



HORTUS CONCLUSUS

Opening Saturday 13 April, 5.00 - 9.00 p.m.

14 April - 14 July 2019 • 5 September - 13 October 2019

The exhibition will be open from Thursday to Sunday: 2.00 pm - 7.00 pm

Fondazione 107 is pleased to announce *Hortus Conclusus*, a project curated by Federico Piccari to mark ten years spent organising exhibitions. The thirty artists who have been invited to participate come from Italy, Austria, the Czech Republic, France, Georgia, Germany, Kazakhstan, Poland, Russia, Switzerland, the United Kingdom and the USA, bringing paintings, sculptures, installations, performances and photography that will dialogue with each other.

The title *Hortus Conclusus* was chosen to convey the intimacy of secret thought and, at the same time, the possessive field of the intellectual work of an artist, a writer or a school of poetry. To achieve this, the participating artists are linked to each other by a shared *modus operandi* that induces them to take steps, by means of their action, to transform a consolidated situation that has reached a critical breaking point.

Hortus Conclusus will become the ideally constructed place where the word *krisis* acts as the driving force for a heterogeneous, across-the-board itinerary, a word from which we garner the original etymological meaning in classical Greek, which conveys the sense of 'opportunity', the moment when a decisive choice is made that can open the way to new possibilities and strive to seek out new solutions. This is the approach that has been adopted by the artists invited to take part in the exhibition when constructing their works. There is no single rule: here there is a mental process that combines with a method of action to highlight the approach adopted by the artist to tackle the world.

The word 'crisis' has been attributed a leading role both in our era and in our everyday lives. There is much talk of crisis in general, of a crisis of our system, of a personal crises, of the economic crisis, of emotional crises, of the crisis of conscience, of cardiac crises, of anaphylactic crises, of crises of hypertension, of crises of hysteria, of nervous crises, of crises of crying, of being at a critical breaking point, of overcoming a crisis, of the crisis of adolescence, of the crisis of despondency, of the crisis of identity, of spiritual crises, of religious crises, of the crisis of society, of the crisis of values, of the crisis of civilisation, of the crisis of the institutions, of the crisis of the family, of the crisis of the couple, of the great crisis, of the crisis of the year... We have firms and entire sectors that are in a critical situation and we have structural crises, we talk of the energy crisis and of the crisis of parliamentary democracy: a government is said to be in crisis when it teeters on the edge. There is also a crisis in the birth rate and we discuss whether there will be an end to the crisis: it is with this negative meaning that the term 'crisis' spread out in all directions during the twentieth century. Anyone who was born in the sixties will have been accompanied by the word crisis at every step of the way through life: we could say that we struggle out of one crisis only to find ourselves up to our necks in the next. The use and abuse of the word *crisis* has gone some way to depriving the term of its real original meaning.

"A crisis may be solved by returning to the previous status quo, but the true nature of the crisis is to trigger the search for new solutions and these may be both imaginary, mythological or magical and, on the contrary, practical and creative. A crisis is thus potentially a generator of illusions and/or of inventive activities. More generally, it may be the source of progress (a new solution that overcomes contradictions or double-binds, increasing the system's complexity) and/or the source of regression (a solution that goes beyond solutions and brings the system back to a condition of lesser complexity)." Edgar Morin

It is in this light that the Russian artist Nika Neelova removes the handrails from houses that are awaiting demolition and transforms them, reassembling them into sculptures that give them a new lease of life. Roman Stanczak, an artist who will represent the Polish pavilion in the next Venice Biennale, interacts with objects found in every home – cupboards, sofas and chairs – using a hammer and chisel to carve into their skin, removing veneers, tearing out upholstery and stripping them down until they are as bare as us and our existence, in an act that is one of sharing, not of aggression, and in so doing offers us his own personal view of the world. In the work of Angelo Candiano, it is light that intervenes on pristine photographic paper, acting as an external element stimulated by the artist, who is actually impotent in the presence of a process that he himself has set in motion and made unstoppable and infinite in time. The performance art of Mateusz Choróbski is induced by the moment when the bullet-proof glass in a bank window shatters, becoming a shout of rebellion against a system of power imposed on the individual. The fragments of glass, in different shapes and sizes, are fixed on neon tubes, restricting and calibrating the amount of light they can emit. In the paintings of Marcovinicio, the everyday elements he borrows from his world remain suspended on the surface, awaiting new possibilities and maybe 'better times', while the sculpture of David Jablonowski comprises canvas that adheres closely to a technological structure made of aluminium that in its turn retains organic elements gathered in the natural world: parrot wings that have been compressed and trapped in a process of cross-fertilisation.

List of invited artists:

Salvatore Astore (Italia), Isaac Brest (Usa), Simon Callery (Regno Unito), Angelo Candiano (Italia), Luigi Carboni (Italia), David Casini (Italia), Cosimo Casoni (Italia), Mateusz Choróbski (Polonia), Francesco Del Conte (Italia), Jiri George Dokoupil (Repubblica Ceca), Matteo Fato (Italia), Daniele Galliano (Italia), David Jablonowski (Germania), Sophie Ko (Georgia), Roberto Kusterle (Italia), Thomas Lange (Germania), Marcovinicio (Italia), Ryan Mendoza (Usa), Peter Mohall (Svezia), Johan Muyle (Belgio), Nika Neelova (Russia), Nicola Pecoraro (Italia), Federico Piccari (Italia), Antoine Puisais (Francia), Sergio Ragalzi (Italia), Piotr Skiba (Polonia), Roman Stanczak (Polonia), Luigi Stoisia (Italia), Georgy Tryakin-Bukharov (Kazakistan), Beat Zoderer (Svizzera).

FONDAZIONE 107

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Full rate 8 euro – reduced rate 5 euro (students 13-18)

Guided tours on Saturdays and Sundays

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