

Stephen Friedman Gallery

Elle Decor

The Agenda of Exhibitions, From All Over the World, To Be Seen Online This Week

Silvia Airoidi

9 May 2020

ELLE

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From the preview of the great exhibition on 150 years of fashion, with clothes that upset the linear scan of time, art and culture on display, between real and virtual. Up to the museum that transforms its exhibition spaces into an atelier for artists or the Poetic Hotel, with its rooms-works of art, open only virtually: thus the boundaries of the post Coronavirus widen

While art awaits its phase 2, of reopening, the look at the agenda of exhibitions to be seen online spans, this week, on very different proposals. You can start with the preview video of the great exhibition on 150 years of fashion in an original reading that reflects on its relationship with time. Then, move on to the 'showcase' project, between real and virtual, which shows how in the phase of social distancing caused by the Coronavirus new possibilities can be created for cultural and artistic events, recapturing the physical space and reaffirming the centrality of the body. Then, you can discover the concrete response of a museum institution that faces the post-emergency phase, choosing the change of its role and its identity, and transforms its exhibition spaces into atelier-laboratories for artists in work difficulties. Or we can be surprised in front of a hotel with rooms - artist installations, a new 'formula' of contemporary art that expresses itself as a collective experience, opening itself to the public only virtually, without its direct involvement. Scrolling the displays on digital platforms, green light to the relationship between drawing and sculptural practice, to the virtual tour between the portraits of an American painter who challenges conventions and reinterprets stereotypes in intense and vibrant paintings in colors, focused on the investigation of the relationships that link intimacy and distance, familiarity and otherness. To end with an online exhibition of one of the most interesting contemporary Sardinian artists, which invites a poetic reflection: even microcosms can be metaphors of the world and help us understand the most complex macrosystems.

About Time: Fashion and Duration

A timeline that does not simply follow linearity but is marked by 'temporal twists', with references to the past, present and future, is that of the history of fashion told in the great exhibition at the Metropolitan Museum of Art in New York, with postponed inauguration at the end of October (from 29 October 2020 to 7 February 2021). Pending, however, we can find out some previews and follow the preview video, visible on the museum platform. The exhibition of the Costume Institute covers 150 years of fashion, from 1870 to today, to celebrate the century and a half of life of The Met from the year of its birth, developing a reflection on the value of time in relation to fashion, often criticized today for its ephemeral and transitory nature. In the basic idea, the curator Andrew Bolton uses the concept of duration expressed by the philosopher Henri Bergson, so that time is not made up of single instants but of their continuous flow, together with thoughts, emotions and memories, and therefore decomposable. The set-up includes a large clock, organized as 60 minutes of fashion that 'scans' a pair of dresses at every minute, with creations by the most important stylists: the first dress follows the chronological sequence, in the narration of the linear nature of fashion, the other approached by line, motif, material, model, technique or decoration, documents an interruption of the timeline and the cyclical nature of fashion, with leaps forward or backward, inspirations and reinterpretations. So you can admire surprising juxtapositions, which upset the time axis. For example, an afternoon dress in black silk faille from the end of 1870 will be paired with a 'bumster' skirt by Alexander McQueen from 1995 or the 'Flying Saucer' garment on the chronology of 1994 will refer, as in a flashback, to the dress 'Delphos' by Mariano Fortuny y Madrazo from the 1930s. Virginia Woolf's writings will be the narrative voice.

www.metmuseum.org

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Poetic Hotel



Image: Daniele Bozzano

A hotel in Padua where time stood still 23 years ago when it was abandoned. Its 12 rooms, unchanged in their state of decadence and memory, have become the setting for art installations. It is the absolutely original idea of the Poetic Hotel by the artist Simone Berno, an artistic installation of multiple works of art, paintings, sculptures, photos, poems, performances and other expressive forms, conceived and created specifically for those rooms with a thirty artists involved and inspired by the suggestions of that place, by the temporal suspension of past and present. In full creative freedom, the authors of the installations have chosen and customized a room, they have only dealt with the particular context, they have read the signs, the vital traces, the emotions left by those who have stayed in the hotel, they put themselves in dialogue with the remaining objects to rework, in their works, unpublished stories and expressions. Reopened for the first time in December 2019, the hotel, once the internal spaces and rooms have been reinterpreted, has undergone the check out, the definitive detachment from the works by the artists, and has been permanently closed to the public. No one will be able to access the structure, its rooms so as to preserve its authentic fané soul, like those atmospheres of abandonment that are an integral part of the installation. Even the works of the artists cannot be seen live and will suffer the wear and tear of time; when the hotel is demolished, the entire collection will also be destroyed. Only the main window in which the reception overlooks and a few other parts will remain accessible while the photos and videos posted online will constitute the historical archive of the artistic place. The Poetic Hotel project foresees that artistic performances are visible only online through digital sharing interfaces, to leave room for imagination rather than seeing, feeling born from the story of the artists, with the intent to draw new narratives of the installations and works based on the memory of the place. No queues to enter, participation takes place through the virtuality of the times and means used and the idea of an individual is shared in the concept of the Poetic Hotel.

