



WO ABER GEFÄHR IST,
WÄCHST DAS RETTENDE AUCH

W O A B E R G E F A H R
I S T , W Ä C H S T D A S
R E T T E N D E A U C H

curated by Karin Pernegger

Eva Aeppli
Robert Bosisio
Jonas Burgert
Miriam Cahn
Aron Demetz
Walter Moroder
Walter Pichler
Carol Rama
Eva Schlegel
Peter Senoner
Kiki Smith

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kuratiert von Karin Pernegger

Der Titel der Ausstellung stammt aus der Patmos Hymne von Friedrich Hölderin, der dieses Jahr sein 250-jähriges Jubiläum feiert. Kaum ein anderes Zitat bündelt die Emotionen und Eindrücke der letzten Monate, die wesentlich unser Gemeinschaftsleben prägten. Die in der Ausstellung versammelten Künstler und Künstlerin fassen im malerischen und skulpturalen Sinne das Sein des Menschens zusammen und geben die Transzendenz – die Überschreitung der Grenzen von Erfahrung, Bewusstsein und des Diesseits – unseres auratischen, mythischen und politischen Körpers wieder.

Mit dem Wunsch, vor allem die Künstler der Galerie Doris Ghetta, die aus der Region stammen und auch vor Ort arbeiten – Robert Bosisio, Aron Demetz, Walter Moroder und Peter Senoner – zu zeigen entstand das Ausstellungskonzept. Gerade mit den Auswirkungen und Erfahrungen aus der in Italien erlebten Quarantäne, war es für Doris Ghetta und der Kuratorin Karin Pernegger wichtig, vor all ihre lokalen Künstler zu stärken und international zu vernetzen. Die Ausstellung beschäftigt sich im Sinne des Titels nicht nur mit der Gegenwart der Pandemie, sondern auch mit der Verfasstheit des Menschen im Generellen. Mit dem Versuch, den Skulptur- und Malereibegriff der oben genannten Künstler zu kommentieren, aufzulösen und zu ergänzen, wurden zu deren Arbeiten Künstler und Künstlerinnen kombiniert, die sich ebenfalls mit diesen Thematiken auseinandersetzen.

Den drei aufeinanderfolgenden Ausstellungsräumen sind besonderen Schwerpunkten gewidmet. Die Kondition des Körpers und die Projektion der Gefahr zeigt sich im ersten Raum. In dichter Anziehung stehen der „Treppenspringer“ (2005) von Jonas Burgert und die großformatige Skulptur von Peter Senoner. Demgegenüber wirken die Totenkopfgestalten der Malerei „Le Pensionnat (1961) der Schweizer Künstlerin Eva Aeppli – der ersten Frau von Jean Tinguely – im Zusammenspiel mit dem Soldaten (1994) von der ebenfalls aus der Schweiz stammenden Künstlerin Miriam Cahn, wie Ankünder einer gefährvollen Gegenwart.

Im mittleren und zentralen Raum löst sich der Körper als Geste seines transzendenten Seins auf. Der architektonische Raum verfließt bei Eva Schlegel und Robert Bosisio in seine einzelnen Elemente und greift das emotionale Sein als ein in sich ruhender Pol wieder auf. Die Grundformen ordnen sich, wie auch bei Carol Rama. Beeinflusst durch ihre engen Kontakte zum „Movimento Arte Concreta“ in den 1950er Jahren, deren Ziel eine Bestätigung der abstrakt-konkreten Kunst war, entwickelte die Künstlerin in den 1970er Jahren mit Materialien wie Holz und Gummi großformatige Collagen. Im Kontext der Ausstellung wäre sehr interessant zu erfahren

gewesen, wie Carol Rama auf die aktuell bestehende Pandemie künstlerisch reagiert hätte, da sie mit ihren Arbeiten „Mucca Pazza“ (dt. Rinderwahn) Ende der 90er auf die gleichnamige Epidemie reagierte.

Die architektonische Balance zwischen Körper und Architektur nimmt nicht nur das Spiegelmodell des Pavillons von Eva Schlegel auf, sondern zeichnet auch das menschliche Abbild der Arbeiten von Walter Pichler. Dieser Transformation folgenden stehen sich auch die Arbeiten von Walter Moroder und Kiki Smith gegenüber. Wobei die Künstlerin vor allem Impulse zu der zwischen Zeichnung und Skulptur arbeitenden Position Peter Senoner's setzt. Im Gegenüber zu seinen körper-betonten Skulpturen sind seine Zeichnungen von femininer Gestik getragen, wie auch Kiki Smith ihrer künstlerischen Praxis zwischen Fotografie, Skulptur und Installation im mythisches und auratisches Selbst aufbricht. Um so klarer heben sich die Sternzeichenköpfe von Eva Aeppli ab, die sie in ihrer letzten Lebensphase geschaffen hatte. In der Ausstellung befindet sich die Skulptur des „Krebs – Messidor“, eine prozessuale Arbeit aus den Jahren 1980 bis 1998. Das in Auflösung befindende Selbst wächst bei Aron Demetz über sich heraus. Der ausgestellte Kopf, dessen Gusstrichter und -steiger nur knapp oberhalb der eigentlichen Kopfform gekappt sind, sind an ihren kurzen Enden leuchten poliert, als ob sie sich als neue Anschlussstellen zum Betrachter öffnen. Ein abschließendes Bild der Ausstellung, das an einen weiteren Vers aus Hölderlin's Patmos Hymne erinnert: „Komm! Ins Offene, Freund!“, vielleicht und hoffentlich das Leitmotiv des verbleibenden Jahres 2020.

