

HERE WE ARE FINE

31

FOREIGN ARTISTS
WHO WORK IN TURIN

curated by Francesco Poli

Amélie Lecarré

Fluxus metropolitan
2006. Acrylic on canvas
2 canvasses - 32 x 150 cm each

Antje Rieck

Elementare (Elementary)
2006. Video installation
250 x 300 cm
Supported by Seac02, Turin

Bastiaan Arler

The End of Duality
2006. Personalized PVC adhesive tape
Variable measures

Chen Li

Lavorare stanca (Working is tiresome)
2006. Mixed technique on canvas
120 x 40 cm, detail

Claudia Haberkern

Schiuma di mare (Meerschäum)
2006. Mixed technique
63 x 85 cm

David Ruff

Jeu des Vagues (Wave's Play)
1987. Oil on canvas
55 x 50 cm

Elizabeth Aro

Cariatidi – Danaidi
(*Caryatids – Danaides*)
2006. Fabrics
270 x 424 cm
Supported by Avigdor Spa, Turin

Elke Warth

Segretaria anni '60
(*Secretary of the nineteen sixties*)
2003. Oil on canvas
Triptych - 40 x 30 cm, detail

Emanuel Mihai Rata

My Name is Benny
2006. Aluminum, plexiglas, silicon rubber
135 x 50 x 61 cm

Felipe Aguila

Fermo sulle strisce (Still on the stripes)
2006. Video
4' 20" approx.

Gosia Turzeniecka

Buto
2004. Water color on paper. 15 drawings
30 x 40 cm each
Courtesy 41 artecontemporanea, Turin

Hiroaki Asahara

Bozzolo (Cocoon)
2006. "Washi" paper
200 x 120 x 80 cm

Horiki Katsutomi

Doppio Ulisse (Double Ulysses)
1998. Oil and acrylic on jute
150 x 120 cm

Ibrahima Diaw

Ligey (Work)
2006. Industrial varnish on canvas
110 x 200 cm, detail

Jelena Vasiljev

Pensavo di essere un lupo
(*I thought I was a wolf*)
2006. Video installation, wood, iron
Variable measures
Courtesy Gagliardi Art System/gallery, Turin

Jessica Carroll

Persephonia Viridis
2004. Carrara statuary marble
and malachite
100 x 40 x 30 cm, 100 x 30 x 30 cm

Johannes Pfeiffer

Findling
2006. Stone, nylon yarns, eyebolts, iron ring
800 x 200 x 600 cm

Kimitake Sato

Panda
2006. Paper and artificial fur
From 40 cm ~

Klaus Munch

Untitled
1998/2006. Plexiglas serigraphy
Variable measures
Courtesy Galerie Albert Baumgarten,
Freiburg (Germany)

Lorenzo VillaCorta Noya

Alpes-Tramonto (Sunset)
2006. Mixed media
155 x 110 cm

Marguerite Kahrl

Noble Savage, Bust #44
2005. Hemp, felt, yarn, padding and wood
162 x 40 x 37 cm
Courtesy Galleria Alberto Peola, Turin

Maryam VafaeiNejad

Untitled
2005. Mixed technique on canvas
120 x 125 cm

Pablo Balbontin Arenas

Untitled
2006. Black and white photograph,
silver bromide paper
50 x 60 cm

Radu Constantin Rata

Solo un grande morso (Just a big bite)
2006. Clay and polyester resin
205 x 184 cm

Radu Dragomirescu

Dentro di me (Inside me)
2005. Installation. Different materials
Environment dimensions

Rédha Sbaïhi

Oggetto raro (Rare object)
2006. Installation. Mirror, wood
58 x 68 x 40 cm

Sabine Delafon

Etrangère à moi-même
(*Stranger to myself*)
2005. 13 brass letters
1 x 10 x 78 cm

Shinya Sakurai

Love and Pop
2006. Mixed technique
50 x 50 cm

Tarin Gartner

Positive on negative
2005. Lambda print on aluminum
100 x 70 cm
Courtesy Ermanno Tedeschi Gallery, Turin