www.poetichotel.org

Robert Wilson: Video Portraits



Image: Sergio Tenderini

American director and playwright, but also choreographer, painter, sculptor and video artist, sound and light designer, Robert Wilson, eclectic artist among the best known internationally, has decided to open his first online viewing room, to "continue to make art accessible to all". "We find ourselves surprisingly alone, yet more connected than ever. I hope this global crisis leads to a better understanding of how we can work and live together," he explains in a note. On his website, in a virtual exhibition with room in continuous expansion, you can see his famous Video Portraits, with unique protagonists such as the choreographer and dancer Suzushi Hanayagi, Winona Ryder, Lady Gaga who in the video performance has reinterpreted the protagonists of two ancient paintings (Mademoiselle Caroline Riviere by Jean- Auguste-Dominique Ingres, 1806, and the Head of San Giovanni Battista by Andrea Solari, 1507). The other rooms to discover and visit are 'A Winter Fable', a video triptych inspired by a tale by Italo Calvino; 'Kool: Snowy Owl' and the most recent dedicated to the performances of Johnny Depp, Isabella Rossellini, Brad Pitt or the one entitled 'Ivory', played by a panther. The video portraits are made in collaboration with Lumen Arts.

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www.robertwilson.com

Glass-Nost - Social Reality Digital Club



Image: Maurizio Cilli

Art crosses the border of isolation in recent months with a project that goes beyond the digital solution, becomes real with a live event, without an audience, but at the same time virtual, designed to regain physical space, reaffirm the centrality of the body, finally 'coming out' from the domestic walls.

It happens in Turin, with GLASS-NOST - social reality digital club, a program of the Digital Cosmos of the Castello di Rivoli Museum of Contemporary Art in collaboration with the Luxemburg Bookshop and with the support of Faust. Everything takes place on both sides of the window of the Turin bookshop where two people communicate with a third person, a contemporary expert, connected remotely, to talk about the issues arising from the lockdown, such as social distancing, the meaning of living, vegetate and thrive in this period. The various episode-episodes are broadcast live on Instagram every Wednesday, while the recordings, which return the real environment and the interaction through the shop window, are made visible the next day on Cosmo Digitale, the new virtual headquarters of the Castello di Rivoli, on the social channels of the museum and the Luxemburg bookshop. The project, edited by Carolyn Christov-Bakargiev and Gianluigi Ricuperati, plays in the name with the concept of transparency, recalled by the Russian term glasnost - famous for having defined the new post-Soviet course of Gorbachev dedicated to a transparent policy. The glass, glass of the showcase allows a transparent conversation, 'canceling' the physical separation that still exists between the two interlocutors. "At the very beginning of Coronacene (#coronacene)", declares Gianluigi Ricuperati, "in compliance with the rules of social distancing but aware of the need to exit at least mentally from our bedrooms, the window of a bookcase becomes the booth that divides and unites the two protagonists of a living room of ideas straddling disciplines different ", in dialogue with the third guest present virtually. A design possibility that "rejects the idea that culture can simply be translated on digital platforms", as Christov-Bakargiev explains, "and suggests that when we return to the physical experience of the museum, we will return as a cyborg - fantastic chimeras with technological prostheses" Next appointment on Wednesday 13 May, 6 pm on Instagram, with the Argentine artist Adrián Villar-Rojas who will be in connection with Rosario. "In compliance with the rules of social distancing but aware of the need to exit at least mentally from our bedrooms, the window of a bookcase becomes the booth that divides and unites the two protagonists of a living room of ideas straddling different disciplines", in dialogue with the third guest present virtually. A design possibility that "rejects the idea that culture can simply be translated on digital platforms", as Christov-Bakargiev explains, "and suggests that when we return to the physical experience of the museum, we will return as a cyborg - fantastic chimeras with technological prostheses" Next appointment on Wednesday 13 May, 6 pm on Instagram, with the Argentine artist Adrián Villar-Rojas who will be in connection with Rosario. "In compliance with the rules of social distancing but aware of the need to exit at least mentally from our bedrooms, the window of a bookcase becomes the booth that divides and unites the two protagonists of a living room of ideas straddling different disciplines", in dialogue with the third guest present virtually. A design possibility that "rejects the idea that culture can simply be translated on digital platforms", as Christov-Bakargiev explains, "and suggests that when we return to the physical experience of the museum, we will return as a cyborg - fantastic chimeras with technological prostheses" Next appointment on Wednesday 13 May, 6 pm on Instagram, with the Argentine artist Adrián Villar-Rojas who will be in connection with Rosario. the window of a bookcase becomes the booth that divides and unites the two protagonists of a living room of ideas straddling different disciplines ", in dialogue with the third guest present virtually. A design possibility that "rejects the idea that culture can simply be translated on digital platforms", as Christov-Bakargiev explains, "and suggests that when we return to the physical experience of the