Karin Pernegger

MA DOV'È PERICOLO, CRESCe ANCHE IL SALVIFICO

a cura di Karin Pernegger

Il titolo della mostra è tratto dall'inno "Patmos" di Friedrich Hölderlin, di cui ricorre quest'anno il 250° anniversario della nascita. Nessun'altro verso convoglia altrettanto bene le emozioni e i ricordi dei mesi passati, che hanno fortemente plasmato il nostro modo di vivere comune. Gli artisti in mostra traducono in forma pittorica e scultorea l'essenza umana e ben rappresentano la trascendenza - la capacità di evadere oltre ciò che si conosce nel proprio ambiente - del corpo auratico, mitologico e politico.

Il concept della mostra nasce dal desiderio di mostrare soprattutto gli artisti della Galleria Doris Ghetta, artisti locali e attivi sul territorio, come Robert Bosisio, Aron Demetz, Walter Moroder e Peter Senoner. Dopo l'esperienza vissuta in Italia durante la quarantena, per Doris Ghetta e per la curatrice Karin Pernegger è stato importante rafforzare soprattutto la presenza dei propri artisti locali grazie a nuove connessioni internazionali. In linea con il titolo, la mostra non si occupa solo dell'attualità della pandemia, ma anche della condizione dell'essere umano in generale. Andando a commentare, sviscerare ed integrare il concetto di scultura e di pittura dei suddetti artisti, si è andati ad esporre in una nuova combinazione opere che si confrontano anche con questi temi.

Le tre sale espositive in successione sono dedicate a tematiche precise. Nella prima stanza si parla della condizione del corpo e della proiezione del pericolo. "Treppenspringer" (2005) di Jonas Burgert è esposto assieme ad una grande scultura di Peter Senoner. Di fronte trovano collocazione i teschi del dipinto "Le Pensionnat" (1961), dell'artista svizzera Eva Aeppli - la prima moglie di Jean Tinguely - in dialogo con i "Soldati" (1994) dell'artista Miriam Cahn, anch'essa svizzera, quasi a presagire un presente ricco di pericoli.

Nella stanza centrale, il corpo si dissolve come gesto del suo essere trascendente. Grazie a Eva Schlegel e Robert Bosisio, lo spazio architettonico si scompone nei suoi singoli elementi e riprende come punto fermo l'essenza emotiva. Le forme di base si rimettono in ordine, come per Carol Rama. Influenzata dai continui scambi con il Movimento per l'Arte Concreta negli anni Cinquanta, il cui scopo era l'affermazione dell'arte astratta, l'artista ha sviluppato negli anni Settanta collage di grande formato utilizzando materiali come il legno e la gomma. Nell'ottica di questa mostra, sarebbe stato interessante scoprire come Carol Rama avrebbe reagito artisticamente all'attuale emergenza, vista anche la sua opera "Mucca Pazza", una risposta all'omonima pandemia della fine degli anni Novanta.

L'equilibrio strutturale tra corpo e architettura riprende non solo il modello del padiglione di specchi di Eva Schlegel, ma si ritrova anche nella raffigurazione umana delle opere di Walter Pichler. Anche il confronto fra le opere di Walter Moroder e Kiki Smith nasce da questa trasformazione: in tal modo Smith fornisce nuovi impulsi alla posizione di Peter Senoner, a cavallo tra disegno e scultura. In opposizione alle sculture corporee, la mano dietro ai disegni è molto femminile, così come la pratica artistica di Kiki Smith, che si scompone tra fotografia, scultura e installazione, in un io mitico e auratico.

Si stagliano così chiaramente in mostra le "Teste dei segni zodiacali" (Sternzeichenköpfe) di Eva Aeppli, realizzate nell'ultima fase della vita dell'artista. In mostra è esposta la scultura "Cancro - Messidoro", un'opera processuale realizzata tra il 1980 e il 1998. L'io in dissolvenza nel lavoro di Aron Demetz si afferma ben oltre se stesso. La testa in mostra, i cui canali di fusione sono a malapena ricoperti dalla vera e propria forma della testa, sono lucidati alle estremità, come per offrirsi allo spettatore in qualità di nuovi spunti. Un'immagine conclusiva per la mostra, che ci riporta ad un altro verso dell'inno Patmos di Hölderlin: "Vieni! All'aperto, amico", speriamo forse il leitmotiv di ciò che resta di questo 2020.

