



ANCHE
LE SCULTURE
—MUOIONO
SCULPTURES
ALSO DIE

17 APRILE/APRIL
26 LUGLIO/JULY 2015
FIRENZE
PALAZZO STROZZI
CENTRO DI CULTURA
CONTEMPORANEA
STROZZINA

Index

Press release

Fact sheet

Photo sheet

Catalogue introduction by Lorenzo Benedetti

Artists Bios

List of the works



ANCHE
LE SCULTURE
—MUOIONO
SCULPTURES
ALSO DIE

17 APRILE/APRIL
26 LUGLIO/JULY 2015
FIRENZE
PALAZZO STROZZI
CENTRO DI CULTURA
CONTEMPORANEA
STROZZINA

Press release

Palazzo Strozzi's Centro di Cultura Contemporanea Strozziina has devised a new schedule of exhibitions for spring 2015 which kicks off with a collective show called *Sculptures Also Die* (17 April–26 July 2015), offering a reflection on contemporary sculpture curated by Lorenzo Benedetti.

SCULPTURES ALSO DIE

Palazzo Strozzi, Centro di Cultura Contemporanea Strozziina 17 April – 26 July 2015

The exhibition will include new and existing work by twelve Italian and international artists, including: **Francesco Arena (Italy), Nina Beier (Denmark), Katinka Bock (Germany), Giorgio Andreotta Calò (Italy), Dario D'Aronco (Italy), N.Dash (USA), Michael Dean (UK), Oliver Laric (Austria), Mark Manders (Netherlands), Michael E. Smith (USA), Fernando Sánchez Castillo (Spain) and Francisco Tropa (Portugal), Oscar Tuazon (USA)** who will be forging a reflection on the meaning, the potential and the new experimental approaches in sculpture today.

Contemporary artists tend to use new forms and materials to address a broader time span in an ongoing dialogue between the past and the future; yet at the same time, the exhibition reflects on the way in which today's artists are also rediscovering such materials as bronze, stone or ceramic, that appeared to have been relegated to the purely academic sphere. These materials are rediscovered and used in a conceptual manner to reflect on such themes as the monument, the fragment, the way materials wear over time, and the recovery of the recent modernist past. The exhibition is designed to tie in with the Palazzo Strozzi exhibition on *Power and Pathos. Bronze Sculpture of the Hellenistic World* (14 March–21 June 2015) organised in conjunction with the J. Paul Getty Museum in Los Angeles and the National Gallery of Art in Washington, which showcases outstanding examples of large bronze sculpture to illustrate the development of Hellenistic art between the 4th and 1st centuries BCE. The simultaneous presence of these two exhibitions will allow Palazzo Strozzi to offer its visitors a unique opportunity to experience a dialogue between the ancient and contemporary worlds of sculpture. The sculpture of the past has come down to us thanks chiefly to its ability to survive the test of time, in several instances in only a fragmentary state, whereas our perception of these works today is split between an impression of durability and an impression of a certain ephemeral quality and the transformation of their original connotation and value.

As curator Lorenzo Benedetti points out, the CCC Strozziina show allows visitors to transcend mere comparison between the past and the present in order to identify crucial aspects of contemporary sculpture in contrast with the culture of the image, consumed in the immediacy of the present and in the transformation of its meaning and value, the "death" of its original state, taking its measure of the passage of time, responding to the need to look towards an indeterminate future.

THE EXHIBITION

Sculpture's relationship with power and history is highlighted in the sculptures of Francesco Arena through his exploration of the concept of the monument. Sculpture as a copy and thus as the transfer of knowledge to other future cultures can be seen primarily in the work of Oliver Laric, who uses new 3D techniques to reinterpret existing cultural symbols and images. The temporal and specific nature of materials, on the other hand, may be seen in the compositions of Mark Manders, but also in those of Michael E. Smith. The distortion, loss and rediscovery of sculpture is a frequent feature of the work of Nina Beier and of the fragmentary, revisited or mutilated work of Francisco Tropa. Time can also be evoked through the fragility of materials which appear to enclose within them a far broader time span, as in the work of Katinka Bock and of Giorgio Andreotta Calò. Thus the technique of sculpture has a continuity value in developing styles and languages that manage to convey contemporary forms by building them into a scale of research stretching from the rediscovery of a recent modernist past, as for example in Michael Dean's and Dario D'Aronco's use of concrete, to references to more organic forms, for example in the photographs of N. Dash depicting the impact on matter of the final stage in a time process.

Press Office:

Lavinia Rinaldi - Fondazione Palazzo Strozzi
tel. (+39) 055 3917122 l.rinaldi@palazzostrozzi.org

Antonella Fiori
Tel. (+39) 347 2526982 a.fiori@antonellafiori.it



ANCHE
LE SCULTURE
—MUOIONO
SCULPTURES
ALSO DIE

17 APRILE/APRIL
26 LUGLIO/JULY 2015
FIRENZE
PALAZZO STROZZI
CENTRO DI CULTURA
CONTEMPORANEA
STROZZINA

Fact sheet

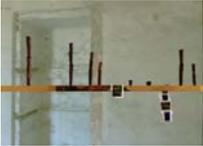
Location:	Centro di Cultura Contemporanea Strozzi - Fondazione Palazzo Strozzi Palazzo Strozzi, Piazza Strozzi, 50123 Firenze
Title:	<i>Sculptures also die</i> curated by Lorenzo Benedetti
Date:	17 April – 26 July 2015
Opening hours:	Tuesday-Sunday 10.00-20.00; Thursdays 10.00-23.00; Monday closed
Tickets:	€ 5,00 full ; € 4,00 reduction; € 3,00 Schools, Free Thursdays 18.00-23.00.
Information:	T. +39 055 2645155 / www.palazzostrozzi.org , www.strozzina.org
Promotion:	Susanna Holm - Sigma CSC, T. +39 055 2340742, susannaholm@cscsigma.it