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www.castellodirivoli.org

Mambo: New Bread Bakery, Bologna

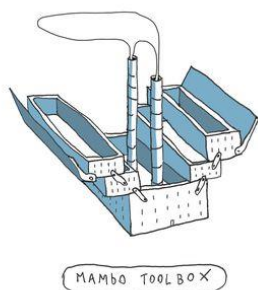


Image: Courtesy MAMbo

How will museum institutions deal with phase 2 of reopening? The MAMbo - Museum of Modern Art in Bologna responded concretely and, redefining its identity, role and its post-pandemic strategy, chose to create an interdisciplinary production center . Thus was born the Nuovo Forno del Pane which, in a radical way, marks the change of a cultural system that can no longer be as before, transforming the exhibition spaces of the Sala delle Ciminiere del MAMbo into workshops

for artists, particularly affected by the crisis linked to the Coronavirus and in difficulty due to the restart. The exhibition programming will be partially and temporarily interrupted to allow artists of all kinds, photographers, designers, directors and creatives in general to have, until the end of the year, a workplace, their own studio, set up in the museum. The idea is to form a creative community, structured in the multiplicity of different practices, in dialogue with the museum in the role of an incubator of creativity and with the other local art institutions. The reconfiguration of the MAMbo, in its new production vocation, foresees the launch of an open call by the Bologna Museums Institution in May 2020, aimed at artists with residence or domicile in Bologna, currently without a space / laboratory to carry out their activities. Therefore, after the assignment of the spaces in the ranking, the production of new works will be encouraged. From a point of view, however, of the re-arrangement of the spaces of the Sala delle Ciminiere and other areas of the museum, following the regulations for spacing, in addition to the ateliers / laboratory of the artists, rooms with new technologies for production will be created photographic or video recordings, a carpentry shop and even a radio. The new vision of the post Covid 19 museum also extends to the permanent collections MAMbo and Museo Morandi which will be usable, as soon as possible, to become places of artistic experimentation, scientific research, discovery of new works and in-depth study of contemporary issues. It does not sound casual, that the building redeveloped as a museum in 2007, on a project by Aldo Rossi, regains its original intended use, that of the municipal bakery built in 1915 by the mayor of Bologna Francesco Zanardi to face food difficulties during of the First World War, and no longer an 'ex oven'; where bread can be metaphorically understood as art and oven, the museum's new production paradigm, a forge for design and experimentation.

www.mambo-bologna.org

Drawn to Sculpture

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Image: Yinka Shonibare CBE, 'Boy Sitting Beside Hibiscus Flower', 2015 © Yinka Shonibare CBE. Courtesy the artist and Stephen Friedman Gallery, London.

What is the relationship between drawing and sculptural practice? How does one influence or intervene on the other? The viewing room of the London gallery Stephen Friedman Gallery, on the occasion of Frieze New York 2020, online exhibition a selection of sculptures by Claire Barclay, Melvin Edwards, Tom Friedman, Kendell Geers, Jim Hodges, Yinka Shonibare CBE, David Shrigley and Jiro Takamatsu alongside works on paper, with comments from some of the artists who delve into that deep bond. The exploration of the different relationship between design and sculpture highlights how space, metaphor and materiality unfold from page to work. For some artists there are no substantial differences between the drawings and their sculptures, considering the materiality of each medium to express their thoughts in an optimal way. It is "a matter of image or object", as Tom Friedman claims. For others, however, the works on paper are a challenge to the limits of space, allowing to overcome the border between two-dimensionality and

three-dimensionality. IS, still, according to others, the immediacy of the drawing can be entrusted with the reproduction of fantastic or symbolic images on the page before these thoughts are revealed by the sculptural forms. Or as in Claire Barclay's words the shapes are positioned on the page as the objects are arranged in space and "the use of a limited color palette (often shades of black, red or flesh), transparency, layering, attention to negative space and relationship between one form and another are shared properties of my sculptural and print works ". Until May 22nd. Or as in Claire Barclay's words the shapes are positioned on the page as the objects are arranged in space and "the use of a limited color palette (often shades of black, red or flesh), transparency, layering, attention to negative space and the relationship between one form and another are shared properties of my sculptural and print works ". Until May 22nd. Or as in Claire Barclay's words the shapes are positioned on the page as the objects are arranged in space and "the use of a limited color palette (often shades of black, red or flesh), transparency, layering, attention to negative space and the relationship between one form and another are shared properties of my sculptural and print works ". Until May 22nd.

