the other hand 'Maps of Reality' is preoccupied with the geopolitical aspects of drawing maps, and hence the projections of reality. *Atelier Van Lieshout*, for example, exhibits an urban plan of its *Slave City*, an utopian city which is self-sufficient and ecologically sustainable, where every minute of its inhabitants is regulated in order to avoid any kind of wastage, obviously to the detriment of personal liberty. Flavio Favelli, however, presents us with his *Carta d'Italia Unita* ('Map of a United Italy') which is made up of the pages from a road atlas, thus completing the entire 'boot' [of Italy]. Other names in this section are Giovanni Anselmo, Luca Vitone, Lawrence Weiner, Lucy e Jorge Orta.

'The Stage and the Imaginary' is the title of the last section of the exhibition: this for certain is the one most linked to the visionary aspect, and in consequence is less related to the physical side of space. The museum here takes the role of a production, and as a machine that communicates between fiction and reality. William Kentridge, for example, is spellbinding with his play theatre, presenting a very personal version of 'The Magic Flute': *Preparing the Flute*. Conversely Ilya and Emilia Kabakov, in *Where is our place?*, envelop us in a room composed of three spatial and temporal levels. The past is a magnified museum, the present is a story of photographs and love poems, and the future is a miniature model buried beneath our feet, and ready to emerge at any moment. In this section one can view, amongst other, the works of Giulio Paolini, Michelangelo Pistoletto, Sol LeWitt, Luigi Ontani, Bill Viola, Grazia Toderi and vedovamazzei.

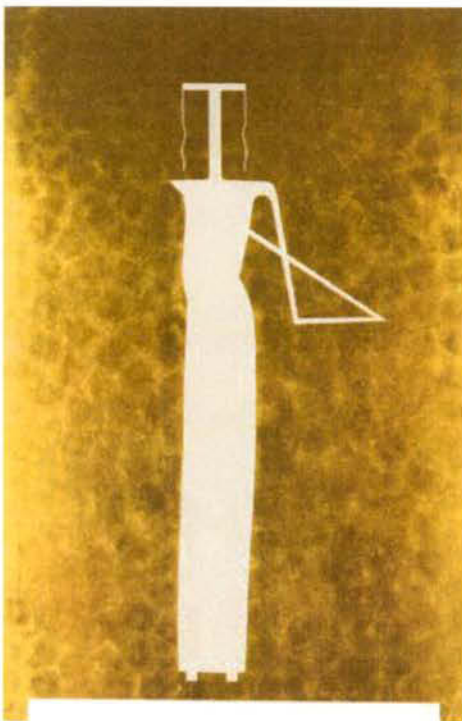
We are limited here to speaking about the chief exhibitions of contemporary art with which MAXXI opened its doors, but this is not to deflect importance from another facet: MAXXI Architecture, which was inaugurated with an eloquent and detailed exhibition about Luigi Moretti, *Dal razionalismo all'informale* ('From Rationalism to the Informal'), which showed the historic development, models and photographs of his work. In addition MAXXI offers a photographic archive, a Department of Education, a conference hall and a bookshop.

The rhizomatic and dynamic structure of the new museum will accompany us, in this still quite new century, towards new adventures which will combine architectural space and artistic research in a mutual interlinking of contemplation and confrontation. We hope that the means which they have at their disposal, for a satisfactory continuation of this undertaking, will remain at the same high level of the initial project, and that Italy and Europe will for a long time make use of this research laboratory which is capable of taking us, in the footsteps of thought and poetry, into the 22nd century.



Mario Airo. Ziemeļblāzma. Instalācija, neons, transformātors, koks. MAXXI kolekcija /
Mario Airo. Aurora. Installation, neon, transformer, wood. 2003. MAXXI permanent collection

Foto / Photo: Barbara Fäulst



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(1) Džino De Dominičis. Bez nosaukuma /
Gino De Dominicis. *Without Title*. 1992

Fondazione MAXXI - National Museum of the 21st Century Arts - Rome.
Courtesy of Ministry of Cultural Heritage and Activities
Foto / Photo: Roberto Galassi

(2) Džino De Dominičis. Kā es redzu šo galdu, šos šķīvjus, šo pudeli, šos
galda piederumus, šo glāzi un šo augu /
Gino De Dominicis. *How I see this table, these plates, this bottle, this
glass and this plant*. 1970

Lorenzo e Marielena Bonomo Collection, Italy

(3) Džino De Dominičis. Lidojuma mēģinājums. Video /
Gino De Dominicis. *Flight attempt*. Video. 1969

