

GALLERIA ENRICO ASTUNI  
Bologna

MAIN SECTION  
Aisle Orange booth 10, Red booth 9

**ARTISSIMA**

BOOTH PREVIEW

*Relations*

ØYSTEIN AASAN  
CHRISTIAN JANKOWSKI  
JONATHAN MONK  
MAURIZIO NANNUCCI  
STEVEN PIPPIN

**Galleria Enrico Astuni's booth project proposed for Artissima 2023**, Main Section, is a group exhibition involving six internationally recognized artists: **Øystein Aasan** (1977, Kristiansand, Norway; lives and works in Berlin); **Christian Jankowski** (1968, Göttingen, Germany; lives and works in Berlin); **Jonathan Monk** (1969, Leicester, UK; lives and works in Berlin); **Maurizio Nannucci** (1939, Florence; lives and works in Florence); **Steven Pippin** (1960, Redhill, UK. Lives and works in London).

Following Artissima 2023 theme *Relations of care* where Art is a tool capable of promote caring relationships and dialogue, our booth exhibition project brings together Aasan's theme of memory with the purest form subtracting from context and collection of images that composes the **collective memory**; Jankowski's **multilayered collaborative process** and **life activation** by visitors; Monk's explorations of mechanism of conceptual art and **relationships with art practices from the 1960s**, which he uses to analyse the dynamics by which an everyday object can become an artwork or vice versa; Nannucci's uses of the language to think over new possibilities for art and **think over society own nature**; Pippin's border line between **art & science** and **machine's own reproduction process**.

Thus, the chosen works highlight the concept of knowledge as the matrix of all relationships within communities and brings together recent works.

ØYSTEIN AASAN



Born in 1977 in Kristiansand, Norway; lives and works in Berlin.

**Øystein Aasan's** geometric and architectural structures investigate the legacy of the design object and also early twentieth-century avant-garde abstract painting. They are a reflection on the theme of the archive in the age of social media, creating peculiar combinations of drawings, paintings and images that promote the emergence of identifying characteristics of contemporary society.

Trained at the National Collage of Art and Design, Oslo, **Øystein Aasan** in his practice uses architecture, collage, sculpture and painting to address memory, the function of images and the role of the viewer. Internationally recognised, he has exhibited in solo and group exhibitions at museums, institutions and galleries since 2003.

His recent solo and duo exhibitions and venues include the shows *Øystein Aasan. Never-the-less*, at Galleria Enrico Astuni (2023); LNM, Oslo (2022); *True-False Stories. The Museum as a site of interpretation*, with Paolo Chiasera, Musée d' Art Contemporaine Sion, Musée de Bagnes, Musée du Loetschental, Musée valaisan de la Vigne et du Vin, Switzerland (2019); L40 | Kunstverein am Rosa-Luxemburg-Platz, Berlino (2019); Kristiansand Kunsthall (2018); Kunstverein Arnsberg, Arnsberg, Germania (2017).

Recent group shows include *L'opera d'arte parla*, Galleria Enrico Astuni (2023); *Hånd og maskin*, Nasjonalmuseet, Oslo (2023); *Quattro Idee*, Galleria Enrico Astuni (2021); *Stasi Frenetica*, GAM - Galleria d'Arte Moderna di Torino (2020); *Minimalism?*, Blomqvist, Oslo (2019); *Three little maids from school*, QB Gallery, Oslo (2019); *Mies in Berlin*, Kunstverein Rosa-Luxemburg Verein (2018); *Randi Thommessen's samling*, Rake, Trondheim, Norway (2018); *Det felles Eide*, Kunstnernes Hus, Oslo (2018); *Norsk Minimalisme?*, Blomqvist, Oslo (2018); Chateau Grillemont, Indre et Loire (2017).

His works can be found in public collections such as Sørlandets Art Museum, Norway; The National Museum of Arts, Norway; City of Oslo Public Collection; ICART, Oslo; KpA, Oslo; Collection Yoko Ono, New York; Norwegian Labour Party, Oslo.

He has published texts and essays in several international magazines, among them the Norwegian Architectural Yearbook (2016).