ANCHE
LE SCULTURE
—MUOIONO
SCULPTURES
ALSO DIE

17 APRILE/APRIL
26 LUGLIO/JULY 2015
FIRENZE
PALAZZO STROZZI
CENTRO DI CULTURA
CONTEMPORANEA
STROZZINA

Photo sheet

<p>Dario D’Aronco, <i>Composizione-S</i>, 2014. acrylic paint, paper, 3D print, 3D, video animation, fabric, marble. Courtesy the artist</p>	
<p>Francesco Arena, <i>Barra (Gli Alti e i Bassi)</i>, 2015. Bronze, cigars, sugar, cm 187 x 1000 x 4. Courtesy the artist. Photo: Francesco Arena</p>	
<p>Fernando Sanchez Castillo, <i>Rich Cat dies of Heart Attack in Chicago</i>, 2004. Video Still. Courtesy the artist.</p>	
<p>Fernando Sanchez Castillo, <i>Rich Cat dies of Heart Attack in Chicago</i>, 2004. Video Still. Courtesy the artist.</p>	
<p>Giorgio Andreotta Calò, <i>Clessidra (U)</i>, 2012. Bronze, cm 180 x 40 x 40. Courtesy the artist and Fondazione Giuliani, Roma. Photo: André Morin.</p>	
<p>N. Dash, <i>Untitled</i>, 2012. Silver gelatin print, cm 49,5 x 40,6. Courtesy the artist</p>	
<p>Michael Dean, <i>Analogue Series (muscle)</i>, <i>hnnhhnnn-hnnhhnnnh</i>, 2014, Concrete, diminishing book, 8,5 x 23 x 16,5 cm. Courtesy Herald St, London and Supportico Lopez, Berlin</p>	
<p>Michael E. Smith, <i>Clarinets</i>, 2014-2015. PVC, cm 140 x 5 x 5. Courtesy the artist.</p>	



ANCHE
LE SCULTURE
—MUOIONO
SCULPTURES
ALSO DIE

17 APRILE/APRIL
26 LUGLIO/JULY 2015
FIRENZE
PALAZZO STROZZI
CENTRO DI CULTURA
CONTEMPORANEA
STROZZINA

<p>Francisco Tropa, <i>Gigante</i>, 2014, wooden table, metal easels, serigraphed canvas, oil painted bronze, cm 90 x 220 x 110. Courtesy Galerie Jocelyn Wolff. Photo: François Doury</p>	
<p>Francisco Tropa, <i>Terra platónica</i>, 2012. Bronze, steel, cm 40 x 200 x 50. Courtesy Galerie Jocelyn Wolff. Photo: Aurélien Mole</p>	
<p>Katinka Bock, <i>A and I</i>, 2013 (detail). Oakwood, steel, ceramic, bronze, fabric, cm 244 x 200 x 120. Courtesy Galerie Jocelyn Wolff. Photo: Katinka Bock</p>	
<p>Mark Manders, <i>Fox/ Mouse/ Belt</i>, 1992-2015. Painted bronze, mixed media, cm 14 x 112 x 40. Courtesy Zeno X Gallery, Antwerp</p>	
<p>Nina Beier, <i>Perfect Duty</i>, 2014 (detail). Edgar Augustin, <i>Liegende</i>, 1966. Bronze, Persian carpets. Courtesy the artist and Croy Nielsen, Berlin</p>	
<p>Oliver Laric, <i>Herakles</i>, 2011. Polyurethane, cm 36 x 25 x 20. Private Collection, London. Photo: Gunnar Meier</p>	
<p>Oscar Tuazon, <i>Steel, plywood, oven</i>, 2011-2012. Steel, plywood, oven, electronic material, cm 240 x 188 x 108,5. Courtesy the artist and Galerie Eva Presenhuber, Zürich.</p>	



ANCHE
LE SCULTURE
—MUOIONO
SCULPTURES
ALSO DIE

17 APRILE/APRIL
26 LUGLIO/JULY 2015
FIRENZE
PALAZZO STROZZI
CENTRO DI CULTURA
CONTEMPORANEA
STROZZINA

Catalogue introduction

SCUPLTURES ALSO DIE
Lorenzo Benedetti

“Halfway up, we caught sight of a curiously ancient statue standing in a fairly deep stone niche beside the path; it seemed to be composed of dry, hardened, blackish earth and represented – not without charm – a naked, smiling child. His arms were stretched forwards as though to offer something – both hands open towards the ceiling of the recess. A small, dead and extremely decayed plant was standing in the middle of his right hand, where it had once taken root.”
(R. Roussel, *Locus Solus*)

“Any work of art is actually a portion of arrested happening, or an emanation of past time.”
(G. Kubler, *The Shape of Time*)

This exhibition aims at highlighting, through sculpture, the power of the contemporary. The artists exhibited analyze this subject through different techniques, themes and practices, focusing on the concepts of time, fragility and value. The title, a paraphrase of the 1953 documentary *Les statues meurent aussi* by Chris Marker and Alain Resnais, suggests that the dialogue between man and art always has its pivot in the present, when everything is possible, contrary to the past, which can only be documented and interpreted, and the future, the subject of speculation and overlay of other symbologies.

