

FANGO VOL.2

02.02.2019 - 02.03.2019

ADALBERTO ABBATE / FRANKO B / FILIPPO BERTA / MARIO CONSIGLIO / REGINA JOSE GALINDO
SANDRO MELE / CALIXTO RAMÍREZ / MOUSSA SARR / LORENZO SCOTTO DI LUZIO /
SANTIAGO SIERRA / FRANCESCO SIMETI

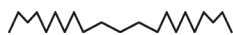
Grimmuseum freut sich FANGO VOL.2, eine Gruppenausstellung mit starkem gesellschaftspolitischem Fokus, zu präsentieren. Das Projekt wird in Zusammenarbeit mit Spazio Rivoluzione, Palermo, realisiert, wo es erstmals im Herbst 2018 ausgestellt wurde. Das Fango-Kollektiv - erweitert und erneuert für die Ausstellung im Grimuseum - stellt eine Reihe von Reflexionen ohne Heuchelei auf den Plan, in denen die politischen und wirtschaftlichen Ausflüchte ihr Gesicht ohne Zensur und unnötige Anständigkeit zeigen. Die Künstler/innen dieser zweiten Ausstellung festigen und bekräftigen die ursprüngliche Absicht des Projekts: ein Forum zu sein, in dem Künstler/innen unterschiedlichster Herkunft und Vielfalt in Bezug auf Medium und Ästhetik die Schrecken ihrer eigenen Territorien aufdecken und anprangern können, indem sie die Finger in den zeitgenössischen FANGO graben, der uns alle berührt. Auf Italienisch steht ‚Fango‘ für ‚Schlamm‘ und beschreibt eine negative Qualität, auf Sizilianisch wird es auch als starke Beleidigung eines ehrenlosen Menschen verwendet.

Das trübsinnige und viskose Bild des Schlamms - der Dinge wegfeigt, zerstört und wiederherstellt - stellt eine gemeinsame Forschung der Fango-Gruppe zu globalen Themen dar, in der Politik, kollektives Engagement und individueller Widerstand mit gewaltsamen Anklagen und enttäuschten Illusionen kombiniert werden. Der Schlamm mit seiner destruktiven Energie löscht den Schleier der Scheinheiligkeit aus, der das soziale Handeln betäubt, Gleichgültigkeit hervorruft und Sandburgen tröstet. Der Schlamm, der als störendes Element und als eine zu reinigende Substanz betrachtet wird, steht im Zusammenhang mit unserem Wunsch nach Kontrolle und Umweltsterilisation, so dass wir die Abfälle als schwerfällige Rückstände betrachten. Zurück zum Schlamm, zum

ursprünglichen Limus zu gelangen bedeutet, sich eine mächtige kreative Freiheit zurückzuholen, sich von einem falschen Gefühl der Bescheidenheit und von der Auferlegung starrer Muster zu lösen.

Der Schlamm hat den Platz unseres Blutes eingenommen, er zirkuliert in unseren Adern und wird Teil von uns und überwältigt jede Begeisterung und jeden Widerstand. Es ist der Schlamm, der Landschaften, kollektive Erinnerungen und Wahrheiten bedeckt. Es ist der Schlamm der Korruption, der Austauschstimmen, der Beziehungen zwischen Mafia, Wirtschaft und Politik, der Gewalt und der gefälschten Verträge. Es ist der Schlamm, der den ausgelaugten Zement von Brücken, Häusern, Schulen und Autobahnen zerbricht und entwässert. Es ist der Schlamm, der den Journalismus und die Kultur des Brechens überflutet. Die einzig mögliche Reaktion ist, sich nicht den Machtplänen und den falschen Architekturen des Wissens hinzugeben. Die einzige Chronik der Zerstörung muss aus Schlamm bestehen.

-- Adalberto Abbate



Grimmuseum is pleased to present the second iteration of FANGO, a group show with a strong sociopolitical focus. The project is realised in collaboration with Spazio Rivoluzione, Palermo where it was first exhibited in fall 2018. The Fango collective – enlarged and renewed for the exhibition at Grimuseum – puts on the table a set of reflections without hypocrisy, in which the political and economic prevarications show their face without censorship and unnecessary respectability. The artist of this second venture are consolidating and reaffirming the original intention of the project: to be a forum in which artist of the most diverse provenance and variety in terms of

medium and aesthetics, can engage in the uncovering and denunciation of the horrors of their own territories, digging the fingers in the contemporary FANGO that touches all of us. In Italian ‘Fango’ stands for ‘Mud’ and has quite a detrimental quality, in Sicilian it is also used as a powerful insult against an honorless individual.

