

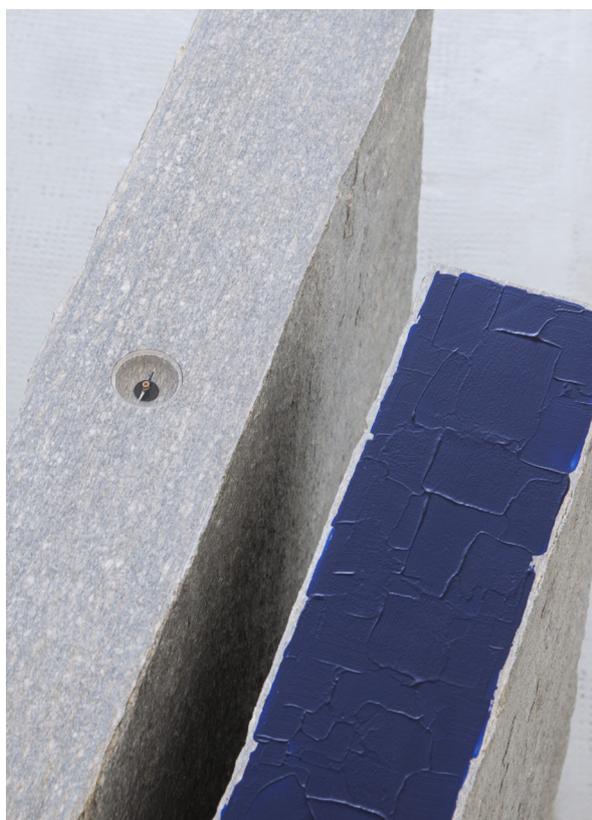


Fondazione Querini Stampalia  
Onlus

KRIZIA

## Giovanni Anselmo

*Senza titolo,  
invisibile,  
dove le stelle si avvicinano di una spanna in più,  
mentre oltremare appare verso Sud-Est,  
e la luce focalizza...*



IN COLLABORATION WITH

**TUCCI RUSSO**  
STUDIO PER L'ARTE CONTEMPORANEA

WITH THE SUPPORT OF

vistamare benedettaspalletti

**LIA RUMMA**  
MILANO - NAPOLI

MARIAN GOODMAN GALLERY

## Elisabetta Di Maggio

*Almost Transparent Nature*



IN COLLABORATION WITH

**I**  
FONDACO  
DEI TEDESCHI  
VENICE  
DTS

LAURA BULIAN GALLERY

Curated by Chiara Bertola  
Fondazione Querini Stampalia, Venice  
10 May - 24 September 2017

## **The Fondazione Querini Stampalia and Krizia**

On the occasion of the 57<sup>th</sup> International Art Exhibition of La Biennale di Venezia

**are pleased to announce two projects curated by Chiara Bertola**

### **Giovanni Anselmo**

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in collaboration with **Tucci Russo Studio per l'Arte contemporanea**

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### **Elisabetta Di Maggio**

*Almost Transparent Nature*

**Fondazione Querini Stampalia | Museo Querini Stampalia**

in collaboration with **T Fondaco dei Tedeschi — DFS**

and **Laura Bulian Gallery**

**Fondazione Querini Stampalia, Venice**

**10 May – 24 September 2017**

**Press preview:** 9 May 2017 from 10 am to 7 pm;

at 11.30 am official presentation of the projects, artists will be present

**Fondazione Querini Stampalia and Krizia** are pleased to announce the solo shows of **Giovanni Anselmo** *Senza titolo, invisibile, le stelle si avvicinano di una spanna in più, oltremare appare verso Sud-Est, e la luce focalizza...* and **Elisabetta Di Maggio** *Almost Transparent Nature*.

Curated by **Chiara Bertola**, the exhibitions will be held in the Fondazione Querini Stampalia spaces, respectively in the Area Scarpa and the museum spaces on the first floor, **from 10 May to 24 September 2017**, during the 57<sup>th</sup> International Art Exhibition of La Biennale di Venezia.

Albeit in different ways and with almost completely different materials, **the reflections of these two artists converge in the way they dwell on concepts**

**such as transience and the passing of time:** geological, slow and constant for Anselmo; rhythmic, fluid and transformative for Di Maggio. Their works examine the same temporality but in different ways, with questions regarding the rhythm of time, strength and fragility, and tension and suspension at the core of their work.

**The two projects inevitably have to contend with the Fondazione's history, spaces and collections** and are part of the Querini Stampalia's long-term "**Conserving the Future**" contemporary art programme, which aims to propose new points of view that deconstruct the usual categories of conserving, exhibiting and viewing a work of art in a museum context.

As is often the case with **Giovanni Anselmo's** work, the long title – ***Senza titolo, invisibile, dove le stelle si avvicinano di una spanna in più, mentre oltremare appare verso Sud-Est, e la luce focalizza...*** – is like a formula, almost a **short story**, which describes installations that could be considered landscapes to observe while "looking out of the window of our imagination". His work is like a paradigm that is constantly being recreated and which orients itself differently every time it encounters a new space and dimension: in this case the Carlo Scarpa space at the Fondazione Querini Stampalia in Venice.