Fondazione La Biennale di Venezia
Archivio Storico delle Arti contemporanee
Foto / Photo: Barbara Fedele

(4) Stefano Arienti. Avīžu virve. Apdrukāts savērpts papīrs. MAXXI kolekcija /
Stefano Arienti. *The Newspaper rope*. Rolled-up printed paper. 1986/2004
MAXXI permanent collection

Foto / Photo: Barbara Fedele

(5) Džino De Dominičis. Bez nosaukuma. /
Gino De Dominicis. *Without Title*. 1985

Jacometti collection, Rome

Izšūtā neuzvedība

Saruna ar mākslinieci Gadu Ameru

Embroidered Misbehaviour

A conversation with Ghada Amer

Barbara Feslere / Barbara Fässler

Māksliniece / Artist



Reza Farkhondeh un Gada Amera savā studijā Ņujorkā /
Reza Farkhondeh and Ghada Amer in their studio. New York. 2010

Foto / Photo: Barbara Fässler

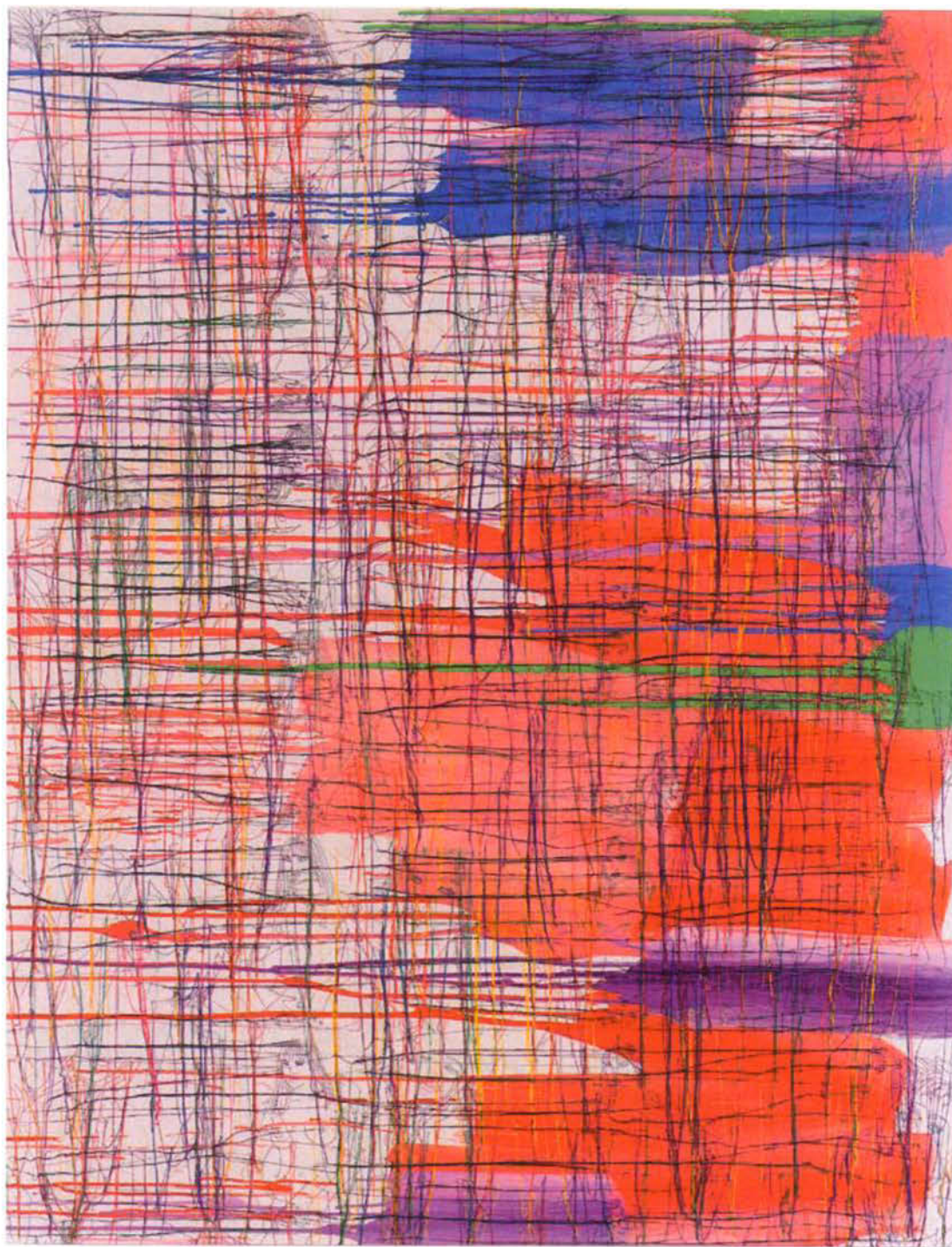
Ēģiptē dzimusi un Ņujorkā dzīvojošā māksliniece Gada Amera (*Ghada Amer*) jau divdesmit gadus zīmējumos, gleznās, skulptūrās un dārza instalācijās pēta varas attiecības, kas izteiktas dzimuma un dzimuma piederības arhetipos. Tomēr Gadas mākslinieciskie meklējumi, kuri saistīti ar seksuālo identitāti un sociālo normu ievērošanu, neaprobežojas tikai ar saturu (noteiktu vārdu definīcijām vai pornogrāfisku tēlu virknēm) vai tā nozīmēm, bet tiecas uz tālāku formālu apdomu, kas apsver paša medija (politisko) nozīmi un nepārtraukti rada jaunas tehnikas kombinācijas. Studējot mākslu Francijā, Gadu īpaši saistīja glezniecības nozare, taču viņa to uztvēra kā savveida aizliegto, vīriešu pārvaldīto teritoriju. Savā ziņā viņa jutās izslēgta, un tas mudināja meklēt sievišķu valodu, kas būtu apveltīta ar personisku izteiksmes spēku, lai radītu tādu kā vīriešu spēkam pretēju planētu. 90. gadu sākumā Gada sāka izmantot izšūšanu kā tipiski sievišķu instrumentu, neatsakoties no glezniecības estētikas un bieži (ironiski) atsaucoties ne tikai uz nesenāko mākslas vēsturi – abstrakto ekspresionismu, popartu –, bet arī uz Matisu, Pikaso un citiem.