The turbid and viscous image of the mud - which sweeps things away, destroys and recreates - represents a common research centered on global issues, in which politics, collective commitment and individual resistance are combined with violent denunciations and disenchanting illusions. The mud, with its destructive energy, wipes out the veil of hypocrisy that numbs social action, bringing down indifference and comforting sand castles. The mud, seen as a disturbing element, as a substance to be purged, is linked to our desire for control and environmental sterilization, leading us to consider the waste as a cumbersome residue. Returning to the mud, to the original limus, means reappropriating a powerful creative freedom, moving away from a false sense of modesty and from the imposition of rigid patterns.

The mud has taken the place of our blood, it circulates in our veins becoming part of us and swamps every enthusiasm and resistance. It is the mud that covers landscapes, collective memories and truths. It is the mud of corruption, of exchange votes, of relations between mafia, of economy and politics, of violence and rigged contracts. It is the mud that shatters and drains the depleted cement of bridges, houses, schools and highways. It is the mud that swamps journalism and the culture of breaking. The only possible reaction is not to yield to the plots of power and to the false architectures of knowledge. The only chronicle of destruction must be made of mud.

-- Adalberto Abbate

1 Moussa Sarr

J'accuse

2011

Video

00:50 min

2 Adalberto Abbate

White Flower

2018

Digital collage printed on pvc

100 x 100 cm

3 Franko B

Fuck you democracy

2018

Wool on paper

35 x 50 cm

4 Regina José Galindo

La Sombra (The Shadow)

2017

Video

52:00 min

5 Mario Consiglio

Italia

2009-2019

Spray on paper, tape

110 x 110 cm

6 Sandro Mele

Mare Nostrum

2017

Tempera, coal, plaster on paper

140 x 100 cm

7 Filippo Berta

Homo Homini Lupus

2011

HD Video

03:43 min

8 Adalberto Abbate

Selfportrait / woman

2015

Damaged portrait

30 x 42cm

9 Lorenzo Scotto Di Luzio

Try to be more accomodating (inspired by a Sue Williams' drawing)