Victor Kastelic

The Dry Season
2006. Oil on canvas
200 x 260 cm
Courtesy Ermanno Tedeschi Gallery, Turin

TRIBUTE TO

Serghej Potapenko

(Russia, Saint Petersburg 1962 - 2003)
Coppia (Couple)
1995. Oil on canvas
90 x 98 cm
Courtesy EnPleinAir artecontemporanea,
Pinerolo (To)

November 24th 2006 through September 27th 2007
Via San Francesco da Paola 3
Municipality of Turin - Cultural Service Division
Tuesday to Thursday from 11 through 17 - Closed on week-ends,
holidays and in August - Off-hour visits upon appointment

FOR INFO AND IMAGES
Phone: +39.011.443.00.45/10
fax +39.011.443.00.48
www.comune.torino.it/gioart/insede www.torinocultura.it
arti.visive@comune.torino.it

HERE WE ARE FINE 31

After the first two issues, the cycle of *In Sede* (On-site) is carrying on with an exhibition whose title is rather bizarre: *Qui si sta bene - 31 artisti stranieri che lavorano a Torino*. (We are fine here - 31 foreign artists who work in Turin). This non-conventional space is proposing – for the first time – works of foreign artists who have chosen to live and work in Turin or in our region for the most different reasons. They are artists of all generations, but mostly young, who come from all over the world. Some of them have now been living here for decades, others for just a few years; others have their reference galleries in town.

All of them are committed in research of outstanding quality in the fields of painting, sculpture, installations, video-art or photography. The aim of this out of the ordinary exhibition is showing the vitality and worldwide approach of Turin's art scene, on the point of view of the *in loco* production and not only as related to the activities of museums and foundations, galleries, art fairs and triennial exhibitions. Turin is progressively strengthening its role of leading town in Italy's contemporary art also because of the increasing number of artists who have selected our city as a privileged reference point.

The artists themselves give their own evidence of why they are fine here ("Qui si sta bene") in a beautiful video shot by Felipe Aguila during a lively dinner which somehow took the features of a collective performance. The video is proposed in the exhibition with all the other works, which have been installed in the porch, in the lobbies, aisles and offices with great matching liberty, thus achieving an open, rather stimulant comparison.

The porch, by which everybody has to pass, is strongly connoted – first of all – by the presence of a large installation with stone elements and stretched cables by the German artist **Johannes Pfeiffer**, but also – on the front wall – by a large canvas on the theme of labor in Africa, painted with vital incisiveness by the young Senegalese artist **Ibrahima Diaw**.

Still in the entrance, a screen located inside the porter's lodge shows a video of the Chilean **Felipe Aguila**, titled *Strisce pedonali* (pedestrian crossing), and the one of the Serb **Jelena Vasiljev**, which documents the performance *Pensavo di essere un lupo* (I thought I was a wolf), where you can see a kitchen action of strong symbolic valence. The porch and aisles of the ground floor host the works of the Rumanian artist **Radu Rata**: a large white bas-relief with animal craniums biting each other; the photographs with reportage neatness by the Spaniard **Pablo Balbontin Arenas**; a large painting of oriental abstract poetic tension – part of a cycle dedicated to *Odyssey* – by the Japanese **Horiki Katsutomi**; the work with outlandish optic effects by the Algerian **Rédha Sbaïhi** and his installation titled *Cow cold*.

Climbing the stairway do we find – besides the wolf sculptures by Ms. Vasiljev – an unfamiliar snail-shaped multi-matter sculpture by the Rumanian **Emanuel Rata**; and a set of convex-oid forms in colored plexiglas by the German **Klaus Munch**, which seem to float hanging on the walls. In the very constricted stair-well the German **Claudia Haberkern** has hanged some of her sculptures of abstract organic forms. At the last floor, again in the stair-well, an articulated structure in wood and paper – which appears as a strange *Bozzolo* (Cocoon) – by the Japanese **Hiroaki Asahara** is hanging from above. By the same artist,

When we started the IN SEDE (On-Site) project in 2005, we had the precise intention of carrying on with the valorization of the new recruits of contemporary art in town by offering them an unusual exhibition space: namely, the building which hosts the Culture Councilor's offices. For over one year did the works of Turin's artists characterize the days of those who were working in these offices, often awake surprise and curiosity in those who happened to pass by for meetings and conferences, attract the public of art lovers who – to come and visit the exhibition – somehow had to enter the organizing apparatus of the Office.

