

Morcote 2018

Lo spazio ritrovato

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Adriana Beretta (Brissago, 1950) lives and works in Bellinzona. After obtaining her teaching degree at the Magistrale school, Locarno she moved to Munich and attended the Kunstakademie from 1972 to 1974, later moving to Bologna where she took classes at the DAMS Art School from 1978 to 1980. In the following years she lived in various European cities. She then travelled extensively, first prioritising Arab countries (Morocco, Iraq and Iran) and Thailand in 1989 and 1991 and then in Niger, where between 1998 and 2002 she visited on a regular basis to live and work in close contact with local people and Tuareg culture. Adriana Beretta has shown works in important public and private spaces, amongst which the solo exhibitions at the Museo Cantonale d'Arte in 1992 and 2002 which both deserve a special mention. Later in 2005, the Mendrisio Museum of Art dedicated her a retrospective and in 2009 the Villa dei Cedri Civic Museum in Bellinzona invited her to take part in the exhibition *Ricordati. La scultura monumentale e funeraria a Bellinzona dall'Ottocento a oggi* where she intervened with a *site-specific* work in Bellinzona's Cemetery. She also took part in important collective exhibitions, including ones at the Sala 1 in Rome and the Shedhalle in Zurich in 1986; the Stadthaus in Olten in 1993; at the Centre of Contemporary Art in Kiev in 1994; the K. Adamopoulos space in Frankfurt in 1996; at the Musée des Beaux Arts, La-Chaux-de Fonds in 1997; the Polish Centre of Sculpture in Oronsco in 1999; the Trudelhaus Gallery in 2002.

Alberto Biasi (Padua, 1937) a figure amongst the most coherent and authoritative at international level in a movement defined in Italy as "kinetic" or "programmed" art and elsewhere known as "optical" art.

From 1959, when he begins his artistic journey as a young man and through up to this day, Biasi's activity has been constantly moving forward in the name of perceptual investigation, through various artistic periods, each of which have engaged both poetically and scientifically, with issues related to vision; from the first Trame to the most famous Torsioni series, from the Light Prisms to the Ottico-dinamici series.

In 1988 he holds his own anthology at the Museo Civico agli Eremitani in Padua. In 2000 Biasi elaborates a synthesis of his previous researches creating the Assemblaggi series, of mainly monochromatic diptychs and triptychs with impressive plastic and colouristic effects. In 2006 he exhibits at the Halls of the Hermitage Museum in St. Petersburg. In addition to the twelve exhibitions at the Gruppo Enne, Biasi has staged more than one hundred personal exhibitions in prestigious locations such as the Palazzo Ducale, Urbino, the Wigner Institute, Erice The Barcelona Cathedral Museum, the National Museum of Villa Pisani and the National Gallery in Prague.

He has also participated in more than five hundred collective exhibitions, including ITALIAN ZERO & avant garde '60s at the MAMM Museum, Moscow, the XXXII and the XLII Venice Biennale, the XI São Paulo Biennale, the X, XI and XIV Quadrennials in Rome and the renowned Biennials of Graphics Arts, receiving numerous and important awards.

Gianni Colombo (Milan, 1937-Milan, 1993) was founder in 1959 of the Gruppo T in Milan with Giovanni Anceschi, Gabriele De Vecchi, Davide Boriani and Grazia Varisco with whom he participated in the Programmatic Art and Nouvelle Tendence movements. He took part in major exhibitions during the 1960s from Bewogen Beweing (Stedelijk Museum 1961) through to Lo Spazio dell'Immagine (1967) and Vitalità del Negativo (1970). In 1968 he was invited to the Venice Biennale and to Documenta 4. Recently his works have been exhibited at the Sydney Biennale (2008) and the Venice Biennale (2011). In 2009 the Rivoli Castle Contemporary Art Museum

dedicated a major retrospective to Gianni Colombo.