Pirmā izšuvumu sērija, kurā parādītas sievietes, veicot mājas darbus, Gadu neapmierināja. Viņa juta, ka attēlotajām sievietēm pārāk uzspiesta to tradicionālā loma. 1992. gadā Gada aizsāka izšūtās pornogrāfijas ciklu, kas viņai atnesa milzīgus panākumus. Ar pornogrāfiju šajā gadījumā saprotama sacelšanās pret morālo likumu ne vien musulmaņu kultūrā, bet arī Rietumos. Ar nenoteikto, tikai nojaušamo attēlojumu Gada nolūks ir radīt vispārēju sievišķu telpu, kurā sievietes ir pilntiesīgas un caur baudu sasniedz sevis apzināšanos. Lielākā šī

For some twenty years the Egyptian born artist Ghada Amer, now based in New York, has been questioning relationships of power, expressed through archetypes of gender and sexual representations, with her production of drawings, paintings, sculptures and garden installations. Amer's artistic research about sexual identity and following social rules doesn't stop at contents (as definitions of specific words or porn imagery) and its meanings, but passes on to a further formal reflection which questions the (political) meaning of media itself, and continuously invents new technical combinations. During her art education in France, Amer perceived the field of painting, which strongly interested her, as a sort of forbidden territory, occupied mainly by men. She felt in a way excluded and started to react by seeking a female language capable of its own strength of expression, in order to build up a kind of opposite planet to male power. At the beginning of the 1990s, she started using embroidery as a typically feminine tool, but without renouncing the aesthetics of painting, often quoting (ironically) from the more recent history of art: Abstract Expressionism, Pop Art, and also Matisse, Picasso etc.

The first embroidered series of women doing housework didn't satisfy Ghada Amer, because she felt that her subjects were being too much subjugated into their traditional role. So in 1992 she started her embroidered porn series, which brought her enormous success. Pornography here is meant as a rebellion against moral law not only in Muslim but also Western culture. By ambiguous representation, where you see and don't see at the same time, Amer aims to create a universal female space where women are empowered and reach consciousness of the self through their own pleasure. Thus most of the porn images show women masturbating or kissing each other. The Western white women, as being the dominant group, are meant to speak about all of womankind in general and should deconstruct phallogocentric concepts of passive and silent women by discovering and imposing their own language and pleasure. On the other hand, Amer is conscious of the inherent danger of using images produced by men for men: she is aware that she could get her hands dirty by using these means...