IN SEDE is renewed this year by proposing – in this very space – the works of thirty-one foreign artists from all over the world, who have chosen to live and/or work in Turin or in Piedmont.

*We trust they made such a choice also because in November do we host one of the richest programs of initiatives connected to contemporary art, because you can find the highest concentration in Italy of both public and private institutions which operate in this sector; because this is the venue of Artissima; because *Luci d'Artista* were born and dwell here, and because attention to contemporary languages is no novelty, but a consolidated praxis. In a nutshell, as stated by the title of the 2006 issue, because *Qui si sta bene* (We are fine here).*

Fiorenzo Alfieri

Councilor to Culture and to the 150th Anniversary of the Italian Unity

a false door is located on a wall in an alley of the third floor.

Two works face each other on the walls of the first floor atrium, *The Dry Season* a foreshortened image of dry forest painted on a large canvas by the American **Victor Kastelic**; and the feminine figures by the German **Elke Warth**, of strong expressive character. Again in the atrium – next to the elevator – do we find two extremely refined sculptures in Carrara marble and malachite, carried out by the American **Jessica Carroll**.

The next corridor shows the conceptual work of the French **Sabine Delafon**, which focuses on the issue of her own's name identity; some almost informal painting by the American **David Ruff**; and *Fluxus metropolitan*, a long, narrow diptych by the Belgian **Amélie Lecarré**.

At the same floor, in some halls of the Creative and Innovation Office, did we intend to pay a tribute to **Serghej Potapenko**, a Russian artist who unfortunately passed away too soon, with a small one-man show of ten paintings which reveal the whole poetic enchantment of his figurative imagery.

At the second floor, the atrium is animated by an interactive video installation of the German **Antje Rieck**, where sea waves move differently as related to the passing of people: a work of suggestive metaphoric meaning. In the same space, on one side we can see the large, grotesque head in padded white fabric carried out by the American **Marguerite Kahrl** and – on a wall, as an ironic hunting trophy – a panda head in paper and artificial fur by the Japanese **Kimitake Sato**. In the corridor do we find two large photographic prints on aluminum of the Israeli **Tarin Gartner**; and also some photographs of the Dutch **Bastiaan Arler**. Still, the most significant work of the latter is a yellow adhesive tape with the obsessive alternate sequence of two words: "question" and "answer"; this tape has been attached to the edges of several desks and tables.

On the third floor, a wall of the atrium hosts a large shelf, with blue glasses and other white elements, by the Rumanian **Radu Dragomirescu**, a sort of "still life", which catches the eye because of its sharp formal elegance and enigmatic allusive tension. The wide mountain landscape, *Alpes - Tramonto* (Sunset) of the Peruvian **Lorenzo VillaCorta Noya**, carried out with paper and wisely adjusted lights opens on the front wall in aerial, luminous intensity.

In the corridor do we find the works of fresh pop fragrance of the Japanese **Shinya Sakurai**.

The main wall of the atrium at the last floor is virtually supported by a sequence of fragile caryatides carried out in fabric by the Argentinean **Elizabeth Aro**. In front, you can see the triptych painted by calligraphic abstract lightness by the Chinese **Chen Li**. Finally, the aisle hosts the light and linear floating feminine figures of the Polish **Gosia Turzeniecka**; and a painting of distinctive sign informality of the Iranian **Maryam VafaeiNejad**.

Obviously, this short description can by no means give account of the varied surprising vitality of such a *sui generis* exhibition.

FRANCESCO POLI