Among the protagonists of international kinetic art and, later, among the major exponents of the environmental trend, Colombo combines Fontana's spatial research with an original surrealist matrix that, in mutability and movement, introduces surprise and estrangement. At the centre of his work is the spectator: both his direct participation and his psychic involvement. Thus, not only the spectator intended as a theoretical statute, according to the meaning of Duchamp, but rather the concrete spectator, in his physical and sensorial reality. The white and pulsating monochromes of Colombo, or the rotating monochromes, as well as the luminous and architectural environments, continually deconstruct the perceptive and behavioural attitudes of the subject who is called to interact with them.

Simon Deppierraz (Morges, 1984) graduated from the École Cantonale d'Art, Lausanne (ECAL). Observing the artist's works, one feels the subversion of the laws of gravity. Be it a threatening to fall fake rock (*Jenga*, Les Brenets, 2016) or dangerously tight rubber bands around a granite block (*Slingshot*, Basel, 2015). The artist offers viewers delicate visions, playing with balance and presenting a fascinating tension. At the same time a certain harmony with nature emerges in his work which translates into the landscape's deconstruction. This harmony is also present in the simple materials used such as wood, stone, cement or metal. His sculptural works, mostly imagined for a specific place, unveils the importance of dialogue existing between the work and its context but also between the art piece and the public.

Alex Dorici's (Lugano, 1979) most notable works are site specific installations which intervene in the urban context redefining its spatial properties.

The artist studied at the Aldo Galli Academy in Como, graduating in 2005. In the same year he moved to Paris to widen his knowledge in the art of engraving. He was nominated Artist of the Year in 2014 by the Bally Foundation.

His recent exhibitions include two solo shows at Spazio Sinopia, Locarno (2018) and the Erich Lindeberg Art Foundation, Porza (2017) as well as group exhibitions at the Kunsthhaus, Zofingen (2015), the Containermuseum, Winterthur (2015), the Alte Kindl Brauerei, Berlin (2014) and the m.a.x. Museum, Chiasso (2013).

Arthur Duff (Wiesbaden, 1973) lives and works in Vicenza.

He settled in Italy after living in the United States, Korea, Germany and Japan. Since the late nineties he has been present as a visual artist in both the Italian and International contemporary art scene. In 2010 he won the 2% prize at MACRO in Rome with his ROPE project. In recent years he has made numerous urban scale works including: *Spin Series* at the monumental complex of Santo Spirito in Sassia, Rome in 2010, *Borrowing You* exhibited both at Castelfranco Veneto in 2008 and the context of the *Transparency* exhibition (*Arthur Duff, Jenny Holzer, Julian Opie, Jaume Plensa, Stephan Reusse, Ulla Rauter*) *Public Art in Prague* held in the occasion of the 2009 Czech Presidency of the European Union. He recently participated in several collective exhibitions including: *Temi & Variazioni, Scrittura e Spazio* at the Peggy Guggenheim Collection, Venice in 2011, *La parola nell'arte. Ricerche d'avanguardia nel '900. Dal Futurismo ad oggi attraverso le Collezioni del Mart*, at the Museum of Modern and Contemporary Art of Trento and Rovereto in 2007, the XIV Rome's Art Quadrennial (foreign artists section), at the National Gallery of Modern Art, The Palace of Liberty, Rome in 2005 and, and at the Palazzo delle Libertà at Le Papesse's Contemporary Art Centre in Siena in 2003.

Sylvie Fleury (Geneva, 1961) is known for her installations and sculptures dedicated to the world of glamour, fashion and luxury products. Turning to Duchamp's ready-made products and Andy Warhol's Pop Art, the artist transfigures brands and labels, providing a sharp commentary on consumerism and the fashion world. Since the nineties she occupies a unique position in art, her feminist perspective recognised and appreciated far beyond national borders.

Sylvie Fleury has participated in numerous exhibitions and held several solo shows, including: Villa Stuck, Monaco (2016), Bass Museum of Art, Miami (2015), CAC / Centro de Arte Contemporáneo, Malaga, (2011), MAMCO-Musée d'Art Contemporain, Geneva (2008), Schinkel Pavillon, Berlin (2007), Magasin, Centre National d'Art Contemporain, Grenoble (2001), ZKM, Museum für Neue Kunst, Karlsruhe (2001) and the Migros Museum of Contemporary Art, Zurich (1998).