The definition of the concept of contemporary is always based on the quest for an articulated dimension. On the one hand, this historical epoch is identified with the term “Anthropocene,” a geological era constantly transformed by the presence of man, thus establishing a permanent “geological monument”. On the other hand, our age seems to consist of a digital overlap that threatens to leave to posterity only an infinitesimal portion of the data we produce, which are doomed to disappear into obsolescent oblivion. The contemporary is also dominated by news reporting criminal actions that delete millenary memories through the crazy combination of ideology and violence. These elements are the basis of the relationship between the contemporary and sculpture, centered on the idea of permanence in time. In this scenario, sculpture presents itself as a form of art that aspires to endure over time and leave a testimony. A form that can survive and tell future generations of a long gone dimension of the contemporary. The same condition is being described in the exhibition held in parallel on the main floor of Palazzo Strozzi entitled *Power and Pathos. Bronze Sculpture of the Hellenistic World*, where a series of Hellenistic sculptures testifies to the immense Greek culture, of which, differently from statues, very few paintings have remained. Sculptures die when also the context that produced them disappears.

A dialogue with time, with the past but also the future, a flight that departs from the contemporary in a quest for different temporal dimensions. Like in the works of Mark Manders, who explores the combination of cultural models ranging from Hellenistic to pre- Columbian. In the artist’s drawing *Self-portrait as a Building*, 1986, time seems to have entered a dimension other than the one of the actual year of its implementation. Since that time, the artist has never abandoned this generative motive in his works. Based on the use of different materials such as bronze, ceramic, wood, Manders’s sculptures seem to have frozen in another, suspended time. The artist uses different techniques: a bronze or resin sculpture may be then painted in a clay color, thus showing its fragile nature. In Manders, time is in a state of perennial transition in which parallel moments develop. Since the creation of *Self-portrait as a Building*, the artist has produced several variations of the theme, causing a short circuit between past and present, in which forms are the prisoners of a Borgesian dimension. The large installation in the exhibition creates a suspended environment, isolated from the world, in which a different time seems to emanate from the works themselves. In contemporary sculpture, the passage of time becomes matter rather than a vehicle for referring to the ancient. The fragment, the footprints are testimonies of an erosion that becomes part of the work process already during the creative phase. In the works of Katinka Bock this form of time is included in the process of the creation of the sculpture. Materials such as ceramic, bronze, glass come in contact with the surrounding environments, creating a dialogue with space.



ANCHE
LE SCULTURE
—MUOIONO
SCULPTURES
ALSO DIE

17 APRILE/APRIL
26 LUGLIO/JULY 2015
FIRENZE
PALAZZO STROZZI
CENTRO DI CULTURA
CONTEMPORANEA
STROZZINA

The floors, the architectural elements become extensions of the works, giving them an environmental condition. Placed in such a context, they also reveal a sense of corrosion, of fragility of the material, in which cracks, twists and sagging counteract balance, tensions and pressures. The many figurative elements in the artist's works become such through associative effects, based on the position of the items in space, which suggests an object or a person. In its stillness, sculpture becomes a stance, a statement. The combination of location and object takes such a central role that it defines the identity of the work. The traces and transformations triggered by time become part of the process that typifies the work. The contemporary has the power to communicate not only with its time but also with the past. The works of Oliver Laric on exhibition are two-dimensional reproductions from scans of sculptures from the Archaeological Museum of Florence and currently in the *Power and Pathos* exhibition at Palazzo Strozzi. Insisting on the importance of the copy as a form of power, Laric's work explores the concept of reproduction and its potential in contemporary culture, with a particular attention to historical investigation. Technique and history, original and reproduction become central elements in the artist's work: the analytical examination of the technique and content is the starting point of a critical analysis of the contemporary society, in which the reproduction appears together as a potential and a limit. Moving from appropriation to re-elaboration, Laric combines elements of the past with others from the present, connecting the ancient statuary with cartoons and highlighting the strength of the image defined by the technical power of reproduction.

The centrality of conceptuality in contemporary culture, and therefore also in sculpture, transpires in a particular way in the works by Nina Beier. Her work on exhibition addresses the problem of the representative value through the presentation of sculptures from the Gallery of Modern Art in Palazzo Pitti. The power of the contemporary to extrapolate elements from the past through codes and current practices shows that the respect of the past is always associated with the ability to keep an idea of culture alive. The combination of different elements become for Beier a way to create sculptures that show the exchanges and overlaps that occur in contemporary culture. In particular, the work on display (*Perfect Duty*, 2015) shows money, art and the carpet as symbols of commercial exchange. The work consists of a ready-made of elements on loan, to be given back to their owners at the end of the exhibition.

By combining different techniques such as drawing, painting and photography, N. Dash reveals her particular attention to matter: small bits of fabric are hand-rubbed until they are about to lose their structural integrity, turning into informal micro-sculptures which are then photographed by the artist. In her works, featuring instability and wear, N. Dash puts the spotlight on the fragility and transience of sculpture, documented through photography. Her works do not last over time if not through their technical translation. The present is a unique moment, a moment captured by the click of the camera.