Along with the constant production of embroidered paintings, for years Ghada Amer has continued her research with text pieces, sculptures and garden installations. She made a series of paintings with definitions of words such as 'Freedom', 'Peace', 'Security', 'Fear'. In the garden installations, too, she often uses words or symbols, creating a paradoxical meaning as, for example, in *Love Grave* (2003), where she carved into the ground the word 'Love', creating a grave for (dead) love, or in *Peace-Garden* (2002), where the peace symbol has been planted out with carnivorous plants, the only existing aggressive, war-making



Gada Amera. Viena nakts Londonā. Audekls, akrils, izšuvums, gels /
Ghada Amer. *One night in London*. Acrylic, embroidery and gel medium on canvas. 165.1x127 cm. 2010
(67-71) Pateciba / Courtesy: Chaim & Read, New York

cikla daļa rāda sievietes, kas pašapmierinātas vai skūpstās cita ar citu. Rietumu – baltajām – sievietēm kā vadošajai grupai jārunā visu sieviešu vārdā un jāgājā fallocentriskās koncepcijas par pasīvajām un klusajām sievietēm, atklājot un stiprinot pašām savu valodu un baudu. Tajā pašā laikā Gada apzinās briesmas, kas pastāv, izmantojot attēlus, kurus vīrieši radījuši citiem vīriešiem. Viņa apzinās, ka, izmantojot šos instrumentus, var "sasmērēt rokas".

Līdztekus pastāvīgajai izšūto gleznu darināšanai Gada Amera jau gadiem eksperimentē, izmantojot teksta fragmentus, skulptūras un dārza instalācijas. Viņa ir radījusi gleznu ciklu ar tādu vārdu kā "brīvība", "miers", "drošība" un "bailes" definīcijām. Arī dārza instalācijās viņa bieži izmanto vārdus vai simbolus, radot paradoksālu nozīmi. Piemēram, darbā "Mīlestības kaps" (*Love Grave*, 2003) viņa zemē iegravēja vārdu "mīlestība", tādējādi izveidojot kapu (mirušai) mīlestībai, savukārt darbā "Miera dārzs" (*Peace-Garden*, 2002) Gada izveidoja miera simbolu no gaļējājiem – vienīgajiem agresīvajiem, karojošajiem augiem. Pēdējos gados Gada Amera izvērsusi sadarbību ar Irānā dzimušo un Ņujorkā dzīvojošo mākslinieku Rezu Farkondē (*Reza Farkhondeh*). Viņi kopīgi pabijuši vairākās mākslinieku rezidencēs, un sadarbībā tapušie mākslas darbi izraisījuši lielu interesi.

Barbara Feslere: Gada, tev ir bijušas izstādes visā pasaulē, visprestižākajās mākslas iestādēs un galerijās, tavi darbi bijuši izstādīti MACRO Romā, Bruklīnas Mākslas muzejā un divreiz arī Venēcijas biennālē. Tu esi sadarbojusies ar Deitch-Project, Gagosian Gallery un pašlaik sadarbojies ar Cheim & Read Ņujorkā. Pēdējā laikā tavi darbi guvuši augstu novērtējumu lielās mākslas izsolēs. Kā tu izskaidrotu savus ievērojamus panākumus un to noturību?

Gada Amera (*smejoties*): Manuprāt, tā ir veiksmē. Esmu izmantojusi situāciju, kad mākslinieki no perifērijas pēkšņi sāka izstādīt savus darbus un kļūt pazīstami Rietumos. Sākumā manas izstādes noritēja ne pārāk ievērojamās iestādēs ar pilnīgi nepazīstamiem kuratoriem, kuri kļuva patiesi atzīti tikai vēlāk. Manas darbības sākumā viss notika ļoti tālu no prominentām institūcijām. Tikai pēc izstādes "Zemes burvji" (*Les Magiciens de la Terre*) 1989. gadā Pompidū centrā Parīzē, kuras kurators bija Žans Ibērs Martēns (*Jean Hubert Martin*), cilvēki apjaua, ka pastāv vēl arī cita mākslas pasaule.

B.F.: Tāds kā "eksotiskais bonuss"?

G.A.: Tieši tā. Un tā es nokļuju mākslas tirgū un uz slavas skatuves. Visa pamatā bija veiksmē.

B.F.: Tomēr panākumi bija nepārtraukti un noturīgi. Vai tu daudz strādāji?

G.A.: Jā, es smagi strādāju un devos prom no Francijas. Ņujorka ir pasaules mākslas centrs, un, ja jūs vēlaties kļūt par mākslinieku, jums jādodas turp. Patiesību sakot, man ir ļoti paveicies satikt īstos cilvēkus īstajā brīdī – viss notika drīzāk vienkāršā nekā stratēģiskā veidā.