Winner of the Prix de la Société des Arts de Genève in 2015, she recently won the Swiss Grand

Prix of Art / Prix Meret Oppenheim.

Beate Frommelt (Chur, 1973), lives and works between Zurich and Berlin.

Beate Frommelt's research focuses on reflection regarding space and its perception. Drawing serves as a starting point for her practical and theoretical work and leads to the use of other medias, especially installations.

Frommelt obtained degrees in Fine Arts at the Byam Shaw College, Saint Martins Central College and University of the Arts, London. She studied painting with Professor Zuber at the École des Beaux-Arts, Paris and obtained a degree in visual communication at the School of Art and Design, Lucerne. Her works have been exhibited in numerous collective exhibitions abroad and in Liechtenstein where she also teaches at the Kunstschule.

Byron Gago (Santiago de Guayaquil, Ecuador, 1994) is a graduate from the NABA Academy in Milan.

Experimenting with various media, including photography, sculpture, video and installation, Byron Gago's research is based on social and historical aspects. The artist's sculptures and installations distinguish themselves by the use of simple and industrial materials.

The artist participated at the Youth Biennial of Monza in 2017, exhibited at Spazio Morel, Lugano and in the same year has participated in several collective exhibitions in Italy.

The artists, **Andreas Gysin** (Zurich, 1975) and **Sidi Vanetti** (Locarno, 1975) are known for their multimedia and technological installations characterised by playful and interactive aspects.

Their artistic work consists mainly in the creation of installations, where industrial materials, originally designed to communicate information, are reinterpreted in their function, generating choreographies of movements, shapes, colours, images and sounds.

Their personal exhibition, inaugurated the opening of the MuDA, Museum of Digital Arts, in Zurich in 2016. In Ticino their work has been shown in a considerable monographic exhibition, *Due più due diviso due per due meno due*, at the Erich Lindenberg Art Foundation, Villa Pia in Porza (2014).

The installations by **Lang/Baumann** (Sabina Lang, Bern, 1972, Daniel Baumann, San Francisco, 1967) open new spaces, in which architecture and installation merge, stimulating the viewer's imagination and challenging the common rules of perception.

Their work includes installation, sculpture, large-scale wall or floor painting and architectural intervention. The two artists work with different materials - wood, metal, paint, carpet, inflatable structures - intervening and dialoguing with the surrounding space: most of the works are, in fact, site-specific.

Numerous personal exhibitions have been held, both in Switzerland and in Europe including: *Beautiful House # 2*, Le Confort Moderne, Poitiers, France (2016); *Beautiful Tube # 4*, Haus für Kunst Uri, Altdorf (2015); *Beautiful Steps # 10*, Casino Forum of contemporary art, Luxembourg (2014); *Struktur und Zufall*, Wilhelm-Hack-Museum, Ludwigshafen, Germany (2013).

The duo has participated in many collective exhibitions in Switzerland and Europe.

Karolina Halatek (Lodz, 1985) studied *Design for Performance* at the University of Arts in London, Fine Arts at the Universität der Künste, Berlin and Media Art at the Academy of Fine Arts, Warsaw. During her studies in Berlin, she took part in workshops at the Institut für Raumexperimente directed by Olafur Eliasson. Karolina Halatek uses light as a key medium and material for her installations and videos, creating site-specific experiential spaces between architecture and sculpture. Furthermore, she is interested in some methods used by scientists. She has worked with quantum physicists, founders of the superstring theory (Leonard Susskind, Roger Penrose) and precision mechanical engineers.