**Øystein Aasan**

ONCE REMOVED, Pinned like a butterfly, trapped like a bee, 2023

Wooden structure, collage under bleached beeswax, drawing on veneer, plaster sculptures

60,5 x 122 x 52 cm

Among the artworks in the booth *ONCE REMOVED*, a large and fascinating body of work that examines the theme of memory, which includes groups of paintings, works on paper, and structures containing plaster models. Øystein Aasan's practice in this series involves several steps to reach the pure form, the silhouette that is analyzed, transformed, and reused in different ways. With this practice the artist succeeds in achieving the ultimate goal of subtracting the form from its context, showing that every architectural structure belongs, in its pure appearance, to a single broad store of images that composes our collective memory.

CHRISTIAN JANKOWSKI



Born in Göttingen, Germany, in 1968; lives and works in Berlin.

Christian Jankowski is a conceptual artist. Much of his work is collaborative, opening up an exchange between the world of art and other fields. Taking inspiration from mass media formats and popular culture, he draws attention to the lenses through which experience is translated, resulting in works primarily in performance, video, and photography, but also installation, sculpture, and painting. People inscribe themselves in unpredictable situations of the artist's making, revealing something of the relationships and beliefs that shape society. The emphasis is on the process and its potential for transformation.

He studied at the University of Fine Arts, Hamburg, Germany and since 2005, has held a professorship at the State Academy of Fine Arts Stuttgart.

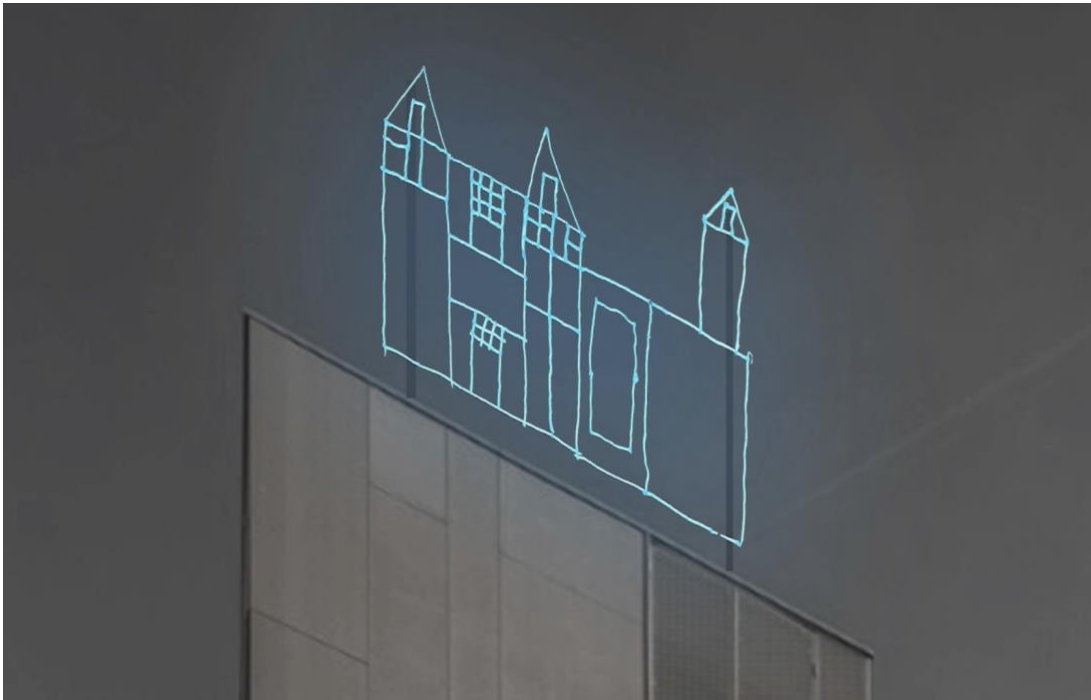
Solo exhibitions include Lübeck (2023); Kunsthalle Tübingen (2022); Fluentum, Berlin (2020); Suprainfinit Gallery, Bucharest (2020); Petzel Gallery (2018); Contemporary Fine Arts, Berlin (2016); Kunsthaus Hamburg, Germany (2015); Center for Contemporary Art, Ujazdowski Castle, Warsaw (2013); Sala de Arte Publico Siqueiros, Mexico City (2012); MACRO, Rome (2012); Frieze Projects, Frieze Art Fair, London (2011); Nassauischer Kunstverein Wiesbaden, Germany (2009); BAWAG Foundation, Vienna (2009); Kunstmuseum Stuttgart, Germany (2008); MIT List Visual Art Center, Cambridge, MA, USA (2005); Swiss Institute, New York, NY, USA (2001); and the Wadsworth Atheneum, Hartford, CT, USA (2000).