Michael E. Smith shows elements of our society transformed and processed to attain an alienating dimension. In the exhibition, the artist presents two videos featuring animals. The process of decontextualization and recontextualization present in the artist's work also affects the preparation of the works, positioned above the normal visual height. Smith's work often suggests a relational dimension between the elements chosen, mostly found and processed objects, and new identities: this is the case of *Clarinets*, a bulging PVC pipe, almost a "relic" of our daily lives. In his work, Smith highlights the concept of fragility of the consumer society. His almost shamanic transformation of objects reveals how these can take on, through art, a new temporal dimension.

A form of alienation is also present in the works of Dario D'Aronco, in which the themes of obsolescence and tautology are associated with the techniques he uses. The work *Composizione-S*, on exhibition at the Strozzi, consists of a series of translations into different media ranging from acrylic paint to 3D printing, from animation to PVC sheet, in search of a middle ground between painting, sculpture and video. The semantic value is frozen and the reflection becomes central in the rendering of the object. The work is based on the transformation of the invitation to an exhibition the artist took part in, translated with different techniques but according to the rule of the golden ratio. The three-dimensional object, painted, then scanned, printed and projected in different formats, is translated into sculpture, thus acquiring a new solidness and obliterating the limits of time.

For several years Michael Dean has been creating sculptures in which form and language find a solid balance. The shapes, similar to vertical concrete steles, bear engravings resembling a cryptic alphabet. Each sculpture is associated with a word that also characterizes its formal dimension. Ruled by symmetry, balance and poetry, the works of Dean abridge the two characteristic features of his work, writing and performance,



ANCHE
LE SCULTURE
—MUOIONO
SCULPTURES
ALSO DIE

17 APRILE/APRIL
26 LUGLIO/JULY 2015
FIRENZE
PALAZZO STROZZI
CENTRO DI CULTURA
CONTEMPORANEA
STROZZINA

and show how the heavy materiality of concrete can become light, like an origami. Many geometric lines of these elements actually represent an obscure alphabet whose letters shape out the work.

In recent years, the forms of the artist's sculptures have evoked human morphology. Parts of the body, such as tongues, are in fact suggested through more organic shapes. Dean's exploration also highlights the ability to create a dialogue between photography and sculpture, through a tautological process in which images of the sculptures appear in photographs which are then bent. In this private language made of secret codes, Dean offers works that take the shape of books written by the artist himself, and whose pages can be torn off and taken away by the viewers.

The nature of sculpture often raises the question of memory, turning the work into a monument that carries a further symbolic value, based on historical, social or personal elements which typify a specific period. It is an aspect found in the works of Francesco Arena, which stand out for the elegant balance between collective history and its translation into a personal dimension. References to his biography are often part of the framework on which the artist's exploration is founded. These coordinates allow the combination of a precise historical context with a specific perspective on the world and the physical identity of the artist himself. The individual and the collective, personal past and history are merged together to create a single dimension in which concentration, geometry and solidness become the pillars of a historical and personal metaphorical dimension. The transformation into art of the self-history of the person who interprets the world through his/her physical and existential condition become a central element in the reconstruction of a future thought. It is here that one of the central elements that characterize the monumental dynamic intrinsic to the artist's exploration finds an expression. The analysis of the past, the present and the translation of these dimensions into specific materials – bronze, stone, steel or marble are the materials that indicate a direction that is developed in a future temporal space, defining the conditions of a supposed memory. Transforming the collective and personal identity of a historical period through time is one of the main actions implemented by art. This is also evident in the artistic research of Arena, which solidifies into abstract, geometric and antiform forms historical definitions related to the experience of past generations. In his works the artist outlines a double register: one is the attempt to give continuity to the memory of moments in history, the other is the recovery of formal elements that are part of a historical dimension of art. The movements of the second avant-gardes are often revisited in his work through new perspectives.

Using different techniques ranging from sculpture to video to installation, Fernando Sánchez Castillo's exploration addresses the significance of the monument in contemporary culture. In particular, the Spanish artist focuses on today's change in value of the monument, dominated by an enormous amount of mass media information. For the exhibition, the artist presents the video Rich Cat Dies of Heart Attack in Chicago, in which various attempts to destroy a bronze sculpture express the desire to cancel a symbol of power. The work of Sánchez Castillo often employs the absurd and irony to demystify the ideological use of power and especially the values which it takes on. In a series of works, entitled Barricades, the artist builds barricades using various objects, transforming the symbol of protest into something different and challenging through the use of bronze, the material with which normally monuments, an expression of power, are built.

The artistic imagination of Francisco Tropea combines sculpture with obsolete items from technology and human life. His works always feature an attentive relationship with the concept of history. The artist creates a sort of archeological portrait of the contemporary, halfway between the fossil and the artifact, in which stillness and movement, suspension and balance, merge. Through reproduction, expansion and reconstruction, Tropea yields an historical and prehistorical imaginary. In Gigante as well as in Terra Platónica we are faced with the problem of the translation of time into a relic format.

