



COMUNICATO STAMPA

Out of Frame in Camogli

curated by Francesca Pasini

On March 28 at 18.00, at Fondazione Pier Luigi e Natalina Remotti, there will be a presentation of the book *Fuori cornice – L'arte oltre l'arte* by Alessandro Dal Lago and Serena Giordano, and an exhibition of a new selection of works from the Remotti collection.

The book by Alessandro Dal Lago and Serena Giordano analyzes the creativity that develops outside official borderlines, identifying an attitude of affinity with certain areas of research in contemporary art. The study focuses on votive objects, street art, and the unique episode of the Watts Towers in Los Angeles.

The red thread of the book outlines a conceptual resemblance with certain artworks and identifies, in popular, spontaneous art, a shared background that not only represents an interpretation of the world, but also enters into contact with figurative syntheses derived from the history of contemporary art. This is a critical hypothesis that leads to discussion, and which “in a voyage between sanctuaries of the Virgin Mary and the outskirts of major European and American cities offers a cartography of the arts beyond art: works of the devout, full of imagination, postmen and workers who make towers, young people who design urban and virtual scenarios”.

The authors will discuss the book with Francesca Pasini and the artist Cesare Viel.



The title *Out of Frame* also intertwines with a new selection of works from the Remotti collection that the director of the Foundation, Francesca Pasini, has chosen not on the basis of thematic or historical considerations, but by following a criterion of dialogue with the permanent works inserted in the restructuring of the space of the Foundation. A dialogue that also extends, in a significant coincidence, to the book by Dal Lago and Giordano, which reveals the similarities between the media clamor of the funeral of John Paul II and the installation *Buddha*, 1985, by Nam June Paik, in which a statue of the Buddha watches itself on television. This work is part of the Remotti collection and was featured at the opening exhibition of the space: **Nam June Paik** is also included in this

collection, in dialogue both with the book and with **Mona Hatoum**, the Lebanese artist, who lives in London and Berlin. The floor of the second level displays her work *Drowning Sorrows*, 2004, formed by a series of broken wine bottles that seem to sink or surface in a circle. A metaphor of the dramatic quality of everyday life and its extension, the circular figure evokes the idea of the Earth's globe.

Also on the second floor, on the back wall, the color drawing of an overturned church, *Church*, 1995, by **Dennis Oppenheim**, establishes a rapport with the former church of the Gianelline, the home of the Foundation: its function has also been “overturned”, in fact. This image evokes the tumultuous thrust of religions, the drive to turn the world upside-down, with its buildings, factories, streets and bridges...

On the walls the images of **Cindy Sherman**, *Untitled*, 1987/91, and **Pipilotti Rist**, *Mytbenquai V*, 2000, radically shift the accent toward subjectivity and its complex paths of elaboration.

While **Nico Vascellari**, with a tableau of photographs, *Untitled (Michele)*, 2007, makes a link between musical concerts and the formation of the image. **Mat Collishaw** also crosses a photograph of a strange landscape, *Iceles*, 2002, with a luminous frame that has the effect of putting the image inside under tension, as if the frame and its content, though remaining related, had lives of their own.

The Circle Painting by Robert Mangold, 1973, is a small disk, painted green, on which a square has been inscribed. It is slightly off center, so one corner protrudes beyond the circumference, remaining open to evoke infinite variations. Eva Marisaldi, Report # 4, 2006, engraves fragments of stories from cinema on six small panes of glass, pushing the imagination beyond the material of the film. The sheet of black paper attached to the back of the glass is its symbol. Finally, Wolfgang Tillmans, who will show at the upcoming Venice Biennial, creates an incredible depth of perspective in *Fuji*, 2004: at the center of the image, the opening of a window that faces a Japanese cityscape becomes a photograph within the photograph of this enigmatic room.

On the ground floor, the three large photographic works by **Urs Luthi**, *The Champion*, 1976, show the artist self-represented at the center in an androgynous guise, while on the two sides completely black panels evoke the spaces of subjectivity, the emptiness and darkness that often accompany it.

On the lateral walls the large black and white photograph by **Thomas Ruff**, *16b 28m / - 60°*, 1992 offers a sky lit by millions of stars, and the magmatic depth of deep space dialogues with the human space staged by Luthi. Luthi, in turn, interacts with **Alighiero e Boetti** and the silkscreen of the face of Jacqueline by Warhol, to which a moustache has been added (after Duchamp), *Kennedy*, 1967.

Robert Longo, with his extraordinary wave drawn with graphite, demonstrates the power and drama of nature, while **Natalje Djurberg**, in her video *The Secret Handshake*, 2006, shoots a sort of cruel fable with characters made of modeling clay, ironically taking aim at eroticism and the sexuality of men and women.

Press communication and high resolution images available on: www.fondazioneremotti.it

28 March - 14 June 2009
Thursday - Sunday, 16.00-19.00
and by appointment

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