Group exhibitions include *L'opera d'arte parla*, Galleria Enrico Astuni (2023); *Maybe Tomorrow*, 16th Bienal de Cuenca, Ecuador (2023); *Destabilizing Systems*, The Rachofsky Collection/The Warehouse, USA (2023); *Sisters & Brothers*, Geschwisterin der Kunst, Lentos Kunstmuseum, Linz, AU (2023); *World Classroom: Contemporary Art through School Subjects*, Mori Art Museum, Tokyo, JP (2023); *flop: dialectics of rules and fouls*, SOMA, Seoul Olympic Museum of Art Museum (2023); *Gedanken spielen Verstecken*, Haus Kunst Mitte, Berlin (2023); Palazzo delle Esposizioni, Rome (2022); CAC Brétigny - Centre d'art contemporain, Brétigny-sur-Orge (2022), Lago Mayor, Mexico City (2022), Kunstmuseum Bonn (2021); ARoS Aarhus Museum of Modern Art, Aarhus, DK (2020); Deichtorhallen, Hamburg (2019); Rockbund Art Museum, Shanghai (2019); Bundeskunsthalle Bonn (2018); Julia Stoschek Collection, Düsseldorf (2017); Joan Miró Foundation, Barcelona, Spain (2016); Van Gogh Museum, Amsterdam (2015); Project Los Altos/San Francisco Museum of Modern Art (2013).

He has participated in numerous international exhibitions and biennials, including the Bangkok Art Biennale (2020); Yokohama Triennale (2017); Taipei Biennial (2010); Sydney Biennial (2010); Venice Biennale (1999 and 2013); Whitney Biennial (2002); and Berlin Biennale (2001).

In 2016, he curated the 11th edition of Manifesta, becoming the first artist to assume this role.

His works are held in the collections of the Metropolitan Museum, New York; Tate, London; MOCA, Los Angeles; and the Neue Nationalgalerie, Berlin, among others.



**Christian Jankowski**

*Luftschloss Royal – Sol Lewitt (Castle in the air – Sol Lewitt), 2022/2023*

Light blue colored neon on wallpaper, drawing (pencil on paper)

400 x 500 cm (wallpaper); 83 x 117 cm (neon); 21 x 29,7 cm (drawing)

Exhibited in the booth the artworks *Luftschloss Royal – Sol Lewitt (Castle in the air – Sol Lewitt), 2022/2023*, in which the artist reflects on the theme of reconstructing historic buildings by asking some workers at the construction site of the Château Royal in Berlin to draw their imaginary castle. By transforming the drawings into neon works, the artist makes possible the physical realization of imaginative forms. Not only that, Jankowski also addresses the issue of the class system within architecture: each worker, paid for drawing according to his or her usual hourly rate, will receive compensation, as an architect, when his neon construction is sold.

JONATHAN MONK



Born in 1969, Leicester (UK); lives and works in Berlin.

He received his BFA from Leicester Polytechnic (1988) and his MFA from Glasgow School of Art (1991).

Jonathan Monk has constructed work that is markedly linguistic, primarily inspired by the conceptual art of the 1960s and 1970s. His is a form of "recreation" in its double meaning of remaking and fun: as if having fun equals creating once more. With the most absolute variety of forms, languages and styles, carefully shunning any remote search for a recognizable and coherent "style," always using a seemingly resigned and anti-rhetorical profile, Jonathan Monk traces, replicates, re-binds pre-existing events, images, stories. He re-circulates the past and recombines its elements, creating intelligent and light forms poised between art history and personal biography. Short circuits between art and life, in the form of altered homages or affectionate parodies. A way of "putting the world back into the world."

Redefining their meaning and significance in a continuous game of subtle linguistic shifts, Monk revises and re-stages the masters of conceptual art (including Ader, Baldessari, Barry, Boetti, Buren to stop at the letter B); the masters of art as thought and mental process, the masters of art as play and self-reflection. "Alternative versions," "covers," "remixes," one would say in musical jargon.