Karin Pernegger

BUT WHERE THE DANGER IS, ALSO GROWS THE SAVING POWER

curated by Karin Pernegger

The title of the exhibition is taken from 'Patmos', a hymn by Friedrich Hölderlin, the 250th anniversary of whose birth is being celebrated this year. No other line of verse captures so effectively the emotions and memories of the past months, which have so shaped our common way of living. The artists on show translate human essence into painting and sculpture, and perfectly represent the transcendence – the ability to rise above what we know about our own environment – of the auratic, mythological and political body.

The concept of the exhibition is born of a desire to show, above all, the resident local artists of Galleria Doris Ghetta, such as Robert Bosisio, Aron Demetz, Walter Moroder and Peter Senoner. In the wake of the experience of quarantine in Italy, for Doris Ghetta and curator Karin Pernegger it was vitally important to consolidate the presence of their own local artists through new international connections. In line with the title, the exhibition addresses not only the ongoing pandemic but also the condition of human beings in general. In order to comment on, examine and supplement these artists' concept of sculpture and painting, the exhibition presents a new combination of works concerned with the themes.

Each of the sequence of three exhibition rooms is dedicated to a precise theme. The first is devoted to the condition of the body and the projection of danger. 'Treppenspringer' (2005) by Jonas Burgert is on show alongside a large-scale sculpture by Peter Senoner. Positioned opposite is 'Le Pensionnat' (1961), a painting of skulls by the Swiss artist Eva Aeppli – Jean Tinguely's first wife – juxtaposed with 'Soldati' (1994) by Miriam Cahn, also from Switzerland, almost as a premonition of a present ridden with danger.

In the central room, the body dissolves as a gesture of its own transcendent being. Thanks to Eva Schlegel and Robert Bosisio, the architectural space breaks up into its single elements, each reduced to its emotive essence. For Carol Rama, basic forms put themselves back into order. Influenced by constant exchanges with the Concrete Art movement in the 1950s, which sought to assert abstract art, in the 1970s the artist developed large-scale collages using materials such as wood and rubber. From the point of view of our exhibition – given how her 'Mucca Pazza' was a response to the mad cow disease pandemic on the late 1990s – it would have been interesting to see Carol Rama's artistic reaction to the present emergency.

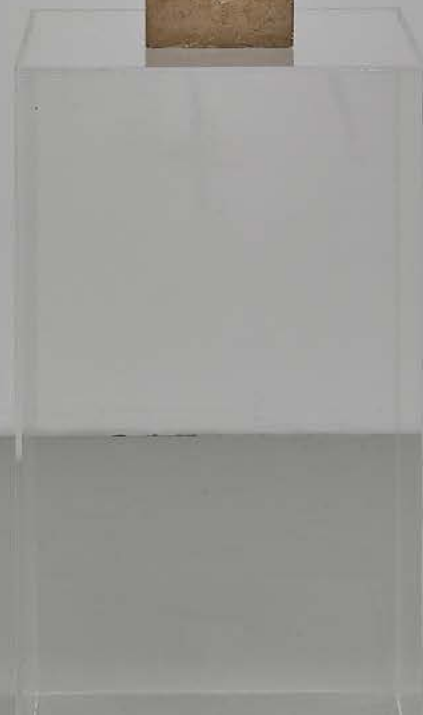
The structural equilibrium between body and architecture continues not only Eva Schlegel pavilion of mirrors model but also returns in the human figures in Walter Pichler's works. The juxtaposition of the works of Walter Moroder and Kiki Smith is also inspired by this transformation. In this way Smith adds new impulses to Peter Senoner's position, suspended between drawing and sculpture. Unlike his body sculptures, the drawings are characterised by a feminine touch, like the artistic practise of Kiki Smith, which breaks down between photography, sculpture and installation into a mythical, auratic self.

Standing out in the exhibition are 'Teste dei segni zodiacali', (Sternzeichenköpfe), the 'heads of the signs of the zodiac' that Eva Aeppli produced at the end of her life. On show is the sculpture 'Cancro – Messidoro', a procedural work produced between 1980 and 1998. The fading ego in Aron Demetz's work transcends itself. In the work on show, the casting funnel and fusion launders are barely covered by the form of the head itself, and are polished at the ends like new prompts for the spectator. The exhibition thus concludes with a work that conjures up another line from Hölderlin's hymn 'Patmos': 'Come! Into the open, friend'. We hope this will be the leitmotiv for what remains of 2020.