B.F.: Vai, tavuprāt, līdzās "eksotiskajam bonusam" pastāv arī "sieviešu bonuss" kā reakcija uz vīriešu pārvaldīto (mākslas) pasauli?

G.A.: Nē. Drīzāk pastāv "sieviešu malus".

B.F.: Joprojām? Vai nevienlīdzības problēmas netiek uzskatītas par pārvarētām? Vai tev nešķiet, ka šī situācija mūsdienās ir uzlabojusies?

G.A.: Nē, manuprāt, labāk ir būt ēģiptietei nekā sievietei. Sievietes mākslas darbiem ir ļoti grūti sasniegt augstas cenas nozīmīgā izsolē. Pat ļoti slavenas Rietumu sievietes, kā savulaik Luīze Buržuā, saskaras ar šādām grūtībām. Nē, tas it nemaz nav mainījies.

B.F.: Kāds ir sieviešu īpatsvars mākslas izsolēs?

In recent years Ghada Amer has increased her collaboration with Reza Farkhondeh, an Iranian-born artist based in New York: they won several artist residencies together, and their common production of works on paper has met with great interest.

Barbara Fässler: Ghada Amer, you've had shows all over the world in the most prestigious art institutions and galleries, you have exhibited twice at the Venice Biennale, at Macro in Rome and at Brooklyn Art Museum, you have worked with the Deitch Project, Gagosian Gallery and currently you collaborate with Cheim & Read, New York. In the recent period, you have featured in major art auctions: how do you explain your huge success and its duration?

Ghada Amer (*laughing*): It's luck, I think, and I have taken advantage of a situation where suddenly artists from the periphery have started to show their work and are being recognised in the West. At the beginning I exhibited in institutions that weren't very visible, with unknown curators who became very successful only later. But when I started, it was really outside the big institutions, far away. Only after the exhibition *Les Magiciens de la Terre*, in 1989 at the Centre Pompidou Paris, curated by Jean Hubert Martin, people realized that there is another art world over there.

BF: A sort of "Exotic-Bonus"?

G.A.: Exactly. So that's how I arrived to the market and on the scene. It was basically luck.

BF: But the success went on and kept going. Did you work a lot?

G.A.: Yes, I worked very hard and I moved from France. New York is the art centre of the world and if you want to become an artist, you have to come here. But I also have been quite lucky, actually, to meet the right people at the right moment: it happened more in a simple way than in a strategic way.

BF: Do you think that, beside the "Exotic-Bonus", there exists a "Female-Bonus" as a reaction to the male dominated (art) world?

G.A.: No, there is a "Female-Malus".

BF: Still, now? Aren't problems of inequality considered to have been overcome? Don't you think that this situation is better nowadays?

G.A.: No, I think it is better to be Egyptian than to be a woman. As a woman it's very difficult to achieve high prices at a major auction. Even very famous Western women like Louise Bourgeois have had the same difficulties. No, that hasn't changed at all.

BF: At auctions, how many women get there?

G.A.: I don't know precisely, but recently I read an interesting article that I should send to you about the Art Fair in Basel: the top 40 of the most represented artists are all exclusively men.

BF: Oh dear, that's incredible.

G.A.: ...only after 40 male artists do we have the first woman.

BF: What sort of art works can survive and function in the market today?

G.A.: I don't know. I don't care, I hate the market and I hate option analysis.

BF: Have you felt any consequences of the present economic crisis in your work?

G.A.: Yes, of course, like everybody. Last year there was a big crash in the business. Then I changed my gallery. Now things are much better for me.

BF: Do you think that there exists a market "dictate" for what concerns the contents of an art production, once an artist



Gada Amera. Miera dārzs. Instalācija. Art Basel Miami Beach. Miami Beach botāniskais dārzs /
Ghada Amer. Peace Garden. Temporary installation. Art Basel Miami Beach. Miami Beach Botanical Garden. 2002



Gada Amera. Mīlestības kaps. Izrakta zāle un zeme /
Ghada Amer. Love Grave. Excavated grass and earth. 2003

G.A.: Man nav zināmi precīzi dati, bet nesen es lasīju interesantu rakstu par mākslas gadatirgu Bāzelē, kur pirmie 40 vispārstāvētākie mākslinieki ir tikai vīrieši.

B.F.: Neticami!

