

LOOSE ENDS

Artists: VLATKA HORVAT / SOPHIE KO / IŠTVAN IŠT HUZZAN / DINO ZRNEC
Curated by Branka Bencic

Opening Monday, April 1st 2019, h 6.30pm
The exhibition will continue until Saturday, May 18th

Renata Fabbri is glad to announce *Loose Ends*, a project curated by Branka Bencic.

The exhibition *Loose Ends* takes form through unstable and temporary performative strategies of improvisation, replacement, repetition, or reconfiguration. As the title refers to the unsolved or unfinished, open-ended and vague, the exhibition unfolds as a set of provisional dialogues, echoing a suspended meaning. The exhibition brings together four artistic positions, each one dealing with protocols of reproduction and repair, testing and redoing, different conceptual and formal procedures in a process that encompasses contingency. It reflects uncertainties of the contemporary momentum - changing landscapes, economies of tension and collapse, spatial and temporal discontinuities.

The works converging in this project address the materiality of artistic processes as they unfold through production and display. In particular, they look at aspects of precariousness, fragility, (in)stability and ephemerality inscribed to such procedures, as well as to the production modes and methodologies behind them. The display is articulated through a series of formal elements, analogies, juxtapositions and reciprocities that characterize these works in their re-configuration of minimalist, post-minimalist, conceptual and abstract formal languages. Performativity is enacted in staging relations between objects and the viewer, in a choreography of the space.

From a series of wall mounted readymade objects *Untitled (cleats)* acting as abandoned support structures for a missing painting with some canvas leftovers still discoverable, to series of paintings that unfold as painting processes which are generally hidden and the mistakes which occur during these processes **Dino Zrnec** explores the essential elements of his research in/by painting, understanding the medium as open and somewhat "impure", always managing to work subtly and with elegance with elements that are generally seen as mistakes or leftovers. In such way, employing repetition as a language and strategy, Dino Zrnec is reflecting on painting as an object, institutional framework and not only an image or surface.

Drawn to the contradictory and uncertain aspects of the subject - object relation, **Vlatka Horvat's** work stages encounters between a human body and its context, often problematizing the various frameworks - physical, material, conceptual - within which these encounters take place. *Diversions* are focused on gestures of reorganization of space, unfolding as an installation that suggests a demarcation of a territory, a possible floorplan. Occupying a floor space as set of dispositions and changeable layouts, they examine and dissect spatial and social circumstances and relations between the body and the space, orienting or disorienting our movements through the gallery space as a performative action and active participation in the work itself. Vlatka Horvat's work spans a range of media from works on paper, installations, objects, assemblage or collage, performance or text. *Equivalents III*, *Frame Painting (Felt Hole)* or *Page Spread* are employing minimal and conceptual language along with the strategies of collage and montage making use of leftovers and reuse discarded material. With inscribed fragility and thoughtfulness, they frame certain existential conditions or emotions, establishing new relations.

Temporal Geographies by **Sophie Ko** deal with organic processes, fluidity, lightness, sediments of time and matter, changing, transitional topographies. Balancing between creation and collapse these open end geographies bring in mind issues of changing landscape, ecology, shifting borders... Such geological structures are manifested in surfaces covered in dense layers of pigments echoing work's materiality and haptic character. The representation of incusted time is inscribed in the memory of the image.

Reusing old frames and stretchers as a reference of the materiality and context of artistic production, reflecting on painting as an object and institutional framework in works *Unnamed figure* **Ištvan Išt Huzjan** explores a reflexive space where works, objects, and materials are inscribed with certain history, memory, time and layers of the past. These frames may be seen as support structures, although they are empty, and seem abandoned, a canvas is missing. Emptiness here does not feel as a void space, but marks a horizon of uncertain aspects of possibilities and potentiality of artistic imagination, that brings old frames to new frameworks. Time is also present in *Unnamed image*, a series of textile works that explore artistic process that requires time to unfold. A sequence frames repetition and a reverse concept of gradually subtracted materiality of colour, exposing the performativity of organic chemical process itself.