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Jordan Casteel: Within Reach

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Image: Dario Lasagni

In these times, dominated by the lockdown, perhaps the most striking of the personal of Jordan Casteel, who explores the theme of closeness. The exhibition, curated by Massimiliano Gioni, hosted at the New Museum in New York, was interrupted due to the Coronavirus emergency but is now visible online, thanks also to a virtual tour . The American artist presents forty large oil paintings that run through his career, without neglecting the famous series 'Visible Man' (2013-2014) or 'Nights in Harlem'(2017) and still the most recent portraits of his students at Rutgers University-Newark. Vibrant and intense in colors, Casteel's paintings describe the people of the communities in which she lived and worked, the street vendors and her neighbors in Harlem, represented in scenes that draw on the ordinary, full of domestic details and psychological insights , informal as a snapshot but at the same with the same characteristics of an official portrait for the front view of the protagonists. His works permeated by a recognizable figurative language become, also because of his anthropology and sociology studies, a reflection on the presentation of himself in everyday life and investigate the relationships that link intimacy and distance, familiarity and otherness. His portraits, often of black men, 'Visible Man' , challenges the conventional representations of being black, reinterpreting stereotypes and expectations regarding femininity and desire. And still his paintings portray the outside, to shoot men and women who populate the streets of his neighborhood, Harlem, or tell the daily gestures observed on the subway. The most recent works, dedicated to his students, mark a new phase for the artist while maintaining, however, all the humanistic qualities characteristic of his work.

gesso.fm

www.newmuseum.org

William Monk: UNTITLED (ZIP) II - VII



Image: © William Monk, courtesy Pace Gallery

The English artist's response to the quarantine period, which he spent in his London studio, is visible in the online exhibition, curated by Mark Beasley, presented by Pace Gallery, with offices all over the world. The six new paintings created by William Monk represent an expansion of the painting, made in 2017, depicting a mysterious vapor smoke emerging against the background of a vibrant and luminescent sky. The landscape widens capturing, in the new interpretations, a "beautiful and silent apocalypse", as Monk comments. In the artist's idea that "painting is the antithesis of life outside of us", through a symbolic and cryptic figure like the trail of smoke, his works translate the need to travel of the mind, stop the need to give body to the abstract. In the virtual exhibition, the insights tell the artist's pictorial practice and influences, including cinematographic ones.

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Lens On The World

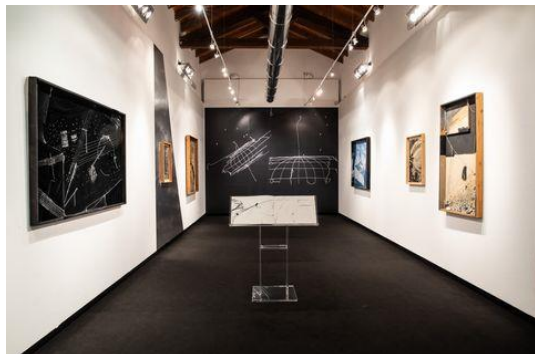


Image: Elisabetta Loi, Sergio Melis Arasole

An alternative cultural proposal while the museum spaces are still closed, to continue dialogue with the public. The Art Station Ulassai, contemporary art museum dedicated to Maria Lai and located in the Ogliastra province, chose to bring on line the magical world and the Sardinian artist's creative imagination. "Lens on the world", the exhibition ended in December and the final act of the centenary of the celebrations of

the birth of Maria Lai, moves to the digital platform of the museum. With the idea that microcosms can help us reflect on macrocosms, the small town of Ulassai, threatened by landslides, becomes a metaphor for the world for the artist. The 20 works that make up the exhibition project, created in different periods and some of which are presented for the first time, follow Maria Lai's artistic research aimed at identifying a universal poetic language through, precisely, the instrument of metaphor. Ulassai, slow on the world, allows two visions, from near and far, extending the relationship with the ego to infinity. As Davide Mariani, curator of the exhibition and director of the museum declares, Maria Lai's metaphor "returns stronger than ever now that the communication trajectories" from far and very close ",

stazionedellartexperience.com