G.A.: ... tikai pēc 40 māksliniekiem sarakstā parādās pirmā sieviete.

B.F.: Kādi mākslas darbi var izdzīvot un darboties mūsdienu tirgū?

G.A.: Es nezinu. Mani tas neuztrauc, es nevaru ciest tirgu un iespēju analīzi.

B.F.: Vai tu savā darbā esi izjutusi kādas pašreizējās ekonomiskās krīzes sekas?

G.A.: Jā, protams, kā jau visi. Pagājušajā gadā šis bizness piedzīvoja lielu sabrukumu. Tad es mainīju galeriju, un nu man veicas daudz labāk.

B.F.: Vai, tavuprāt, pastāv tirgus diktēti noteikumi, kas ietekmē mākslas produkcijas saturu, kad mākslinieks tirgū pierādījis savu vērtību?

G.A.: Es esmu plaši pazīstama ar izšūtajām gleznām, tomēr tas nebūt nav vienīgais, ko es radu, – ir arī dārza projekti, zīmējumi, video-māksla, performances, taču cilvēki pazīst un pieprasa tikai šo ierobežoto manu darbu daļu. Visu pārējo ir ļoti grūti pārdot vai pat izstādīt. Visi vēlas zīmolu.

B.F.: Pat kuratori no tādām iestādēm, kas nav atkarīgas no pārdošanas ienākumiem?

G.A.: Nē, kuratoriem šī tendence nav tik izteikta.

B.F.: Es pieļauju, ka viņi ir brīvāk domājoši.

G.A.: Pilnīgi noteikti. Taču tu vēlējies runāt par tirgu.

B.F.: Jā, jo, manuprāt, pat bezpeļņas iestādes tomēr ir saistītas ar tirgu.

G.A.: Nē, tā nav. Piemēram, Rosa Martinesa, neatkarīga kuratore, kas piedalījās Venēcijas biennāles organizēšanā. Viņa nevēlējās gleznas, taču desmit reizes aicināja mani veidot "Dārzus". Par to, ka es varu turpināt nodarboties ar šiem projektiem, jāpateicas tieši šiem progresīvajiem kuratoriem.

B.F.: Es vēlējos norādīt, ka neatkarīgās un oficiālo iestāžu telpas ir saistītas ar tirgu tādējādi, ka tirgus šajās iestādēs, kas var un drīkst uzņemties lielāku risku, pakalpo pats sev. Šīs telpas pirmās var izstādīt mazāk zināmos māksliniekus, iekams galerijas par viņiem ieinteresējas, pieņemot, ka šīs iestādes ir darbu kvalitātes garantants.

G.A.: Jā, tam es piekristu.

B.F.: Tagad mēs varētu apspriest tavus darbus, kas iemantojuši ļoti provokatīvu reputāciju. Nākot no musulmaņu kultūras, kur nav atļauta cilvēka ķermeņa attēlošana, tu konfrontē sabiedrību ar izteikti vīrišķu Rietumu pornogrāfisko vizuālo kultūru. Izšūtajās gleznās šis saturs vēl ir apslēpts un tikai nojaušams, taču jaunāko akvareļu vēstījums ir brutāli nepārprotams. Vai šī provokācija ir stratēģija publicitātes nodrošināšanai, vai arī uz šiem pašapmierināšanās darbiem mums jāraugās kā uz mākslinieka personības metaforu un pornogrāfiskās gleznas attēlo mūsu sabiedrību, kas pelna naudu ar "patiesajām" jūtām, piemēram, ar mīlestību, vai ar autentiskumu vispār?

G.A.: Manu darbu mērķis nekad nav bijis būt provokatīviem. Man nav stratēģijas būt izaicinošai, un es nevēlos būt izaicinoša. To, ka es pievērsos pornogrāfijai, nosaka personiski motīvi, manas kultūras

represents a value in the market?

G.A.: I'm very well known for my embroidered paintings, but I do many more other things than that, like garden projects, drawings, videos, performances, however people only know and demand this limited aspect of my work. The other stuff is very difficult to sell, and even to show. People want a brand.

BF: Even the curators from institutions, who are not dependent on selling?

G.A.: No, the curators less so.

BF: They are more open-minded, I hope.

G.A.: Yes, they are, definitely. But you were talking about the market.

BF: Yes, because I think that even not-for-profit institutions are still connected to the market.

G.A.: No, they aren't. For example Rosa Martinez, an independent curator, responsible for one of the Venice Biennales, didn't want the paintings, but invited me ten times to develop my garden. It's only because of those open-minded curators that I can go on doing these projects, otherwise I wouldn't have the possibility of doing them.