The quest for a form of time has defined a whole imagination of the ancient. Time transforms, alters pre-existing forms. Giorgio Andreotta Calò ties the concept of contemporary to a much larger temporal dimension. In his sculptures, time is translated through the combination of horizontal and vertical coordinates, which produce erosion or sedimentation and represent the relationship between nature and man. The series of works Clessidra consists of wooden poles used to moor boats in the Venetian Lagoon, worn by the tides and the incessant movement of maritime traffic. Tapering in the middle, these poles are the place of a tension between their own verticality and the horizontality of the water surface, which eventually reaches an unsustainable limit. Combining natural and artificial elements, Oscar Tuazon creates works that recall both American Minimalism, the aesthetics of DIY, and vernacular architecture. Built on unstable equilibria, combinations of elements that make up his sculptures are often the result of a path halfway



ANCHE
LE SCULTURE
—MUOIONO
SCULPTURES
ALSO DIE

17 APRILE/APRIL
26 LUGLIO/JULY 2015
FIRENZE
PALAZZO STROZZI
CENTRO DI CULTURA
CONTEMPORANEA
STROZZINA

between sculpture and architecture, in which objects of consumption and their potential are questioned. At the Strozzi, Tuazon presents a work in which an item of daily use is inserted into an evolving modular structure. The artist's works are instable structures, critical constructions through which he searches for an intermediate dimension between sculpture and installation.

The crisis of the concept of contemporary is expressed in the philosophical positions, among others, of Badiou and Agamben (with his idea of non-topicality of the contemporary). The term, that in the last decades has been used to indicate a step after modern, finds an extended dimension, in which it partially loses the meaning of defining a specific time, becoming the expression to describe different phases which follow one another in time.

The exhibition *Sculptures Also Die* stresses the historical importance of the contemporary in relation to past and future. An increased activity in the present allows, as shown by the different facets of this exhibition, an influence on the dynamics and relationships between past and future.



ANCHE
LE SCULTURE
—MUOIONO
SCULPTURES
ALSO DIE

17 APRILE/APRIL
26 LUGLIO/JULY 2015
FIRENZE
PALAZZO STROZZI
CENTRO DI CULTURA
CONTEMPORANEA
STROZZINA

Artists Bios

Giorgio Andreotta Calò was born in 1979 in Venice, Italy. He lives and works in Amsterdam, Netherlands. His solo exhibitions include: La sculpture langue morte, Institut Culturel Italien de Paris, Paris (2014); La scultura lingua morta, Wilfried Lentz, Rotterdam (2014); level, Peep-Hole @ Fonderia Battaglia, Milan (2014); 08.09.2012 - 21.10.2012, SMART Project Space, Amsterdam (2012); 22 luglio 1911 / 22 luglio 2011, Premio Lum per l'arte contemporanea, Teatro Margherita, Bari (2011). Among his group shows we note: Ritratto dell'artista da giovane, Castello di Rivoli, Rivoli (2014); The Volkskrant Art Prize 2014, Stedelijk Museum Schiedam, Schiedam (2014); Premio Italia Arte Contemporanea 2012, MAXXI, Rome (2012); ILLUMInazioni / ILLUMInations, 54. Venice Biennale, Venice (2011); SI - Sindrome Italiana, la jeune création artistique italienne, Magasin - Centre National d'Art contemporain de Grenoble, Grenoble (2010).

Francesco Arena was born in 1978 in Torre Santa Susanna, Brindisi, Italy. He lives and works in Cassano delle Murge, Bari, Italy. Among his solo exhibitions are: 3 Ludwig reflections and 1 horizon, NoguerasBlanchard, Madrid (2014); Onze mille cent quatre-vingt sept jours, FRAC Champagne-Ardenne, Reims (2013); Orizzonte con riduzione di mare, Monitor, Rome (2012); Com'è piccola Milano, Peep Hole, Milan (2011). He participated to several group shows, including: vice versa, Padiglione Italia, 55. Venice Biennale, Venice (2013); La storia che non ho vissuto. Testimone indiretto, Castello di Rivoli, Rivoli (2012); Sotto la strada la spiaggia, Fondazione Sandretto Re Rebaudengo, Turin (2012); Pleure qui peu rit qui veut – Premio Furla 2011, Palazzo Pepoli, Bologna (2011).

Nina Beier was born in 1975 in Aarhus, Denmark. She lives and works in Berlin, Germany. Recently her work has been presented in solo shows such as: Nina Beier, Kunstverein Hamburg, Hamburg (2015); Four Stomachs, Objectif Exhibitions, Antwerp (2015); Nina Beier, David Roberts Art Foundation, London (2014); Nina Beier, Office Nature Nobody Pattern, Croy Nielsen, Berlin (2014); Sweat no Sweat, Mostyn, Llandudno (2013). Among her participations to group shows we note: The Peacock, Grazer Kunstverein, Graz (2014); The Brancusi Effect, Kunsthalle Wien, Vienna (2014); Odense Sculpture Triennial 14, Still Waters Run Deep, Odense (2014); Veerle, Fondazione Sandretto Re Rebaudengo, Turin (2013); L'Image dans la sculpture, Centre Pompidou, Paris (2013).

Katinka Bock was born in 1978 in Frankfurt am Main, Germany. She lives and works in Paris, France. Her solo shows include: Katinka Bock, Kunstmuseum Luzern, Lucerne (2015); Katinka Bock, Städtische Kunsthalle Lüdenscheid, Lüdenscheid (2014); 40 Räuber, MAMCO, Geneva (2013-2014); Katinka Bock, Personne, Culturgest, Lisbon (2012); Katinka Bock, Kunstmuseum Stuttgart, Stuttgart (2010). Recent group shows include: Ceramix, The Bonnefanten Museum, Maastricht (2015-2016); Vibrant Matter, KIOSK, Ghent (2015); The Other Sight, Contemporary Art Centre, Vilnius (2014-2015); Post / Postminimal, Die Sammlung Rolf Ricke im Dialog mit zeitgenössischen Kunstschaaffenden, Kunstmuseum St. Gallen, St. Gallen (2014); Biennale de Marrakech (2014).