Karin Pernegger







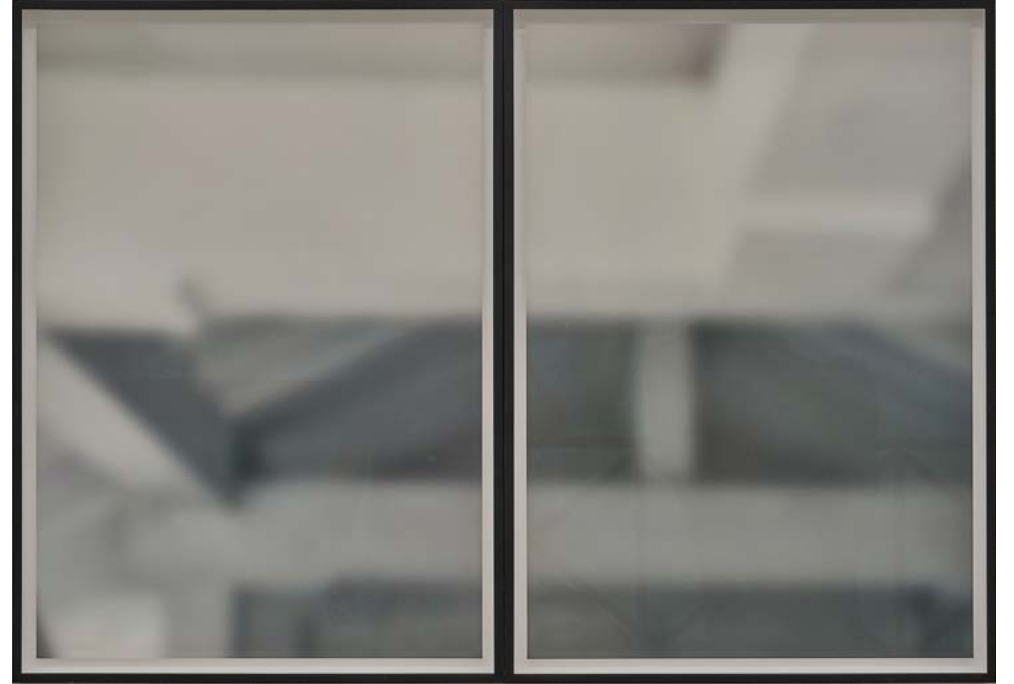












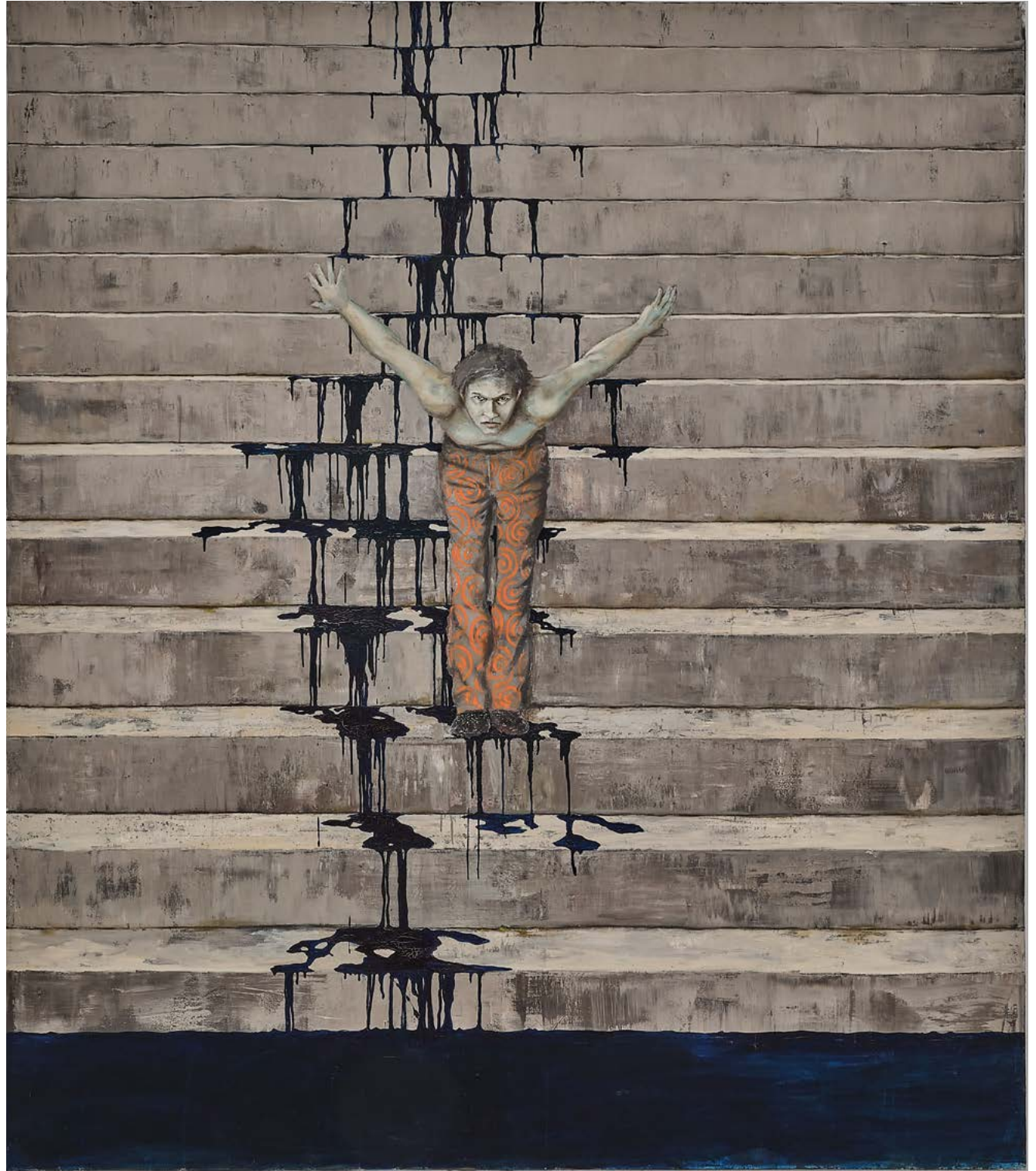












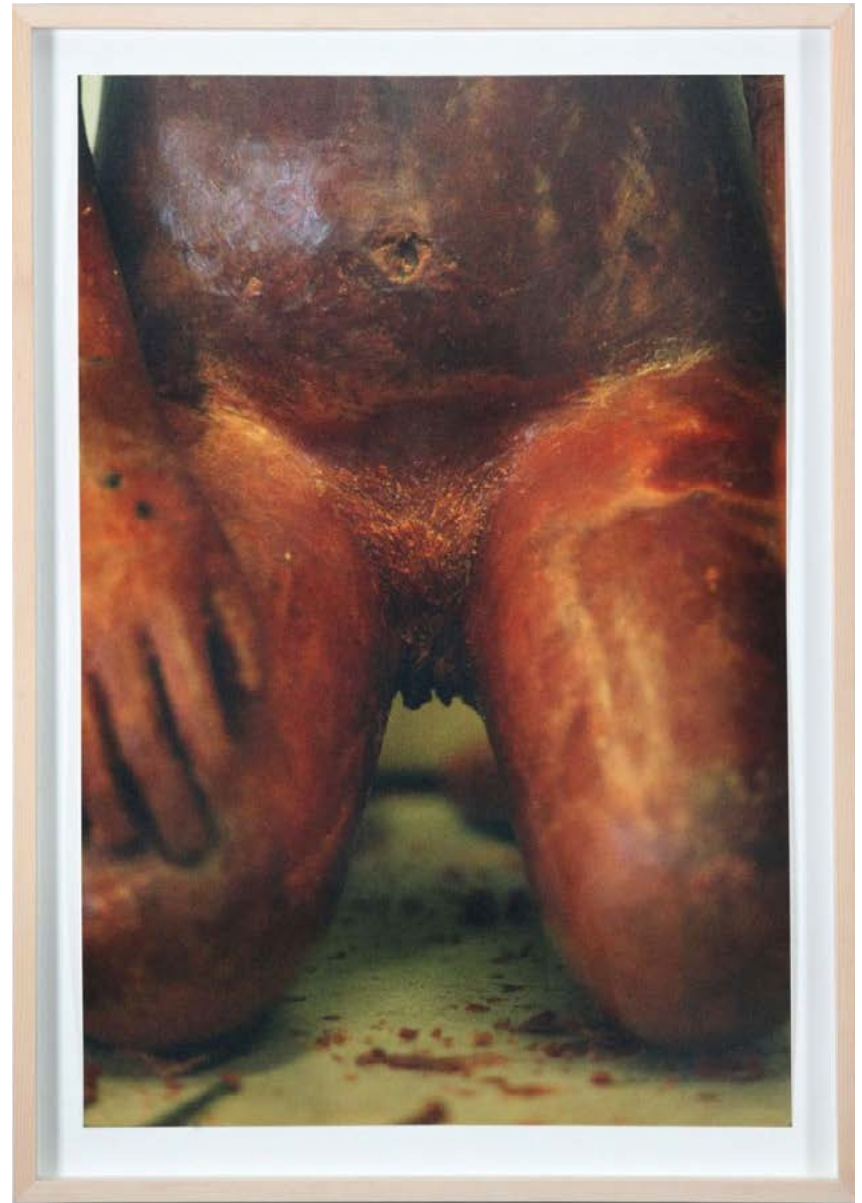






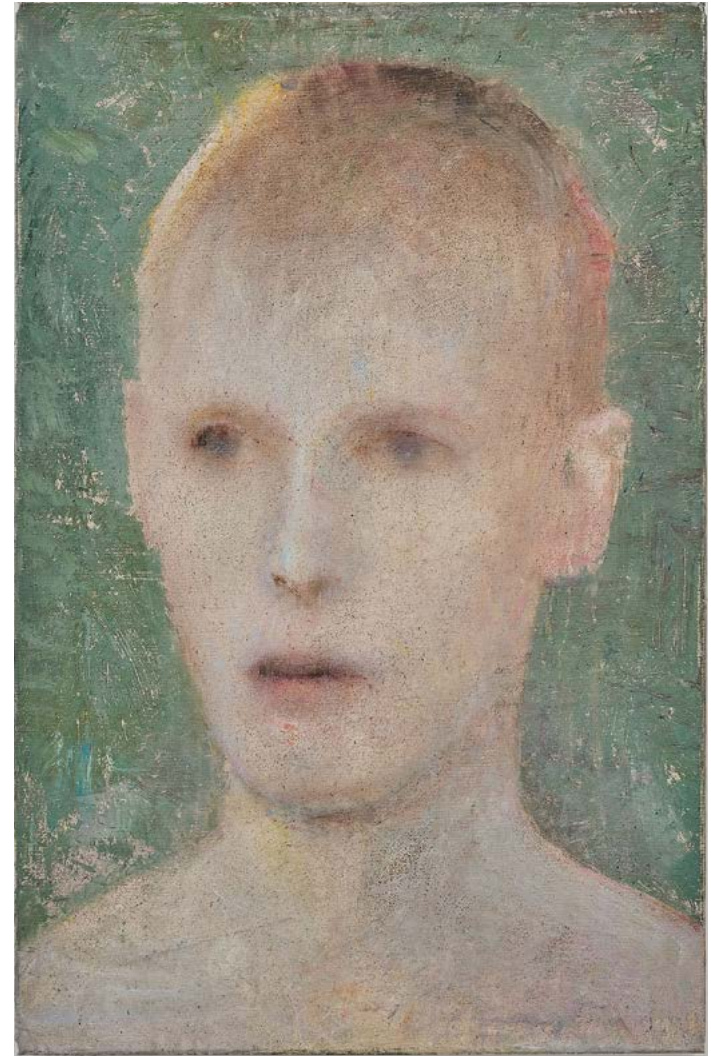
















BIOGRAPHIES

EVA AEPPLI

Eva Aeppli (*2 May 1925 in Zofingen; † 4 May 2015 in Honfleur) was a Swiss citizen and the daughter of an anthroposophically oriented family of teachers. Impressed in her youth by Wolfgang Langhoff's autobiographical reading *Die Moorsoldaten* (The Moorish Soldiers), and after attending the professional school in Basel (1943-1945) Aeppli took a closer look at these events from an artistic point of view. She had lived in France since 1953 and became known for her life-size, often gloomy textile dolls, usually made of silk and velvet. The themes of her research were sadness, loneliness and death. Later she abandoned her interest in ephemeral dolls and began making symbolic bronze sculptures. Eva Aeppli was the first wife of Jean Tinguely.

ROBERT BOSISIO

Robert Bosisio, (*23 August 1963 in Trodena, Bolzano) is an Italian artist who lives and works between Trodena and Berlin. For Bosisio borders are an essential element of his poetics. The figures and spaces come from undefined places and invite us to come closer. He is particularly interested in aesthetic qualities: the scheme, geometry, allusions. Passages, apparitions, evocations, and references cross the threads of the canvas and, through the