

**ART BASEL**  
**Online viewing room: Pioneers**

VIP opening: March 24th  
Public days: March 25-27th

**LIA RUMMA | Mothers&Fathers**

On the occasion of Art Basel OVR: Pioneers, Lia Rumma Gallery is pleased to present a selection of works by artists who over the years have proven to be absolute trailblazers in their respective fields.

Marina Abramovic, Vanessa Beecroft, William Kentridge, Joseph Kosuth, Ugo Mulas, Haim Steinbach, Gilberto Zorio are just a few of the Pioneers that Lia Rumma Gallery is thrilled to propose for this new iteration of Art Basel OVR.

These artists - each in a different field - have contributed decisively to Contemporary Art undertaking new and unprecedented paths - interfacing with the immense possibilities of their specific mediums.

Photography, Performance, Conceptual Art, Arte Povera thus recognize in these artists the fathers and mothers who have explored and opened new paths within these languages.

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MAAB-o86  
Marina Abramovic  
Freeing the Voice, 1976  
Sound, colour  
Duration 35' 26"  
Edition of 5

The premise of 'Freeing the Voice' is simple: screaming until the voice is lost. It was performed in Budapest in 1976. In the video recording, we see Abramovic lying on her back and tilting her head back so the audience and the camera have her face in full view. With her mouth open wide, she produces an uninterrupted, wordless scream. At first it seems a cry for help, then becomes more introverted, then hysterical. Abramovic appeals to our intuitive desire to respond to a scream. Before an audience, she confidently tests her own strength, both physical and mental. Then her voice falters, turns to heavy breathing and finally dies down. The body has been emptied; the mind follows. Abramovic said later: 'When you are screaming in this way, without interruption, at first you recognize your own voice, but later, when you are pushing against your own limits, the voice turns into a sound object.' The voice seems to be breaking free from the body, filling the space independently. By putting her body to the test and exploring the relationship between mind and body, Abramovic tries to rediscover the experience of naturalness, spirituality and pure sensitivity; those human experiences that we have lost to the predisposition of contemporary culture to materialism and technology.



VABE-003  
Vanessa Beecroft  
VB26.011.ALI, 1997  
Digital Cibachrome Print  
175 × 121 × 3 cm (framed)  
Edition of 6

The photograph VB26.011.ALI portrays the first performance by Vanessa Beecroft in Naples that took place in the original premises of Lia Rumma Gallery in 1997. In this performance 11 girls, dressed only in white stockings, a white bra and heeled shoes, and each wearing a white wig, move through the gallery space following the instructions of the artist - who in turn weaves a silent dialogue with these Neapolitan girls. In doing so, Vanessa Beecroft instructs the performance participants to explore different images of femininity and the female image, creating a new and radical idea of performance in terms of "tableau vivant".



WIKE-014

William Kentridge

Medicine Chest, 2001

Video rear-projected on medicine chest mirror. Animated film, 35mm film, video

Duration 5' 50"

Edition of 8

*Medicine Chest* is the result of Kentridge's experiments with early cinematographic techniques in order to create new and personal artistic languages based on an antique aesthetic, in contrast to the images given by contemporary visual and recording instruments. The installation consists on a medicine chest where the mirror it's used like a screen on which the artist project different images: subtitles taken from Johannesburg's newspapers, everyday objects, designs or landscapes which reminds the still life paintings from the XVIII century. And also, "occasionally, a fluttering bird appears, unable to fly out of the small medicine chest – an imprisoned drawing" (Carolyn Christov – Bakargiev, director Castello di Rivoli Museum of Contemporary Art). The vision concept that Kentridge tries to communicate by this project has a physical and political value, which find his realization in an out of focus images. The picture lacks of certainty, like uncertain is the reality of mass-media; like past and future history are subjected to an incessant transformation; like, in the end, the image that we have of ourselves could be confused.

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WIKE-019  
William Kentridge  
Drawing from Venice Biennale project, 2005  
Charcoal and pastel on paper  
120 × 160 cm

This drawing by William Kentridge is a very special and rarely exhibited work: it is one of the preparatory drawings for the animation created by William Kentridge at the invitation of the Venice Film Festival in 2005 following his participation in the Art Biennale of that year; The lion that is the protagonist of the drawing is therefore a clear reference to the symbol of the coveted Leone d'Oro, the most important award of the Festival, here, however, "contaminated" by the artist with elements of landscape and African animals.



JOKO-151  
 Joseph Kosuth  
 One and three Rakes, 1965  
 Rake, photograph, definition  
 rake: 105x26 cm, photograph: 121x42 cm, definition: 61x76cm

The work *One and Three Rakes* dated 1965 is undoubtedly one of the artist's most iconic and groundbreaking works.

The installation is made with a rake, a photograph of the rake, and a definition taken from a dictionary describing the term "rake" in all its various meanings.