Recent solo exhibitions include *We Are Here...*, Galerie de Multiples, Paris (2021); *Not Me, Me*, Lisson Cork Street, London - Nicolai Wallner, Copenhagen - Massimo Minini, Brescia (2021); *Four Letter Words In Wool*, Taro Nasu, Tokyo, Japan (2021); *My Backside + Selection #15 by Jonathan Monk tribute to John Baldessari*, Florence Loewy, Paris (2020); *Exhibit Model Six - The Tel Aviv Version*, CCA Tel Aviv (2019); *Chinese Whispers #3*, Meessen De Clercq, Brussels, (2018); *Exhibit Model Three*, Vox, Montreal, Canada (2017); *The Life Sized Black (A Porsche for RH)*, Blondeau & Cie, Geneva (2016); Museo Carlo Zauli, (artist residency), *Jonathan Monk. Claymation*, (2015); Centro De Arte Contemporáneo (CAC) Málaga (2013); Kunstraum Dornbirn, Austria (2013). Recent group exhibitions include *L'opera d'arte parla*, Galleria Enrico Astuni, Bologna (2023); *Autoritratto come Salvo*, MACRO, Rome (2021); *Gesture, form, technique V*, Taro Nasu Gallery, Tokyo (2020); *Points de Rencontres*, Centre Pompidou, Paris (2019).

Jonathan Monk has received the Prix du Quartier Des Bains, Geneva (2012); participated in the Whitney Biennial (2006); 50th and 53rd International Art Exhibition Venice Biennale (2003, 2009); Berlin Biennale (2001); and Taipei Biennial (2000).

His works are part of museums and public collections including Solomon R. Guggenheim Museum, New York; FRAC Limousin, Limoges; FRAC Normandie Rouen, Sotteville-lès-Rouen; Museo Ettore Fico, Turin; Tate Modern, London; CAC, Centro de Arte Contemporáneo Málaga, Málaga; Belvedere Museum, Vienna; Daimler Contemporary, Berlin; MMK, Museum für Moderne Kunst, Frankfurt am Main.



**Jonathan Monk**

*IERI, OGGI, DOMANI, ECCETERA...*, 2016

Installation consisting of transparent and gray methacrylate letters.  
100 x 450 x 6.5 cm (installation); 40 x 22 cm approx. (each letter)

Among the artworks in the booth *IERI, OGGI, DOMANI, ECCETERA...*, created by the artist for Galleria Enrico Astuni in 2016, which clearly manifests the artist's *modus operandi* of looking "into the past - revisiting it - to see the future. For me, it is always interesting to look at how artists change their practice or how they do not change it. Each case is different: some ideas remain the same observed in different forms, and some forms remain the same but the ideas are completely different." (J.Monk)

MAURIZIO NANNUCCI



Born in 1939 in Florence where he lives and works.

After studying at the Florence Academy of Fine Art and in Berlin, Maurizio Nannucci worked for many years as a set designer with experimental theatre groups. During the first half of the 1960s he consolidated the fundamental elements of his visual language by exploring the relationship between art, language and image, and by creating his first *Dattilogrammi*, in which words reclaim their power as symbols. During this period he engaged in experimental work with the Fluxus artists, developed an interest in visual poetry, and collaborated with the studio S 2F M (Studio di Fonologia Musicale di Firenze) in producing electronic music which concentrated on using the voice and words to create sound installations.

In 1967 he held his first solo exhibition at the Centro Arte Viva, Trieste, presenting his first neon light texts which emphasised the temporality of writing rather than the materiality of objects. In 1968 he founded the Florentine publishing houses Exempla and Zona Archives Edizioni, both of which published books and catalogues on artists, among them Sol Le Witt, John Armleder, James Lee Byars, Robert Filliou and Ian Hamilton Finlay. Nannucci considers publications and multiples as manifestations of artistic practice where art is treated as a mental process applicable to the mass production of everyday objects in order to reach realms beyond art. The art object loses its uniqueness but gains presence and new freedom. Nannucci has always been interested in the relationship between the artwork, architecture and the urban landscape, and in the 1990s he collaborated with architects such as Auer & Weber, Mario Botta, Massimiliano Fuksas and Renzo Piano. His work is found in museum collections worldwide, including the Museum of Modern Art, New York; the Stedelijk Museum, Amsterdam; Centre Georges Pompidou, Paris; the J. Paul Getty Museum, Los Angeles and the MAXXI, Rome.