Dario D'Aronco was born in 1980 in Latina, Italy. He lives and works between Rotterdam, Netherlands, and Rome, Italy. Among his recent solo exhibitions: (eidolon) 3 illustrations for voice, De Vleeshal, Middelburg (2013); Veduta isomorfica per voce e luce, Fondazione Volume!, Rome (2013); Soundcorner, Auditorium Parco della musica, Rome (2013). Among his group shows: Adam, Eve & the Devil, Marres, Maastricht (2015); Alexis Blake, Dario D'Aronco and Kym Ward, Van Eyck Academie, Amsterdam (2014); Arte Povera A-Z, Museumcultuur Strombeek, Ghent (2014); Vetrinale-festival d'arte contemporanea, Rome (2012); Teatro delle esposizioni 3, Villa Medici, Rome (2012); Three Artists Walk into a Bar, De Appel, Amsterdam (2012); Dream of Insomnia Workshop, Fondazione Ratti, Villa Sucota, Como (2012); Landscape on the Move, SAM Sound art museum / De Kabinetten van De Vleeshal, Middelburg (2012).

N. Dash was born in 1980 in Miami Beach, Florida, USA. She lives and works in New York and New Mexico, USA. Recent solo and two-person exhibitions are: Hammer Projects: N. Dash, Hammer Museum, Los Angeles (2014-2015); N. Dash, White Flag Projects, St. Louis (2013); David Adamo, N. Dash, Sommer Contemporary, Tel Aviv (2012); N. Dash, UNTITLED, New York (2012); William Anastasi / N. Dash, Nicole Klagsbrun, New York (2011). Her work has been featured in group exhibitions such as: The Possible, Berkeley Art Museum, Berkeley (2014); The Independent: Dreams That Money Can't Buy, MaXXI, Rome (2014); My Crippled Friend, Columbus College of Art and Design, Columbus (2013); Notations:



ANCHE
LE SCULTURE
—MUOIONO
SCULPTURES
ALSO DIE

17 APRILE/APRIL
26 LUGLIO/JULY 2015
FIRENZE
PALAZZO STROZZI
CENTRO DI CULTURA
CONTEMPORANEA
STROZZINA

Contemporary Drawing as Idea and Process, Kemper Art Museum, St. Louis (2012); Something for Everyone, Aldrich Contemporary Art Museum, Ridgefield (2010).

Michael Dean was born in 1977 in Newcastle Upon Tyne, UK. He lives and works in London, UK. His solo exhibitions include: Qualities of Violence, de Appel arts centre, Amsterdam (2015); Jumping Bones, Extra City Kunstal Antwerp, Antwerp (2015); HA HA HA HA HA HA, Kunst Forum Ludwig, Aachen (2014); Sounds of Fucking, Sounds of Dying, Mendes Wood, São Paulo (2013); Government, Henry Moore Institute, Leeds (2012). Among his participations to group shows we note: The Registry of Promise: The Promise of Literature, Soothsaying and Speaking in Tongues, De Vleeshal, Middelburg (2015); The Noing Uv It, Bergen Kunsthall, Bergen (2014); Le musée d'une nuit (script for leaving traces), DRAF at the Fondation Hippocrène, Paris (2014); A History of Inspiration, Palais de Tokyo, Paris (2013); Beyond the Fragile Geometry of Sculpture, De Vleeshal, Middelburg (2011).

Oliver Laric was born in 1981 in Innsbruck, Austria. He lives and works in Berlin, Germany. Among his solo and two-person shows we note: Oliver Laric, Secession, Vienna (2016); Oliver Laric, CCA, Tel Aviv (2015); Oliver Laric, ar/ge kunst Galerie Museum, Bolzano (2014); Black Box: Oliver Laric, Hirshhorn Museum and Sculpture Garden, Washington, DC (2014); Versions, MIT List Visual Arts Center, Cambridge, MA (2013). His participations to group shows include: Moment!, Kunstverein Göttingen, Göttingen (2015); Triennial: Surround Audience, New Museum, New York (2015); Art Post-Internet, Ullens Center for Contemporary Art, Beijing (2014); Speculations on Anonymous Materials, Kunsthalle Fridericianum, Kassel (2013); The Time of Our Image, Kunsthalle Tallinn, Tallinn (2013).

Mark Manders was born in 1968 in Volkel, Netherlands. He lives and works in Ronse, Belgium. His solo exhibitions include: Room with Broken Sentence, 55. Venice Biennale, Venice (2013); Mark Manders, Carré d'Art - Musée d'art contemporain de Nîmes, Nîmes (2012); Parallel Occurrences / Documented Assignments, Dallas Museum of Art, Dallas / The Walker Art Center, Minneapolis / Aspen Museum of Art, Aspen / UCLA Hammer Museum, Los Angeles (2010-2012); The Absence of Mark Manders, Kunstverein Hannover, Hannover / Kunsthall Bergen, Bergen / S.M.A.K. Ghent, Ghent / Kunsthau Zürich, Zurich (2007-2009). He participated to important group shows, such as: New Impressions of Raymond Roussel, Palais de Tokyo, Paris (2013); EXPO 1: New York, PS 1 MoMA, New York (2013); Silence, Berkeley Art Museum, Berkeley (2013); Exquisite Corpses: Drawing and Disfiguration, MoMA, New York (2012); Tomorrow Is the Question, S.M.A.K. Ghent, Ghent (2011).