By assembling an object, a photograph of that object, and an enlarged dictionary definition of the object, Joseph Kosuth confronts the viewer with the complexity of a linguistic system that is all the more articulated when confronted with the world of Art.

"The art I call conceptual is such because it is based on an inquiry into the nature of art," Kosuth has written. "Thus, it is . . . a working out, a thinking out, of all the implications of all aspects of the concept 'art,' . . . Fundamental to this idea of art is the understanding of the linguistic nature of all art propositions, be they past or present, and regardless of the elements used in their construction." (published in *MoMA Highlights*, New York: The Museum of Modern Art).





UGMU-150

Ugo Mulas

Studio di Roy Lichtenstein, New York, 1964

Gelatin silver print on baritated paper, vintage

20 × 28,5 cm (not framed)

63 × 58 cm (framed)

Sincere proof of contemporary art creation, in the middle of twentieth century Ugo Mulas' work comes along the changing in the international artistic context, which had moved his centre from old to new continent. It's just in 1964 when, after meeting the new Art's protagonists at Venice Biennale, the already well known Italian photographer decides to cross the ocean and sets up a photographic archive of the contemporary art creation in New York; important not just for its great documentary value but also for its aesthetic dimension, result of an interesting reflection about the photographic fact.

This vintage photograph dated 1964 depicting Roy Lichtenstein's studio is concrete evidence of that period of Mulas' stay in the United States. For the first time, artists let a photographer into the intimate spaces of their studios, letting him immortalize their creative process.



HAST-060  
Haim Steinbach  
Untitled, (3 African tribal currency, 2 kongs), 2012  
Plastic laminated wood shelf; 3 iron tribal currency; 2 Kong rubber dog chew  
124 × 197 × 35,5 cm

Haim Steinbach's sculptures are not, as the artist has pointed out, representations of objects, but rather presentations of them. In so being, they may conjure conversations regarding the readymade and its relationship to appropriation, say, or repetition via mass production, but these discussions are only tangential to the brute material fact of what's actually there.

Steinbach's practice also involves exploring how specific artifacts of the world and in various societies differ for cultural and historical reasons. It is parallel to an anthropological approach that takes into consideration the conditions and meanings of cultural patterns, as well as the artistic and visual experience of things. His strategy of exploration is based on the collective and shared exchange of things, traditional or popular, whose relationship within a group tends to reveal cultural functions and manners of human expression, belief and tastes. As these things move, their exchange exposes the different forms and elaborations that the mind and the hand, as well as systems of manufacturing, are capable of generating. The plurality of his anthropological portraits represents a variety of situations with their own uses and customs. The portraits expose how differences can become complementary in their structural correspondences, and yet at times appear competitive and in conflict.





GIZO-069

Gilberto Zorio

Torcia II, 1967

one black steel tube, seven red fluorescent aluminum tubes, seven Dalmine clamps

215 × 263 × 183 cm

Gilberto Zorio's *Torcia* (*Torch*) appears as an archetypal form, in which the centripetal tensions and contrasts of matter, charged with energy, are synthesized in an explosion of form that converges in colour.

As if surrounded by an overwhelming impetus of dynamism, the tubes that compose *Torcia* seem to be animated by an incandescent flow of energy expressed through the color orange, almost phosphorescent. This is the generative act of the artist who invites the viewer to perceive the work as a source of energy in progress, "an object with a future," in the words of Gilberto Zorio.

"Gilberto Zorio's works are inexhaustible fields of physical and mental energy. One of the protagonists of the Arte Povera group, since 1966 he has directed his research in the direction of a process that makes each work continuously changeable. The artist places his works within a life cycle, in front of which he is the first to become a spectator. Zorio has thus renewed the language of sculpture, freeing it from the fixity and heaviness with which it is traditionally associated". (Marcella Beccaria, Chief Curator and Curator of Collections at Castello di Rivoli Museum of Contemporary Art)

## ARTISTS REPRESENTED

MARINA ABRAMOVIC  
GIOVANNI ANSELMO  
VANESSA BEECROFT  
VICTOR BURGIN  
GIULIANO DAL MOLIN  
GINO DE DOMINICIS  
MICHELE GUIDO  
GARY HILL  
ALFREDO JAAR  
ILYA&EMILIA KABAKOV  
WILLIAM KENTRIDGE  
ANSELM KIEFER  
JOSEPH KOSUTH  
CLEGG&GUTTMANN  
HENDRIK KRAWEN  
WOLFGANG LAIB  
DAVID LAMELAS  
DOMENICO ANTONIO MANCINI  
MARZIA MIGLIORA  
MOCELLIN-PELLEGRINI  
LUCA MONTERASTELLI  
REINHARD MUCHA  
UGO MULAS  
MICHELANGELO PISTOLETTO  
THOMAS RUFF  
WAEEL SHAWKY  
ETTORE SPALLETTI  
HAIM STEINBACH  
GIAN MARIA TOSATTI  
TOBIAS ZIELONY  
GILBERTO ZORIO

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