BF: I wanted to say that independent and institutional spaces are related to the market in the sense that the market is going to make use of those institutions which are able to and allowed to run more risks. Those spaces may first show artists who are less known and galleries will then pick them up, because they think that the spaces give the works a guarantee of quality.

G.A.: Okay, I agree with you.

BF: Now we could talk about your work, which has a very provocative note. Coming from Muslim culture, where representation of any part of the human body is not allowed, you confront the public with strongly male Western pornographic visual culture. In the embroidery-paintings the contents are still hidden – see and not see, but in the latest watercolour drawings the message is brutally direct. Is the provocation a strategy for publicity, or should we read the masturbation pieces as a metaphor for the figure of the artist and the pornographic paintings as a representation of our society which makes money out of the "real" feelings like love, or authenticity in general?

G.A.: My work is never intended to be provocative. I don't have a strategy of being provocative and I don't want to be provocative. I'm working on pornography because of personal issues, because of my cultural conditioning that declares sexuality as something bad or immoral. I am doing this for myself. Representation of the body, and of course of sexuality, is not only forbidden in Muslim society, but also in Jewish and Christian cultures and religions. So I am not doing anything different than if I had grown up in a Jewish or Protestant context. By the way, I don't believe that pornography is selling love or feelings: it's selling pleasure. There is no feeling in pornography.

BF: Why did you choose to talk about the condition of women in your artwork?

G.A.: Because I'm a woman, it touches me. In my art I'm talking about myself. It's a sort of a self-portrait.

BF: From your experience, how does the public receive your message?

G.A.: I don't want to send any message to the public. My work is meant to be a poetic expression of myself, without any intention towards the public.



Reza Farkondé & Gada Amera. Turku saldumi. Coventry Rag un Mulberry papirs, kokgriezums /
Reza Farkhondeh & Ghada Amer. *Turkish Delight*. Wood cut on Coventry Rag and Mulberry paper. 90.2x121.3 cm. 2008



Gada Amera. Milija un Mendija. Papirs, akvarelis /
Ghada Amer. *Miley and Mandy*. Watercolor on paper. 22.9x29.8 cm. 2009

nosacijumi, kas seksualitāti pasludinājuši par kaut ko sliktu vai amorālu. Es to daru sevis dēļ. Ķermeņa un, protams, arī seksualitātes attēlojums ir aizliegts ne tikai musulmaņu kultūrā, bet arī ebreju un kristiešu kultūrā un reliģijās. Tā ka es nedaru neko citādāku kā tad, ja būtu uzaugusi ebreju vai protestantu kontekstā. Pie tam es neuzskatu, ka pornogrāfija ir mīlestības vai jebkādu jūtu pārdošana. Tā ir baudas pārdošana. Pornogrāfijā nekādu jūtu nav.

B.F.: Kādēļ tu nolēmi savos mākslas darbos pievērsties sieviešu stāvoklim?

G.A.: Jo es esmu sievietē, tas skar mani personiski. Savā mākslā es runāju par sevi. Tā ir kā savveida pašportrets.

B.F.: Kāda ir tava pieredze par to, kā sabiedrība uztver tavu vēstījumu?

G.A.: Es nevēlos nodot sabiedrībai nekādu vēstījumu. Manu darbu mērķis ir būt poētiskajai pašizteiksmi bez jebkādiem nolūkiem attiecībā uz sabiedrību.

B.F.: Jau gadiem ilgi tu sadarbojies ar Rezu Farkondē. Vai, tavuprāt, māksliniekiem būtu jāpārvar viņu solipsiski egocentris-kais darbības veids un jāpievēršas lielākai mijiedarbībai?

G.A.: Mums abiem ar Rezu šī sadarbība ir ļoti svarīga. Tā palīdz pārvarēt mūsu robežas un kritiski izvērtēt mūsu darbības un domāšanas veidu. Savstarpējā mijiedarbība pasargā mūs no mūžīgas vienu un to pašu struktūru atkārtotības, palīdz izturēt krīzes un pieņemt pārmaiņas mūsu darbā. Līdz ar to, kad mēs kopīgi radām gleznu vai zīmējumu ciklus, ikviens darbs ir izteikti atšķirīgs no pārējiem. Mēs atrodam spēku izvairīties no mehānismiem, kas atkārtojas, kritiski izvērtējot viens otru nepārtrauktā radošā procesā. Pēdējā zīmējumu ciklā, ko radījām kopā², mēs pirmo reizi atteicāmies no izšuvumiem. Jāatzīstas, ka es nebiju pārliecināta par šo izvēli, taču Reza pamudināja uzdrošināties veikt jaunus eksperimentus. Tagad šis lēmums ir kā atbrīvošanās no milzīga spiediena. Tīrīgus vienmēr pieprasa tādus darbus, kas kļuvuši par zīmolu, un tas savažos mākslinieku.