Giovanni Anselmo made his debut within the Arte Povera movement, embarking on research aimed at bringing out the potential presence of the invisible in the visible, exposing the close relationship that exists between the finite and the infinite. He has formulated a personal dialectic which often sees the juxtaposition of materials with opposing values; through his works the energy inherent in the materials is unleashed. Each work arises from the manifestation in space and time of the compressed and potential powers which the elements arranged by the artist produce when they encounter each other.

Anselmo has envisaged a project **for the Carlo Scarpa space** inspired by the precision and essential rigour that the place itself suggested to him. For this exhibition the **route** he has created unwinds **through four elements-works: one work for each space, to give direction and create a tension towards the exterior**. The space Carlo Scarpa created for exhibitions is a closed one and is full of his details. Anselmo's work manages to push it further and detach it from its iconic form.

The first work on the route is ***Senza titolo***, 1967: a slightly curved sheet of Plexiglas is kept in its position thanks to an iron hook. It is exemplary of Anselmo's poetics in which he creates the conditions to generate a situation of tension with simple means: the work is essentially the physical energy which it contains and it exists without the need for stable connections in a slightly precarious situation. The use of humble industrial materials which are handled minimally allows the observer to relate with the tangible physicality of concrete elements as well as with those invisible tensions which nevertheless are part of the environment and the real experience, such as the primordial forces of gravitation or magnetism.

It is often the case that the power of the works Anselmo's exhibits is left to the imagination: with it, we can project the materiality of simple objects beyond space, beyond time, beyond the visible. The exhibition route continues with the work ***Invisibile***, 1970-1998-2007: a block of granite with the word *visibile* (visible) carved on the top. Thus the truth of a fact is made manifest in the concreteness of the work. What is not visible does not concretely exist but can be seen as potential energy, as the power of the imagination. In the large exhibition room designed by Carlo Scarpa, Anselmo has decided to exhibit

***Dove le stelle si avvicinano di una spanna in più***, 2001-2016, a pathway made up of six blocks of granite which trace the depth of a thought which goes beyond spatial-temporal limits. A thought which can be found in any work in which gravity places a defining role and which in this case finds a perfect setting in the precise and closed Scarpa space. We get one span nearer the stars in the sky, almost touching them with our hand, and it is only by climbing those blocks of granite that we become aware of the much vaster landscape which lies above us and with which we are directly connected. Along the route we come across ***Mentre oltremare appare verso Sud-Est***, 1967-1979-2016. Here the exhibition route looks for a direction and expansion towards an elsewhere. There are two rectangular blocks of stone: one with a magnetic compass needle mounted on it which points in the direction of the polar energy; the other with the external side painted in ultramarine pigment to show that the space elsewhere is always ultramarine. The work indicates a constant desire as though in search of an undefined space mentally beyond the walls of the exhibition room.

Anselmo's exhibition route continues on the second floor with a unique work placed in the Fondazione's museum space: ***Particolare***, 1972-2017.

At a certain point along the series of rooms, the artist screens "*Particolare*". In that space, where time has both sedimented in the historic works on display and leapt into the future thanks to the invasion of infesting nature in Elisabetta Di Maggio's installation, Anselmo's luminous ray makes visible a precise point which reveals the present in the flow of time, making the creation of the work active without taking away anything from what already exists. He simply reminds us that everything is a detail of the whole, including us.

He clarifies and summarises the meaning of this work: "*A detail of a room is a detail; a room is a detail of a time; we, the objects and everything the projector points at are details in a time. We are also different details in a future time and we were other, different details in a past time*".

The exhibition Anselmo has devised for the Fondazione Querini Stampalia is a **route of trajectories and directions, weights and energies which represent five moments in which a meaning is implied: the visitors become participants**. It is a work in progress because it is lived and lives through the viewer. The viewer also creates a new trajectory while walking through the exhibition.

**Elisabetta Di Maggio** has spent a lot of time in the Querini Stampalia space/museum to create her **site-specific project**. ***Almost Transparent Nature*** is spread throughout the museum space from the Portico – the place reserved to the public inside the Venetian palace – to the series of private rooms which lie beyond the entrance corridor. In the Museum Portego, the artist's work invades the space and creates a **relationship with past and present time, placing the viewer inside a visual alienation**. The **nature** which now 'occupies' the museum is presented as a germinating and **living element** in a space frozen by history. Elisabetta Di Maggio repeats the **rite of life** and its inexorable spread both in the large paper surfaces and in the fragile leaves.

As the artist says: "*I have based my research on the concept of time inflected in all its forms, to the extent that I have made time itself the real substance of my work.*

*Memory and its stratifications have always been a source of inspiration for our existence, giving us precious clues and provoking mental short circuits that ideas spring from...*"

As always for the artist, the manual gesture is a fundamental part of the work itself, capable of conjoining an artisanal tradition, which has been passed down to us and which has contributed to rendering places unique, with a lengthy creation time, which is an essential and conceptual condition for her.