We are often led to think that every action is projected towards a specific end or purpose. However, there is a distinction between actions that are "means to ends" and those that are not, that are "ends in themselves". *Loose Ends* explores and enacts such element of suspension, a gap standing in between the reality of an object, an action, an image and its meaning. A space that remains vaguely defined by loosely connected or disconnected parts. Situations or actions become articulated as possibilities and attempts, either to reach, to avoid or to mark possible new ends or, again, to embody a space without ends. Awaiting for the meaning to be re-inscribed, *Loose Ends* stages a situation of both aesthetic, spatial and conceptual terms, to form a visual language of fragments, temporary, unstable and precarious forms. Structured as a fragmentary narrative, a set of potentialities is emerging on the horizon.

Biographies

Vlatka Horvat works across a wide range of forms, namely sculpture, installation, drawing, performance, photography and text, presenting her work in various contexts - galleries, festivals, and public space. Horvat has had solo exhibitions at Museums Sheffield (a collaboration with Tim Etchells), Wilfried Lentz Gallery (Rotterdam), CAPRI (Dusseldorf), Zak|Branicka Gallery (Berlin), MMC Luka/Galerija SC (Pula/Zagreb), Disjecta Contemporary Art Center (Portland), annex14 (Zurich), Boston University Art Gallery, Rachel Uffner Gallery (NYC), Bergen Kunsthall, the Kitchen (NYC). Her visual art projects have been commissioned by the Bard Center for Curatorial Studies (upstate NY), Bunkier Sztuki (Krakow), Art in the Public Space program of the City of Zurich, Kunsthalle Osnabrück, Marta Herford Museum, MGLC Ljubljana, VOLT (Bergen), the 53rd October Salon (Belgrade), Stroom (the Hague), Aichi Triennale (Nagoya), "Greater New York" at MoMA PS1 (NYC), Galerija Skuc (Ljubljana), the 11th Istanbul Biennale, and her performances have been produced internationally by theatre and dance venues as well as festivals. After 20 years in the USA, she is currently based in London. www.vlatkahorvat.com

Sophie Ko (Tbilisi, 1981) lives and works in Milan. Selected solo exhibitions include: Sporgersi nella notte, curated by Marina Dacci and Maurizio Guerri at Renata Fabbri arte contemporanea, Milano (2018); Terra, curated by Federico Ferrari at Galleria deFoscherari, Bologna (2016); Silva Imaginum, curated by Federico Ferrari at Renata Fabbri Arte Contemporanea, Milano (2015); AplusB Contemporary Art, Brescia (2014); Nel cielo dove qualcosa luccica, Museo Ettore Archinti, Lodi (2013); Geografia Temporale, Nowhere Gallery, Milan (2012); Ad altezza d'occhio, curated by Maurizio Guerri, NuovoCIB (2011). She has also participated in several group shows including: Come cenni di mare sulla spiaggia, Varese, 2018; Dotland II, Berlin, 2018; Storie e opere, Fondazione Malvina Menegaz per le Arti, Castelbasso, 2017; Fuoco a paesaggio, Forte di Monte Ricco, Pieve di Cadore, 2017; The Hidden Dimension. Chapter II, Galleria Marignana arte, Venice, 2017; Gran Premio della Pittura, curated by Alberto Zanchetta, MAC, Lissone, 2016 (prize winner); Fracturae, Palazzo Altan, San Vito al Tagliamento, 2016; Fine del possibile. Tra l'esauisto e l'esauistivo, Galleria Frittelli, Firenze; Beyond Landscape, curated by Andrea Lerda, Renata Fabbri Arte Contemporanea, 2016; Xenia -Volume II, Sophie Ko & Alessandro Roma, curated by Alberta Romano, Casa Bertoli-Borsani, Milan, 2015; Premio Francesco Fabbri per le Arti Contemporanee, Pieve di Soligo, 2015; Schlaglichter, Ateliergemeinschaft Geh8, Dresden, 2008.