Michael E. Smith was born in 1977 in Detroit, Michigan, USA, where he lives and works. Among his solo shows are: Michael E. Smith, SculptureCenter, New York (2015); Michael E. Smith, De Appel Arts Centre, Amsterdam (2015); Michael E. Smith, Lulu, Mexico City (2014); Michael E. Smith, CAPC musée d'art contemporain de Bordeaux, Bordeaux (2013); Michael E. Smith, Mönchehaus Museum, Goslar (2011). He participated to important group shows, such as: The Noing Uv It, Bergen Kunsthall, Bergen (2015); The Little Things Could Be Dearer, PS1 MoMA, New York (2014); The Registry of Moving Things, Centre d'art contemporain d'Ivry - le Crédac, Ivry-sur-Seine (2014); A Disagreeable Object, SculptureCenter, New York (2012); Whitney Biennial, Whitney Museum of American Art, New York (2012).

Francisco Tropa was born in 1968 in Lisbon, Portugal, where he lives and works. He had many solo shows, among which: Francisco Tropa, Musée régional d'art contemporain Languedoc-Roussillon, Sérignan (2015); TSAE, Pavilhão Branco - Museu de Lisboa, Lisbon (2014-2015); Arénaire, Galerie Jocelyn Wolff, Paris (2014); Francisco Tropa, Galerija Gregor Podar, Berlin (2013); Scenario, Pavilhão de Portugal, 54. Venice Biennale, Venice (2011). Among his group shows: The Promise of Multiple Temporalities, Parc Saint Léger Centre d'art contemporain, Pougues-les-Eaux (2014); J'ouvre les yeux et tu es là - Collection MUDAM, MUDAM, Luxembourg (2013-2014); Nouvelles impressions de Raymond Roussel, Palais de Tokyo, Paris (2013); Ateliers de Rennes - biennale d'art contemporain, Rennes (2012); Untitled, 12th Istanbul Biennial, Istanbul (2011).

Oscar Tuazon was born in 1975 in Seattle, Washington, USA. Lives and works in Los Angeles, California, USA. His solo exhibitions include: Oscar Tuazon. Alone in an Empty Room, Ludwig Museum, Cologne (2014); Sensory Spaces 1, Museum Boijmans Van Beuningen, Rotterdam (2013); Oscar Tuazon, Centre d'édition contemporaine, Geneva (2012); Die, Power Station, Dallas (2011); My Mistake, Institute of Contemporary Art, London (2010). Among his group exhibitions we note: 356 Sculptures, 356 Mission, Los



ANCHE
LE SCULTURE
—MUOIONO
SCULPTURES
ALSO DIE

17 APRILE/APRIL
26 LUGLIO/JULY 2015
FIRENZE
PALAZZO STROZZI
CENTRO DI CULTURA
CONTEMPORANEA
STROZZINA

Angeles (2013); Riotous Baroque, Kunsthau Zürich, Zurich (2012); Whitney Biennial, Whitney Museum of American Art, New York (2012); The Language of Less, Museum of Contemporary Art, Chicago (2011); ILLUMInazioni / ILLUMInations, 54. Venice Biennale, Venice (2011).



ANCHE
LE SCULTURE
— MUOIONO
SCULPTURES
ALSO DIE

17 APRILE/APRIL
26 LUGLIO/JULY 2015
FIRENZE
PALAZZO STROZZI
CENTRO DI CULTURA
CONTEMPORANEA
STROZZINA

List of the works

Katinka Bock *A and I* 2013, oak wood, steel, ceramic, bronze, fabric, cm 244 x 200 x 120. Courtesy Galerie Jocelyn Wolff

Katinka Bock *Un, deux, trois pensées* 2015, ceramics, sand, synthetic strap, cm 9 x 15 x 6, the hand cm 30 x 18 x 42, the stomach cm 22 x 25 x 10, the head. Courtesy Galerie Jocelyn Wolff

Katinka Bock *Any* 2015, ceramic, belt, cm 28 x 44 x 30. Courtesy Galerie Jocelyn Wolff

Katinka Bock *Some* 2015, ceramic, belt, cm 30 x 60 x 28. Courtesy Galerie Jocelyn Wolff

Katinka Bock *Face contre terre (février)* 2015, copper, 40 elements, cm 50 x 50 x 0,2. Courtesy Galerie Jocelyn Wolff

Katinka Bock *Febbraio* 2015, fabric, 2 elements, cm 150 x 400 each. Courtesy Galerie Jocelyn Wolff

Katinka Bock *Amazonas* 2015, ceramics, electric heater, cm 40 x 20 x 20. Courtesy Galerie Jocelyn Wolff

Dario D'Aronco *Composizione-S* 2014, acrylic paint, paper, 3D print, 3D video animation, pvc. Courtesy the artist

Mark Manders *Fox/ Mouse/ Belt (Dry)* 1992 – 2015, painted bronze, leather belt, cm 14 x 112 x 40. Courtesy Zeno X Gallery, Antwerp

Mark Manders *Landscape with Large Animal* 2013 – 2014, various materials, cm 129 x 203 x 118. Courtesy Zeno X Gallery, Antwerp