actions depicted, animate the movements and evoke disturbing dreams. It creates a need and at the same time a tendency to constantly return to the subject, to deepen it and to defamiliarize it to elevate shapes and colours towards a metaphysical dimension. The result is a contemporary style in which representation is secondary and the real tension is constructed in the richness of the colours and in the control of the structure.

JONAS BURGERT

Jonas Burgert (*25 April 1969 in Berlin-West) is a contemporary painter who lives and works in Berlin. Burgert studied at the Berlin University of the Arts from 1991 to 1996, in 1997 as a master student with Dieter Hacker. From 1998 to 2000 he received a scholarship for young artists from the UdK Berlin and a travel grant that enabled him to spend time in Egypt. In 1999, Burgert developed the exhibition series "Fraktale", together with the artist Ingolf Keiner, which has taken place four times to date at different, sometimes spectacular locations; the last "Fraktale" was shown in 2005 at the Palast der Republik as the last exhibition before its demolition.

MIRIAM CAHN

Miriam Cahn (*21 July 1949 in Basel) is a Swiss artist and the daughter of the numismatist and art dealer Herbert A. Cahn. From 1968 to 1973 she attended the graphic arts class at the Kunstgewerbeschule in Basel (today: Schule für Gestaltung Basel). In 1978/1979 she was awarded a studio scholarship in Paris by the city of Basel. In 1982 Cahn was invited to documenta 7. She broke off her participation, however, because the curator Rudi Fuchs wanted to hang works by another artist to accompany her paintings, contrary to what had been agreed. She received an invitation to take part in the 1984 Venice Biennale, followed in 1985 by a DAAD scholarship for a one-year working stay in Berlin, where she stayed until 1989. In 2017 her work was shown at documenta 14, she lives and works in Basel and Maloja.

ARON DEMETZ

Aron Demetz (*29 September 1972 in Val Gardena, Italy) is an Italian artist who lives and works in Selva di Val Gardena, South Tyrol. Through traditional woodcarving techniques and a wide variety of other artistic, Demetz express his relationship between man and nature. For him, matter constitutes an infinite paradigm of creative possibilities, many of which arise from the matter itself and its chemical, physical and organoleptic properties. The process of creation is important as much as the final product, and sometimes even more. It fosters a dialogue between the phenomena constituting the essence of sculpture – that is, gravity, weight, the search for three-dimensionality and form – and the expanded syntax of sculptural language, enriching it with "phonemes" that lead to a fruitful deviation towards new nouns such as movement and duration, especially in its installation dimension. The result is a strong physical presence, which deeply fascinates the viewer on a psychological level.