In her work in the **museum**, Elisabetta Di Maggio wanted to enter the **“secret” room behind the boudoir**, just beyond the bedroom, and include this intimate and private space in her project. She wanted to open a door and cross a threshold, revealing a place usually closed to the public. She found an old eighteenth-century wardrobe which is part of the Querini Stampalia’s collection of furniture not exhibited and kept in storage, along with small, fragile and delicate objects not on show to the public: small-scale paintings, coins, cameos, medals, porcelain sculptures, gemstones, objects of daily use (seals, compasses, manometers, brooches, buttons, snuff boxes) which recount the life of the Querini Stampalia and the history of their home.

The artist felt an immediate consonance with this secret place, feeling “at home” there and wanting to live in it, to fill it and leave traces of herself to transform it into her studio: she has carefully filled a “cabinet de curiosité” with a collection of her unique and unusual ‘exhibits’. This has become a contemporary *display*, in which the artist’s archive mixes with the historical archive of the institute and the family, and in which present time highlights past time.

*“It isn’t always possible to have a white space,”* continues the artist, presenting her project, *“and so we need to learn to find one for ourselves, we need to be able to recognise it and use it. We need to look for our fixed point and start from there. In every place there is an undefined white space and that space is us.”*

The restoration of the “secret” room in the Fondazione Querini Stampalia Museum was made possible thanks to the support of **T Fondaco dei Tedeschi — DFS.**

## ARTISTS

### **GIOVANNI ANSELMO**

Giovanni Anselmo was born in Borgofranco d'Ivrea (Italy) in 1934. He lives and works in Turin.

He is one of the artists of Arte Povera who since the mid-1960s have radically renewed art by turning away from traditional forms and turning toward new and natural materials.

At the center of his art – which integrates nature, perception, philosophy and the human being - stands the concept of energy, revealing itself in the physical laws that govern the universe such as gravity, magnetism...

Giovanni Anselmo had his first one-man shows in the late 60s, followed by numerous exhibitions in museums and institutions around the world. The most recent ones are Castello di Rivoli Museo d'Arte Contemporanea (2016), Musée d'art moderne et contemporain de Saint-Étienne (2015), Kunstmuseum Winterthur (2013), MAMBO, Bologna (2006), Ikon Gallery, Birmingham (2005), Museum Kurhaus Kleve (2004) and the Renaissance Society, Chicago (1997).

He participated in the Venice Biennales of 1978, 1980, 1990 and 2007 and Documenta V (1972) and VII (1982). He was awarded the Leone d'Oro prize for painting at the 44<sup>th</sup> Venice Biennale in 1990.

### **ELISABETTA DI MAGGIO**

Elisabetta Di Maggio was born in 1964 in Milan. She has lived and worked in Venice for twenty years.

After obtaining her diploma from the Academy of Fine Arts in Venice, she continued her visual arts studies at the Fondazione A. Ratti in Como with Haim Steinbach.

In 2000 she was part of the Italian section at the International MoMA PS1 Studio Program in New York.

She has had numerous solo shows since the 1990s, as well as many collective shows in Italy and abroad. Some of her permanent installations can be found in Venice at the Fondazione Bevilacqua La Masa (2004) and the Fondazione Querini Stampalia (2005), and in Milan at the PAC-Padiglione di Arte Contemporanea (2005).

For years she has continued her artistic research into shining a light on what for her are the two salient elements of life: the communication networks necessary for transmitting information and the time needed for this passage to take place.

She highlights the close connections existing between the threads, circuits, grids, structures and lattices which belong to different worlds but which are part of our existence and in which we spend our time and our everyday lives.

Her work method has been the same for years: she cuts different materials, using surgical scalpels. As the artist explains: *"I started with sheets of tracing paper and now work on large or small leaves, soaps, porcelain and other surfaces, including building plaster. I spend hours cutting these materials into sections and the result are works that share a common theme: the shapes nature assumes in its spread and organisation."*

## TECHNICAL INFORMATION

Two projects promoted by Fondazione Querini Stampalia and Krizia  
Curated by **Chiara Bertola**

**Giovanni Anselmo**

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**Elisabetta Di Maggio**

***Almost Transparent Nature***

**Fondazione Querini Stampalia | Museo Querini Stampalia**

in collaboration with **T Fondaco dei Tedeschi — DFS**

and **Laura Bulian Gallery**

**Location:** Fondazione Querini Stampalia

Campo Santa Maria Formosa, Castello 5252, Venezia

**Exhibitions:** 10 May – 24 September 2017

**Press preview:** 9 May 2017 from 10 am to 7 pm;

at 11.30 am official presentation of the projects, artists will be present

**Opening times:** 10, 11, 12, 13 May 2017: 10 am – 8 pm

14 May 2017: 10 am – 7 pm

16 May – 24 September 2017: 10 am – 6 pm

closed on Monday

**Tickets:** Access to the exhibitions is included in the entrance ticket to the Fondazione Querini Stampalia. Full price: €10; reductions €8

## INFORMATION

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