Mark Manders *yet untitled* 2014 – 2015, painted bronze, wood, glass, cm 75 x 86,5 x 66. Courtesy Zeno X Gallery, Antwerp

Mark Manders *Two Benches* 2015, aluminium, painted aluminium, offset print on paper, cm 85 x 150 x 65. Courtesy Zeno X Gallery, Antwerp

Italo Orlando Griselli (Montescudaio, Pisa 1880-1958) *Donna nuda* 1930, bronze, cm 150 x 45 x 44. Galleria d'Arte Moderna di Palazzo Pitti, Firenze. **SCULPTURE INCLUDED IN THE INSTALLATION "Perfect Duty", 2015 BY THE ARTIST NINA BEIER**

Attilio Torresini (Venezia 1884-Roma 1961) *Afrodite* 1930 – 1940, bronze, cm 172 x 50 x 50. Galleria d'Arte Moderna di Palazzo Pitti, Firenze. **SCULPTURE INCLUDED IN THE INSTALLATION "Perfect Duty", 2015 BY THE ARTIST NINA BEIER**

Alimondo Ciampi (San Mauro a Signa 1876-1939) *Ofelia* 1920, bronze, cm 35 x 47 x 77. Galleria d'Arte Moderna di Palazzo Pitti, Firenze. **SCULPTURE INCLUDED IN THE INSTALLATION "Perfect Duty", 2015 BY THE ARTIST NINA BEIER**

Oliver Laric *Untitled* 2015, wallpaper (from 3D scanning of Arringatore, Medici Riccardi Horse, Minerva of Arezzo, Idolino from Pesaro Courtesy Museo Archeologico Nazionale di Firenze). Courtesy the artist

Oliver Laric *Herakles* 2011, polyurethane, cm 36 x 25 x 20. Private Collection, London

Oliver Laric *Herakles* 2011, polyurethane, cm 36 x 25 x 20. Courtesy the artist and Tanya Leighton

Oliver Laric *Herakles* 2011, polyurethane, cm 36 x 25 x 20. Courtesy the artist



ANCHE
LE SCULTURE
—MUOIONO
SCULPTURES
ALSO DIE

17 APRILE/APRIL
26 LUGLIO/JULY 2015
FIRENZE
PALAZZO STROZZI
CENTRO DI CULTURA
CONTEMPORANEA
STROZZINA

Oliver Laric *Hermes* 2011, polyurethane, cm 36 x 25 x 20. Private Collection, London

N. Dash *Untitled* 2012, silver gelatin prints, cm 40,6 x 49,5, cm 60,9 x 48,2, cm 50,8 x 40,6. Courtesy the artist

Michael E. Smith *Untitled* 2010, sweatpants, latex gloves, resin, 44,5 x 13,5 x 9 cm. Courtesy the artist and KOW, Berlin

Michael E. Smith *Jelly Fish* 2011, Video, color, sound 14:58 min. Courtesy the artist e / and KOW, Berlin

Michael E. Smith *Untitled* 2015, double channel video loop, left 3:44 min, right 0:45 min. Courtesy the artist and KOW, Berlin

Michael E. Smith *Utitled* 2014, clarinets, pvc, cm 175 x 5 x 5. Courtesy the artist and KOW, Berlin

Giorgio Andreotta Calò *Carotaggi* 2014, iron, pvc, clay, various dimensions. Courtesy the artist

Giorgio Andreotta Calò *Clessidra* (M) 2014, bronze, cm 180 x 40 x 40. Courtesy the artist

Giorgio Andreotta Calò *Clessidra* (B) 2014, bronze, cm 180 x 40 x 40. Courtesy the artist

Giorgio Andreotta Calò *Clessidra* (AB) 2014, bronze, cm 230 x 40 x 40. Courtesy the artist

Giorgio Andreotta Calò *Clessidra* (U) 2012, bronze, cm 180 x 40 x 40. Fondazione Giuliani, Roma

Oscar Tuazon *steel, plywood, oven* 2011 – 2012, steel, plywood, oven, electronic material, cm 240 x 188 x 108,5. Galerie Eva Presenhuber, Zürich

Francisco Tropa *Gigante* 2014, wooden table, metal easels, serigraphed canvas, oil painted bronze, cm 90 x 220 x 110. Courtesy Galerie Jocelyn Wolff

Francisco Tropa *Terra platónica* 2012, bronze, steel, cm 40 x 200 x 50. Courtesy Galerie Jocelyn Wolff

Francesco Arena Barra (*Gli Alti e i Bassi*) 2015, bronze, cigars, sugar, cm 187 x 1000 x 4. Courtesy the artist

Fernando Sanchez Castillo *Rich Cat dies of Heart Attack in Chicago* 2004, video, color, sound 15:00 min
Courtesy the artist

Michael Dean *Analogue Series (muscle)*, hnnhhnnn-hnnhhnnnh, 2014, concrete, diminishing book
8,5 x 23 x 16,5 cm. Courtesy Herald St, London and Supportico Lopez, Berlin

Michael Dean *Untitled* 2013, concrete, colour, 56 x 27 x 18 cm. Courtesy Supportico Lopez, Berlin

Michael Dean *Untitled* 2015, concrete, paper, ink, 15 x 33 x 66 cm. Courtesy Supportico Lopez, Berlin

Michael Dean *hnnhhnnn-hnnhhnnnh* 2014, paper, ink 20 x 15 x 10 cm. Courtesy Supportico Lopez, Berlin