WALTER MORODER

Walter Moroder (*10 May 1963 in Val Gardena, Italy) is an Italian sculptor living and working in Ortisei, South Tyrol. The representation and modelling of the body are hallmarks of his sculptural practice. His interest in figurative representation is deeply rooted in his culture and design experience. The Ladin environment and the tradition of wood carving in Val Gardena, his training in the atelier of his father David Moroder together with the studies with Prof. Hans Ladner at the Academy of Fine Arts in Munich, opened the way to a careful exploration of the human body, woodworking and the study of the relationship between figure and space. A sense of restlessness runs through his work and permeates his idea of art. Silence and timelessness characterize his works. The vitality of her figures is not real. Everything is more abstract and universal.

WALTER PICHLER

Walter Pichler (*1 October 1936 in Deutschnofen, Italy - †16 July 2012 in Burgenland, Austria) was an Austrian architect, artist and sculptor. He was a leading architect and artist in the Austrian post-war avant-garde. In 1955 he graduated from the University of Applied Arts in Vienna. Pichler has worked as an artist in sculpture and architecture since the 1960s. In 1963 he organised his first exhibition together with Hans Hollein in the St. Stephansgalerie in Vienna. Pichler created objects, sculptures and installations (sometimes even furniture) and initially worked on architectural projects for city models, always together with Hans Hollein. He had an exhibition at the Museum of Modern Art in New York in 1967, participated in the Paris Biennale and documenta 4 in 1968, as well as the international exhibition in Kassel with three of his prototypes. One of his hallmark was the very slow design, which sometimes took decades to complete a sculpture, and which required many sketches, drawings and models. On 16 July 2012 Pichler died of cancer at the age of 75.

OLGA CAROL RAMA

Olga Carol Rama (*17 April 1918 in Turin, Italy; †25 September 2015 ibidem) was a self-taught painter who worked mainly on erotic motifs. Born in 1918 as the youngest daughter of a factory owner, she began working on her first paintings in 1933. 1940 marks the beginning of a permanent relationship with the painter Felice Casorati. In 1946 she formed a close friendship with the poet Edoardo Sanguineti. Rama participated for the first time at the Venice Biennale in 1948. During her collaboration with the "Movimento Arte Concreta" in 1950, she established contacts with neorealists such as Italo Cremona (1905-1979). The artists used bicycle inner tubes to create apparently abstract canvases in which there are references to human anatomy and sexuality (skin, flesh, guts, phalluses). During this period, she met artists such as Man Ray and Andy Warhol. In 1980 she took part in the exhibition "The other half of the avant-garde" (1910-1940) at the Palazzo Reale in Milan, followed by a retrospective exhibition in 1998 at the Stedelijk Museum in Amsterdam. In 2003 he received the Golden Lion for his life's work at the Venice Biennale.

EVA SCHLEGEL

Eva Schlegel (*8 March 1960 in Hall in Tyrol) is an Austrian artist. From 1979 to 1985 Schlegel studied at the Vienna University of Applied Arts in the master class of Oswald Oberhuber. From 1997 to 2006 she taught as University professor for art and photography at the Vienna Academy of Fine Arts. She took part in the 1995 Venice Biennale as an artist under Peter Weibel. She designed the façade of the exhibition building with a work combining writing and image. At the 54th Biennale, which took place from the beginning of June to the end of November 2011, Schlegel was designated responsible for the Austrian contribution. In 2014 it was announced that Schlegel would design the stained-glass windows for a new roof structure in the Vienna Museumsquartier, the so-called MQ-Libelle. In March 2015, she produced the front page of the Austrian newspaper "Die Presse". In April 2015, the memorial designed by Schlegel for more than 1200 victims of the National Socialist regime was opened at the Regional Court for Criminal Matters in Vienna. The steel pyramid bears the inscription "369 weeks", a light installation projected onto the outer wall of the provincial court, symbolising the 369 weeks of Nazi rule in Vienna. Eva Schlegel lives and works in Vienna.

PETER SENONER

Peter Senoner (*15 September 1970 in Bolzano, Italy) lives and works in Chiusa, Italy. The figurative subjects of his drawings and large-sized sculptures have generic features, almost doll-like figures, that act as prototypes for the representation of outward appearances and not involved in a psychological exploration of states of mind. The leitmotif of the arrangement of her figures is the presence of the double, represented through drawing, plastic fusion or in the form of digital animation. In Senoner's double lies the desire to hybridise the medium, passing from the imaginary to the fictitious, to a virtual aggregate state.