Among recent acquisitions *You can imagine the opposite*, Politecnico di Milano (2023), exposed to Salone del Mobile 2023; *The missing poem is the poem* by Maurizio Nannucci, has become part of MAXXI L'Aquila Museum permanent collection (2021); *New Times for Other Ideas / New Ideas for Other Times* has been installed at City Life Park in Milan (2020). *New horizons for other visions / new visions for other horizons* has been included in Palazzo Maffei in Verona (2020); *Time Past And Time Present Are Both Perhaps Present In Time Future* has been installed at the Complesso Monumentale della Pilotta, Parma (2019).

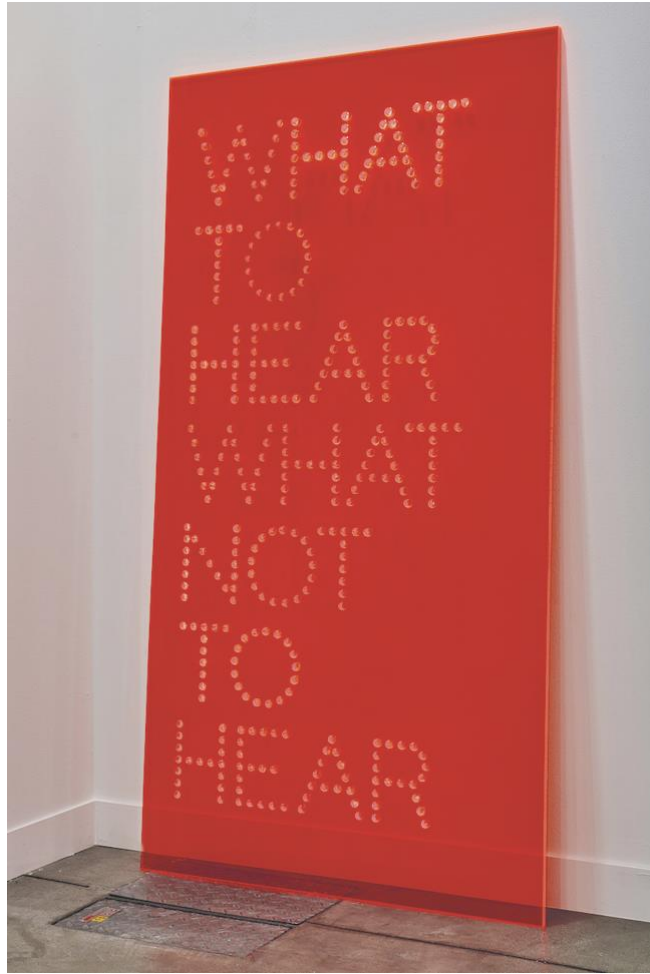
Various permanent installations include Auditorium of the Parco della Musica in Rome; at Fiumicino Airport in Rome; at the Bibliothek des Deutschen Bundestages in Berlin.

He has shown his work several times at the Venice Biennale, at Kassel Documenta, and at the biennial art shows in San Paolo, Sydney, Istanbul and Valencia.

Maurizio Nannucci with Zona Archives was a guest artist within the programme of *Movement* festival organised by the Centre Pompidou in Paris (2023) where he exhibited *Red Line* neon installation, 1969.

Personal exhibitions include the important anthological exhibition at the MAXXI Museum, Rome (2015). The artist has participated in several exhibitions at Galleria Enrico Astuni including *Raccontare un luogo – (Tales of a Place)* (2015); *66/16, Ieri, oggi, domani, eccetera...* (2016); *QUATTRO IDEE* (2021); *La realtà, i linguaggi* (2021), *L'opera d'arte parla* (2023).





**Maurizio Nannucci**

*What to hear what not to hear*, 2021  
Perforated fluorescent orange plexiglass  
200 x 100 x 1,5 cm

Among the artworks shown in the booth a perforated fluorescent plexiglass *What to to hear what not to hear* and *What to love what not to love*, both created in 2021, in which Maurizio Nannucci asks a series of questions that make us reflect on the condition of man in society in a dual relationship, with others and with himself. The urgency that arises daily is to make a choice: what to see, what to say, what to think, what to perceive, what to love... how to orient our decisions. Nannucci's goal is not to offer solutions, but to indicate and to allude to the different possibilities of reading and interpreting the signs that surround us, in a continuous opening and declination of semantic components.