2018

Mixed media

210 x 90 x 70cm

10 Calixto Ramirez

Lavoro

2014

Acrylic on paper, diverse objects

450 x 150 x 200 cm

11 Mario Consiglio

Please cop don't kill my sun on a sunny day

2017

Lycra, wood, foam rubber

100 x 70 cm

12 Mario Consiglio

Leben in der Wasserwüste

2009

Paper on wood

25 x 22 cm

13 Santiago Sierra

Cubo de carroña

2015

Print on pvc

300 x 200 cm

14 Filippo Berta

Just One

2017

HD Video

10:00 min

15 Adalberto Abbate

Guerra sinistra

2018

Mixed media

Dimensions variable

16 Sandro Mele

Borders

2019

Photography, Tempera, coal and plaster on paper

140 x 200 cm

17 Francesco Simeti

Print Room

2001

Wall paper

Dimensions variable

18 Adalberto Abbate

Benzin

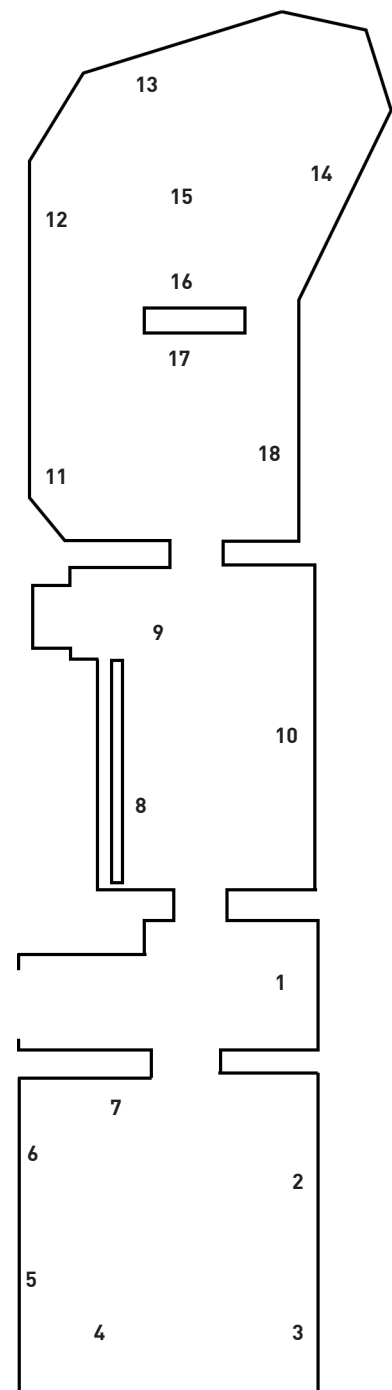
2019

Digital collage print on pvc

100 x 100 cm

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Adalberto Abbate (*1975 Palermo, IT. Lives and works in Palermo) Since 1998 Abbate has exhibited at Musée Historique et des Porcelaines, Nyon; Museo Mart, Rovereto; Museo Riso, Palermo; Museum für Kommunikation, Bern; Fondazione Arnaldo Pomodoro, Milan; Fondazione Brodbeck, Catania; Cantieri Culturali della Zisa, Palermo; Ausstellungsraum Klingental, Basel; Museo GAM, Palermo; VAF-Stiftung, Frankfurt; Museo Mandralisca, Cefalù; Museo Palazzo Lucarini Contemporary, Trevi; Künstlerverein Malkasten, Düsseldorf; Grimmuseum Berlin; Spazio Rivoluzione, Palermo. In 2012, he exhibited his solo show *Utopies, Des Mondes Imaginaires Vus à la Loupe*, at Centre Pompidou in Paris.

Franko B (*1960 Milan, IT. Lives and works in London) A leading exponent of body art in the 90s, Franko B works as a performer, painter, sculptor and video maker and is currently a professor of sculpture at the Academy of Fine Arts in Macerata and a visiting lecturer at the Royal College of Art in London. Since 1999 he has held conferences, workshops and at Ruskin School of Art, Oxford; the Central St Martins, London, the Das Arts, Amsterdam, the University of Arts in Zurich, the Academy of Fine Arts in Brera, Milan, the California College of Art in San Francisco and the Fine Arts Academies of Naples, Bologna and Florence. Based in London since 1979, his performances have been hosted in British museums such as Tate Modern, Institute of Contemporary Arts, South London Gallery and Center of Attention in London; Ikon Gallery in Birmingham; Arnolfini - Center for Contemporary Arts in Bristol; Bluecoat Center in Liverpool and in cities such as Milan, Amsterdam, Mexico City, Copenhagen, Madrid and Vienna. His work has been the subject of four monographs: *FRANKO B* (Black Dog Publishing 1998); *OH LOVER BOY* (Black Dog Publishing 2000); *BLINDED BY LOVE* (Damiani Editore 2006) and *STILL LOVE* (Motta / Il Sole 24 Ore, Milan 2010).

Filippo Berta (*1977 Treviglio, IT). Filippo Berta has exhibited his work at MADRE Museum of Naples; MSU Museum of Contemporary Art, Zagreb; Museion Contemporary Art Museum of Bolzano; Massimodeluca Gallery, Venice; Jonkopings Lans Museum; Städtische Galerie, Bremen, State Museum of Contemporary Art of Thessaloniki; Pori Art Museum; Victoria Art Center, Bucharest; Center for Cultural Decontamination, CZKD, Belgrade; Matadero Centro Creativo Contemporaneo, Madrid; MAO Museum of Architecture and Design of Slovenia. He participated at Thessaloniki Biennale; Curitiba Biennale; Prague Biennale and the Moscow Biennale for Young Art. In 2015 he won the MIA Foundation Award, Bergamo. In 2014, he won the Maretti Award Habana, Cuba and he was the finalist of the Talent Prize, Rome. In 2008 he won the 4th Edition of The International Prize of Performance, Civic Gallery of Trento.

Mario Consiglio (*1968 Maglie, IT. Lives and works in Perugia). He has exhibited in public and private contexts, in Italy and abroad, among them: Oratorio San Mercurio, Palermo; Grimmuseum, Berlin; Trolley Gallery, London; Palazzo Bricchiasio, Turin; Museo Pecci, Prato; Galeria Villena, L'Havana;