Mūsu sadarbība ne vienmēr bijusi ērta formāli, jo daudziem bija grūti pieņemt darbus ar diviem parakstiem. Tādēļ 2001. gadā es ieviesu slepenu zīmi, lai apzīmētu mūsu kopējos darbus: RFGA. Mūsu jaunajā galerijā šis jautājums atrisināts bez grūtībām – mēs izturamies tā, it kā būtu trīs mākslinieki: Gada, Reza un Gada & Reza.

B.F.: Gada, mēs esam pazīstamas jau divdesmit sešus gadus. Es joprojām ļoti labi atceros, kā mēs pirmo reizi satikāmies Villa Arson mākslas skolas ēdnīcas rindā Nicā. Līdz tam un arī pēc tam mūsu dzīves ir bijušas ļoti atšķirīgas, tomēr, manuprāt, tas ir lieliski, ka mēs atkal sastopamies šajā intervijā – astoņpadsmit gadus pēc tam, kad es Ćirihē mūsu mākslinieku telpā ProjektRaum organizēju vienu no tavām pirmajām personālizstādēm. Ja tagad tavā priekšā atrastos ap divdesmit vienu gadu veci jaunieši, kādas tolaik bijām mēs, kad pirmo reizi satikāmies un uzsākām mūsu pirmo mākslas izglītību, – kādu padomu nākotnei tu viņiem sniegtu?

G.A.: Sniegt padomus nav viegli. Bez šaubām, es uzskatu, ka ir ļoti svarīgi nodarboties ar mākslu, lai turpinātu veikt patiesu un autentisku izpēti, un, protams, nekoncentrēties tikai uz karjeras veidošanu vai lielās naudas pelnīšanu...

B.F.: Liels paldies! ●

BF: For years you have been collaborating with Reza Farkhondeh: do you think that artists should get over their solipsistic, egocentric way of working and look for more interaction?

G.A.: The collaboration with Reza is very important for both of us. It helps us to get beyond our limits and to question our way of working and thinking. The exchange saves us from eternal repetition of the same structures, and helps us to survive crises and accept change in our work. So when we produce series of paintings or drawings together, every single piece is very different from the other. We find the strength to avoid repetitive mechanisms by questioning each other in a continuous creative process. In the last series of drawings we produced together¹, we eliminated for the first time any embroidered works and I must say that I was very much afraid of taking this path, but Reza pushed to dare with new experimentation. Now, I really feel it like a liberation from huge pressure. The market always requests the same kind of works which get a sort of label which imprisons the artist. Formally our collaboration was not always easy to handle, because it was difficult for many people to accept canvases with two signatures. So in 2001 I invented a secret sign for the common works: RFGA, in order to mark them. With my new gallery, we have resolved the problem very easily. We behave as if there were three artists: Ghada, Reza and Ghada & Reza.

BF: Ghada, we have known each other for twenty-six years. I still remember very well when we first met in the queue of the restaurant at the Villa Arson Art School in Nice. We have led very different lives, since then and also before then, but I think it's great that we are now doing this interview together, eighteen years after I organized in Zurich, at our artist space ProjektRaum, one of your first single shows. If you had in front of you some 21 year old kids, as we were when we first met and started out on our artistic formation, what advice would you give them for their future?

G.A.: It's very difficult to give any advice. For sure, though, I think that it is important to practice art, to keep pursuing sincere and authentic research, and definitely not to focus only on making a career or earning much money...

BF: Thanks a lot. ●

¹ The show by Ghada Amer & Reza Farkhondeh, *The Gardens Next Door*, at Galeria Filomena Soares, Lisbon, open till 6 November 2010

¹ "Sieviešu malus" (latīņu val. *malus* – slikti) – šeit pretstats apzīmējumam "sieviešu bonuss".

² Gadas Ameras un Rezas Farkondē izstāde "Dārzi tepat blakus" (*The Gardens Next Door*) Galeria Filomena Soares Lisabonā būs apskatāma līdz 2010. gada 6. novembrim.