Ištvan Išt Huzjan was born on June 1st 1981 in Ljubljana, Slovenia. In 2005 he graduated from the *Accademia di belle arti di Venezia* in Italy. He registered his own book-publishing house *21st Century Books* in 2006. In 2009 he finished the artist in residency program *Rijksakademie van beeldende kunsten* in Amsterdam and finished several other residencies between 2010 and 2015, amongst them the *National Art Studio in Changdong* in Seoul and *Apartment of the Ministry of Culture of Slovenia in New York*. In 2010 he cofounded the artist collective *Project Goleb* in Amsterdam. In 2011 and 2014 he was twice nominated for the *OHO award* in Slovenia and in 2013 he was awarded the *Fernand Baudin prijs* in Belgium. In 2015 he was awarded the *Grand Prize of the 31. Biennial of Graphic Arts - Over You You* at MGLC in Ljubljana. His recent solo exhibitions include *De Metrico a Imperial, Projectos Monclova, Mexico City, MX, MERE at City galleries and Museums of Ljubljana, Ljubljana, SI* and *Subterranean Walks at Eastwards Prospectus Gallery* in Bucharest. His recent group exhibitions include the *NSK State Art: The Impossible Return at CUNY Graduate Center James Gallery* in New York and *Beyond the Globe* 8th *Triennial of Contemporary Art - U3* at MG+MSUM in Ljubljana. In 2012 he joined the *Simplon Express / The Return* a group exhibition set in a train traveling from Zagreb to Paris, *Taxi Avant Minuit* a project for *La Galerie Des Locataires* involving a happening in a Taxi at *FIAC* in Paris. That year he also traveled from Seoul to Ljubljana by land using only public transport as an artistic performance.

Dino Zrnc was born in 1983 in Zagreb, Croatia. He lives and works between Vienna and Zagreb. He studied painting at the Academy of Fine Arts in Zagreb, Academy of Fine arts in Vienna as well as VSUP in Prague. In 2016 he participated in the Krinzinger residency program in Kuberton and finished other residencies between 2012 and 2015, amongst them ukk artist-in-Residence program for the Austrian Federal Ministry for Education, Arts and Culture in Vienna and Cité Internationale des Arts in Paris. In 2015 he was awarded the Radoslav Putar award in Zagreb. Recent solo exhibitions include: Vin Vin gallery in Vienna, Museum of Contemporary Arts Zagreb, Institute for Contemporary art Zagreb, Künstlerhaus Graz project space. Recent group exhibitions include: Vier Meter hohes Display für Malerei, Ve.sch Kunstverein, Kaletenlutgeben; COCO, NEEMA, GAGA, House of Flora, Dubrovnik; temporary encounters, Apoteka at Galzenica gallery, Velika Gorica; Air, Krinzinger projekte, Vienna.

Branka Benčić is an independent curator with basic research, writing and curatorial interests in contemporary art, exhibiting film and video, curatorial practices and exhibition histories in former Yugoslavia. She curated Croatian Pavillion at 57th Venice Biennale (2017) and acted as co-curator of Croatian Pavilion at 16th Architecture Biennale, Venice (2018). She is currently artistic director and Curator at Apoteka - space of contemporary art, founder and Curator of Cinemaniac / Think Film, support programme at the Pula Film Festival, and Curator of Artist cinema screening program at the Museum of contemporary art Zagreb. Selected exhibitions include: REZ / CUT - Collage in Contemporary art, MSU Museum of Contemporary Art Zagreb (2018), The Museum of Found Footage, MMC Luka - Pula Film Festival (2018), PROJECTIONS, MMSU Museum of Contemporary Art Rijeka (2017); Six Memos (Valladolid, Lublin, Liverpool); Damir Očko Repeat After Me, Eastward Prospectus, Bucharest (2016), Cinemaniac/Think film: FORUM Jasmina Cibic and Assaf Gruber, Pula Film Festival (cat.), Parkour, gallery Forum, Zagreb; Damir Očko: Studies on Shivering, KM Künstlerhaus Graz (2015); Vlatka Horvat According to Plan, SC Gallery Zagreb (2015), Motovun 1976 International Video Meeting, Pula Film Festival (cat.), Notes on Undoing, Garis&Hahn, New York; Great Undoing, 54th Annale, Poreč, Croatia.

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Orari di apertura:

Martedì - Sabato 15.30 / 19.30
Lunedì su appuntamento