KIKI SMITH

Kiki Smith (*18 January 1954 in Nuremberg) is a German-American artist, best known for her work as a sculptor and engraver. As one of three children of the famous sculptor Tony Smith, raised in South Orange, New Jersey, Smith came into contact with art in her youth by helping her father to make cardboard models for his sculptures. From 1974 to 1976 she attended Hartford Art School in Connecticut for 18 months, without graduating. Since then she has lived and worked in New York City, where she briefly began training as a paramedic in 1985 at Bedford Stuyvesant Brooklyn Interfaith Hospital to gain better insights into the human body, a useful knowledge for her artistic work.

LIST OF WORKS

p. 20 – 21
Carol Rama
Arsenale, 1971
collage of tyres on fabric
120,7 x 160,9 cm
courtesy Galerie Michael Haas, Berlin

p. 23
Carol Rama
untitled, 1976
collage (mixed media)
on cardboard
35 x 24,5 cm
courtesy Galerie Michael Haas, Berlin

p. 25
Eva Schlegel
untitled (187) (1/5), 2010
silkscreen on lead
60 x 80 cm
courtesy Eva Schlegel und
Galerie Krinzinger, Vienna

p. 26
Eva Schlegel
untitled (256) (1/3), 2017
print on Hahnemühle laid paper
80 x 62 cm
courtesy Eva Schlegel und
Galerie Krinzinger, Vienna

p. 27
Eva Schlegel
untitled 258 (left) (2/3), 2017
print on Hahnemühle laid paper
80 x 56 cm
courtesy Eva Schlegel und
Galerie Krinzinger, Vienna

p. 27
Eva Schlegel
untitled (258 links) (2/3), 2017
print on Hahnemühle laid paper
80 x 56 cm
courtesy Eva Schlegel und
Galerie Krinzinger, Vienna

p. 28 – 29
Eva Schlegel
Cloudspace, Modell 1: 100 (1/AP), 2018
mirror, Plexiglass and wood
40 x 65 x 65
courtesy Eva Schlegel und
Galerie Krinzinger, Vienna

p. 31
Peter Senoner
ZJR, 2019
bronze casting hand polished
and fire patinated
220 x 75 x 65 cm

p. 32
Peter Senoner
Mural Mirage, 2020
graphite, pigment, varnish
on perforated beech
50 x 40 x 3 cm

p. 34
Miriam Cahn
Sarajevo hier Sarajevo dort, 16.07.1996
chalk on paper
42 x 29,5 cm
courtesy Galerie Michael Haas, Berlin

p. 35
Miriam Cahn
liegen, 22.03.1994
chalk and colourpigment-
fabric on paper
48 x 64 cm
courtesy Galerie Michael Haas, Berlin

p. 37
Miriam Cahn
Soldat, Dec. 1994
chalk and pigment and
watercolour on paper
42 x 29,50 cm
courtesy Galerie Michael Haas, Berlin

p. 38 – 39
Jonas Burgert
Treppenspringer, 2005
oil on canvas
240 x 210 cm
courtesy Private Collection, Germany

p. 41
Walter Pichler
untitled, 1998
mixed media on paper
38 x 93 cm
courtesy Galerie Krinzinger, Vienna

p. 42 – 43
Walter Moroder
Se teni 2, 2014 (3/5)
bronze
88 x 20 x 32 cm

p. 44 – 45
Eva Aeppli
Le Pensionnat, 1961
oil on canvas
130 x 232 cm
courtesy Galerie Michael Haas, Berlin

p. 46 – 47
Eva Aeppli
Krebs - Messidor, 1980 - 1998
bronze with a green patina
39,5 x 24 x 20 cm
courtesy Galerie Michael Haas, Berlin

p. 48
Kiki Smith
Haunted II (2/5), 2012
C-print
64,8 x 54 cm
courtesy the artist and
Galleria Raffaella Cortese, Milan

p. 49
Kiki Smith
Haunted I (2/5), 2012
C-print
64,8 x 54 cm
courtesy the artist and
Galleria Raffaella Cortese, Milan

p. 51
Kiki Smith
Untitled (Harpies) (3/3), 2000
Chromogenic color print
101,6 x 76,2 cm
courtesy the artist and
Galleria Raffaella Cortese, Milan

p. 52
Kiki Smith
Untitled (Geneviève and
the May Wolf) (3/3), 2000
chromogenic color print
mounted to board
33,7 x 49,5 cm
courtesy the artist and
Galleria Raffaella Cortese, Milan

p. 55
Kiki Smith
Girls are called, 2012
composite of twelve
chromogenic color prints
40,60 x 44,40 cm
courtesy the artist and
Galleria Raffaella Cortese, Milan

p. 56
Robert Bosisio
untitled, 2014/15/20
oil and mixed media on canvas
60 x 35,5 cm

p. 57
Robert Bosisio
untitled, 2020
oil and mixed media on canvas
92 x 60,5 cm

p. 58
Robert Bosisio
untitled, 2020
oil and mixed media on canvas
60 x 62 cm

p. 59
Robert Bosisio
untitled, 2020
oil and mixed media on canvas
30 x 28,5 cm

p. 60 – 61
Aron Demetz
Head, 2020
bronze
35 x 21 x 28 cm

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