Studio Visconti, Milan; MACRO, Rome; Fondazione Sandretto, Turin; Gran Central Terminal, New York; Art in Perpetuity Trust, London; Istituto Britannico, Rome; Spiral Hall, Tokyo; Art Basel – Professional Day, Basel; 798 Art District, Pechino; Gay Palace, Rotterdam; Palazzo della Penna, Perugia; Galleria Eva Menzio, Turin; Prague Biennial, Prague; Palazzo Lucarini Trevi, Perugia; Palazzo Reale, Naples; Fondazione Zappettini, Milan; Villa Elisabeth, Berlin; Padiglione Italiano, Expo 98, Lisbon; Gallery MC, New York; Padiglione Esprit Nouveau, Bologna; Palazzo Morelli Fine Art, Todi, Perugia; Flash Art Museum, Trevi, Perugia; Rare Office, Berlin; Fondazione Querini Stampalia, Venice; White Spider Col Condesa, Mexico City; Nolias Gallery, London; Martina Re Gallery, Miami; Galleria Seno, Milan; Galleria Astuni, Pietrasanta; Breed Art Studios, Amsterdam; Studio La Città, Verona; Galleria Carbone, Turin

Regina José Galindo (*1974, Guatemala City GTM. Lives and works in Guatemala City) is a visual artist and poet, whose main medium is performance. Living and working in Guatemala, she uses the context as a starting point to explore and accuse the ethical implication of social violence and injustices related to gender and racial discrimination, as well as human rights abuses arising from the endemic inequalities in power relations of contemporary societies. Galindo received the Golden Lion for Best Young Artist in the 51st Biennial of Venice (2005) for her work *¿Quién puede borrar las huellas?* and *Himenoplastia*. In 2011 she was awarded with the Prince Claus Award from the Netherlands. She has also participated in the 49th, 53rd, and 54th Venice Biennials; Documenta 14 in Athens and Kassel; the 9th International Biennial of Cuenca, the 29th Biennial of Graphic Arts of Ljubljana, the Shanghai Biennial (2016), the Biennial of Pontevedra in 2010, the 17th Biennial of Sydney, the 2nd Biennial of Moscow, the First Triennial of Auckland, the Venice-Istanbul Exhibition, the 1st Biennial of Art and Architecture of the Canarian Islands, the 4th Biennial of Valencia, the 3rd Biennial of Albania, the 2nd Biennial of Prague, and the 3rd Biennial of Lima.

Sandro Mele (*1970 Melendugno, Lecce, IT.) Mele lives and works in Rome where he has been collaborating with the artist Fabio Mauri. Solo exhibitions include: *Sacrosanctum*, Oratorio San Mercurio, Palermo; *The American Brothers*, Galleria Michela Rizzo Venice; *Lucha*, Fondazione Volume! Rome; *Campo Argentino*, Galleria L'Union Rome. He has participated in the following group exhibitions: *Wondermore*, MAXXI, Rome; *La Fine Del Nuovo Cap. XIII*, HDLU, Mestrovic Pavilion, Zagreb; *Evidence of Absences*, MoREMuseum of refused and unrealised art projects; *Lavorowokvore*, SPAC - Spazio Pubblico per l'Arte Contemporanea, Buttrio; *Video Arte Italiana 2004-2012*, Museo d'Arte Moderna, Buenos Aires; *Gap Generazioni a Confronto*, MAXXI B.A.S.E., Rome; *Non Tutto È in Vendita*, via Farini 33, Bologna; *Hear Me Out*, Castello Colonna, Genazzano; *Ente Comunale Di Consumo*, Castello Colonna, Genazzano; *Il Caos*, collateral event of Venice Art Biennale, Isola di San Servolo; *Mediterranean*, Palazzo Rospigliosi, Rome.

Calixto Ramírez (*1980 Reynosa, MX. Lives and works in Italy since 2013). A student of Jannis Kounellis, Calixto Ramírez graduated in Visual Arts at La Esmeralda in Mexico City in 2008. Among his solo exhibitions: *Cuarto Paso*, Milan; *One potato, two potato, Labico*; *Opera Viva Barriera Di Milano*, Turin; *Cuatro Pasos / Milano*, Milan; *Una Sola Moltitudine*, Rome; *Cuatro Pasos / Triste*, Trieste; *Sacrosanctum # 15*, Palermo; *Cuatro Pasos/Napoli*, Naples; *Donde el Campo me ha Llevado*, Vienna, Manca, Mexico City; *Sancrosanctum*, Palermo; *Body, City and Dust*, Croatia; *A Través*, Mexico City; *Patricia*, Marseilles; *Antes de Entrar Permite Salir*, Mexico City; *De Ida y Vuelta*; *Un Paseo por las Artes Plásticas y Visuales*, Mexico City and *Time & Space of Calixto Ramirez*, Texas, USA.