Karolina Halatek received a Scholarship for Fine Arts from the Minister of Culture and National Heritage in Poland and a London residency managed by the Acme Studios International Residencies Programme in collaboration with the Adam Mickiewicz Institute, Warsaw in 2014. In 2015 her Scanner Room Video was broadcast into outer space at the MONA FOMA Festival held by the Museum of Old and New Art in Hobart, Tasmania. Karolina Halatek has exhibited internationally in London (Kinetica Art Fair), Athens/Greece (Omonoia Athens Biennale), Edinburgh/Scotland (Fringe Festival), Dubai/UAE (ECHO Festival of Art, Design and Technology) in

Germany (Kunsthalle Bremen, Design Transfer Berlin, Kunstkraftwerk Leipzig, KulturRegion Stuttgart), and Poland (CCA Ujazdowski Castle, CCA Elektrownia, Galeria Labirynt, BWA Wrocław, Łódź Design, Galeria Salon Akademii).

Elisa Storelli (Brissago, 1986) lives and works between Brissago and Berlin. In 2014 she graduated from the Meisterschüler UdK, Berlin, Germany. She has shown and exhibited in festivals and art shows across Europe such as ARS ELECTRONICA (Linz, 2012), Club Transmediale - Künstlerhaus Bethanien (Berlin, 2013) and La Rada (Locarno, 2016). In 2017 she completed an artist residency at the A-I-R Center for Contemporary Art Ujazdowski Castle in Poland and in the same year her work "What is time?" was presented at the Festival of Futures Now, Hamburger Bahnhof, Berlin. Within her activity she wants to interfere with the common laws and physical statements which rule the world. Since 2013 she has dedicated herself to constructing a series of devices representing the unequal speed of time. Regarding her research, she says: "What interests me most about my work are the possibilities of combining or dividing the different properties of time: the eternal, the instant, the duration, the process, the repetition, the singularity, the flow and the crystallisation".

Margherita Turewicz Lafranchi (Stettino, 1961) lives and works in Bellinzona. She graduated from the Academy of Fine Arts, Warsaw (1980-1985) and, with scholarships, has worked in many European locations.

Her research focuses on the use of synthetic materials that are, by the means of their own nature, almost eternal. This value of the incorruptibility of matter clashes with the diaphanous structures and shapes created by the artist, putting the accent on ambiguity, phenomenological mutability and the relationship between form and substance.

Permeated with references to Arte Povera and to American minimalist research, the works of Margherita Turewicz Lafranchi enfold reflections on both society and the human condition.

Her exhibitions include: *Traps*, Propaganda, Warsaw, 2016 (solo exhibition); *Distracted audiences*, Art Stations, Poznań, 2016; *Truth Beauty Goodness. From the Zachęta Collection*, Zachęta - Narodowa Galeria Sztuki (National Gallery of Art), Warsaw, 2016; *Handiworks*, Sztuki Aktualnej Area (Academy of Arts), Szczecin, 2015 (personal); *Tesori a Lugano - Consonanze*, Museo d'Arte, Lugano, 2011; *Adonis Garden*, Cantonal Art Museum, Lugano, 2007 (solo exhibition); *Biwak*, Trinitatiskirche, Cologne, 2005 (solo exhibition); Centrum Rzeźby Polskiej (Polish Sculpture Center), Orońsko, 1995 (solo exhibition); Center of Contemporary Art, Warsaw, 1992 (solo exhibition).

Martin Vosswinkel's (Erlangen, 1963) urban interventions are an invitation to observe under a different light what surrounds us. Even though closely connected to concrete art, its materiality relates to the factual world: Vosswinkel identifies the space and, by applying small painted geometrical supports, transforms it into works of concrete art.

The artist studied at the Hochschule für Künste, Ottersberg and in 1994 was awarded with the Culture Award by City of Erlangen. He participated in several solo and collective exhibitions, including: *Licht in der Geometrie*, Mazovian Museum Centre of Contemporary Art Elektrownia, Radom, 2018 (PL); *Durchlichten*, Villa Ichon, Bremen, 2017 (personal); *IKKP 60 + 16*, Kunsthaus Rehau, Rehau, 2015; 3. Andre Evard Preis, Messmer Foundation, Kunsthalle Riegel, 2013.