STEVEN PIPPIN



Born 1960 in Redhill, UK; Lives and works in London.

English photographer and sculptor. After completing a degree in Mechanical Engineering, he took a Foundation course in art at Loughborough College (1981–2) and then studied sculpture at Brighton Polytechnic (1982–5) and the Chelsea School of Art, London (1987). He worked in Berlin on a DAAD scholarship in 1997–8, and was shortlisted for the Turner Prize in 1999. Pippin typically uses objects such as bath tubs, wardrobes and washing machines converted so that they function as cameras. The equipment itself, the process (often filmed) of converting the objects and their methods of operation are as important as the results; the makeshift cameras and the photographic images produced by them are often displayed together. An essential aspect of these works is that the photographic subject is related to the reconfigured object; for *Beach Bath* (1983) Pippin converted a bath tub into a pin-hole camera, using it to photograph semi-naked figures on the Brighton sea front. In 1985 Pippin began experimenting with washing machines, leading in 1991 to his first series of Laundromat Pictures. The project culminated in *Laundromat–Locomotion (Horse & Rider)* (1997; New York, Twelve black-and-white photographs, produced by Gavin Brown's Enterprise), a row of twelve washing machines ingeniously converted into cameras operated by a trip wire. The resulting images of a horse being ridden through the laundromat paid homage to the pioneering experimental photography of Eadweard Muybridge. From 1991 Pippin also constructed a variety of sculptural machines that incorporated sound, vision and movement.

His recent solo exhibitions include *STEVEN PIPPIN // NO FLASH PHOTOGRAPHY*, Galerie Rupert Pfab, Düsseldorf (2020); *Work (within a work)*, Galleria Enrico Astuni, Bologna (2018, Upcoming); *Aberration optique*, Centre Pompidou, Paris (2017); *Insignificant*, Gavin Brown's enterprise, NY (2014);  $\Omega=1$ , Dilston Grove, CGP London (2013); *Regress/Progress*, CSW Centrum Sztuki Wspolczesnej / Centre for Contemporary Art, Ujazdowski Castle, Warsaw.

Group exhibitions include *L'opera d'arte parla*, Galleria Enrico Astuni, Bologna (2023); *How to Win at Photography: Image – Making as Play*, The Photographers's Gallery, London (2022); *How to Win at Photography – Die Fotografie als Spiel*, Fotomuseum Winterthur, Switzerland (2021); *Low Visibility*, Walker Art Center, Minneapolis, MN (2021); *Déambulation dans la collection du Frac Bretagne: De la Terre à la Lune*, Centre d'Art Passerelle, Brest, France (2019/2020); *Xerox*, The Société, Bruxelles (2017); *Ghosts in the machine*, FRAC - Limousin, Limoges (2015); *Contemporary Art Society: Twixt Two Worlds*, Whitechapel Art Gallery, London (2014); *Nyc 1993: Experimental Jet Set, Trash And No Star*, New Museum of Contemporary Art, New York, NY (2013); *Du Monde Clos À L'univers Infini*, Centre d'art contemporain de Quimper, le Quartier, Quimper (2012).

Pippin's work is part of a number of important public and private collections, among them V&A museum, London; Tate Gallery London; Manchester City Art Gallery; Swindon Art Gallery; MOMA, New York; Guggenheim Museum, New York; SF MoMA San Francisco; Walker Art Centre, Minneapolis; FRAC Limousin; FRAC Bretagne; FNAC Paris; Contemporary Art Society, London; Museum of Art Tel Aviv. UCLA Hammer Museum Los Angeles; Kenderdine Art Gallery, University of Saskatchewan Canada; Fotomuseum Winterthur Basel.



**Steven Pippin**  
*Con*, 2011  
Nikon 35 mm modified  
25 x 35 x 27 cm

The artist's interest in the limits and potential of the photographic medium is also reflected in the series of cameras that are modified in a way that their functioning is almost totally compromised. Through calibrated action - the result of numerous studies - however, the artist still makes it possible for the machines to produce photographs of themselves. Although cut or divided, these cameras in fact continue to function, producing photographs that are no longer clear reproductions of external reality, but tautological images that focus the attention of the viewer to the process of manipulation made by the artist.