Moussa Sarr (*1984 Ajaccio, FR. Lives and works in Paris) Moussa Sarr studied at the Toulon School of Fine Arts. He took part in the Salon d'Art contemporain de Montrouge and *Jeune création* in 2008. In 2010, his work was selected for the FIAC, in the Cinéphémère program of the Ricard Foundation. He was invited in 2011 by the BJCEM (Biennale des Jeunes Créateurs de l'Europe et de la Méditerranée, Thessaloniki). In 2012, he presented his videos at the Museum of Fine Arts in Boston for the 17th edition of the Annual Boston French Film Festival. In 2013, he studied at Fresnoy - Studio national des arts contemporains before participating in the group exhibition *Mirages d'Orient, grenades et figues de barbarie* at the Collection Lambert in Avignon. Winner of the Coup de Coeur Mécènes du Sud Prize (Marseille) in 2012, Moussa Sarr was also finalist of the Meurice Prize for contemporary art in 2016. His works have now been included in several collections, including the Centre Pompidou, Paris; the Maison Européenne de la Photographie, Paris; the Musée des Beaux-Arts d'Arras, the FRAC PACA, the FNAC - Fond National d'Art Contemporain, Paris; the Collection Lambert, Avignon; the Collection François Pinault, among others.

Lorenzo Scotto di Luzio. (*1972, Pozzuoli IT. Lives and works in Berlin) His artistic experimentation ranges from *Body Art* to *Multimedia*, including sculpture, drawing, photography, installation and performance. Since 1996 he has participated in group and solo shows, such as *Besser Einkaufen Besser Leben*, Naples; *Without Title*, Berlin; *Frame*, London; *Se il mio Cervello Fosse un Canestro*, Naples; *Black Pearls*, Modena; *Untitled*, London; *Tableaux Vivant*, Naples; *Fantastic World*, Naples; *Lorenzo Scotto Di Luzio Interpret Luigi Tenco*, Milan; *Love me Tender*; *Cool Memories*, Naples; *Understatement*, Turin; *Istanteternanee*, Helsinki; *Op-Là*, Rome; *Cheese*, Rome; *Without Title*, Naples.

Santiago Sierra (*Madrid, ES 1966) completed his training between Madrid, Hamburg and San Carlos (Mexico). His works, actions and performances focus on socio-economic issues and on the concepts of marginality, justice and civil disobedience. Among his exhibitions: *Una Persona Faccia al Muro*, Austria; *Prigionieri Politici Nella Spagna Contemporanea*, Spain; *No, Global*, Tour Ireland; *25.000.000 \$*, Ukraine; *Versión de la*

"20 Trozos de Calle arrancada, de 100 cm. De Lado en su cara superior, Germany; *No Proyectado Sobre el Papa*, Spain; *Black Flag*, Denmark; *25 Veterani - 2.205 Crimini di Stato*, Spain; *Jannis Kounellis e Santiago Sierra*, Italy; *Veteranos*, USA; *Il Cueno Nero, Primo Monumneto alla Disobbedienza Civile*, Iceland; *Parola Distrutta*, Germany; *Los Adultos*, Santiago del Cile; *Concierto Para Planta Eléctrica a Diésel*, Venezuela; *Instituzine Infangata*, Germany; *Poliuretano Epsreado Sobre las Espalidas de 10 Trabajadores*, UK.

Francesco Simeti (*1968 Palermo, IT. Lives and works in New York). Simeti often works with site-specific installations using wallpapers, sculptures and 3D collage. His exhibitions include *Modes of Mapping* curated by Lisa Panzera, Shirley Fireman Art Center at BMCC, New York; *Big towers* curated by Caterina Riva, ICA Singapore, *I Sette Messaggeri* curated by Ilaria Marotta and Andrea Baccin, Marselleria, Milano; *Swell*, Open Source Gallery, Brooklyn and *Armed, Barbed and Halberd-Shaped* curated by Nicola Riccardi, Francesca Minini, Milan. His work is part of the collection of The Cooper Hewitt, National Design Museum, New York; The Philadelphia Museum, Philadelphia; The Victoria and Albert Museum, London, and *Civiche Raccolte Musei di Milano*, Milan. Simeti is currently working on multiple public art projects including the Chicago Transit Authority, Chicago; the Multnomah County Health Department Headquarters in Portland; the *Carcere di Bollate* in Bollate, Milan, and the MCC Theater in New York.