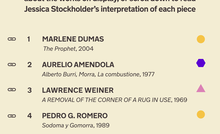
OGR CULT | BINARIO 1

Jessica Stockholder

Cut a rug a round square

Explore the map and discover how Jessica Stockholder turned the exhibition into a large-scale environmental installation.



Click on the links to access the details about the works on display, or scroll down to read Jessica Stockholder's interpretation of each piece

1 **MARLENE DUMAS**
The Prophet, 2004

2 **AURELIO AMENDOLA**
Alberto Burri, Morra, La combustione, 1977

3 **LAWRENCE WEINER**
A REMOVAL OF THE CORNER OF A RUG IN USE, 1969

4 **PEDRO G. ROMERO**
Sodoma y Gomorra, 1989

5 **EDWARD RUSCHA**
9 to 5, 1991

6 **TRACEY EMIN**
Dolly, 2002

7 **GUILLERMO PÉREZ VILLALTA**
Flagelación, 1993

8 **DIEGO PERRONE**
Untitled, 2011

9 **ULIANO LUCAS**
Piazza Caricamento, Genova, luglio 2000, 2000

10 **JIM LAMBIE**
Metal box (Southern Ocean), 2012

11 **MONICA BONVICINI**
Bonded ed eternmale, 2002

12 **MONA HATOUM**
Undercurrent (Red), 2008

13 **CLASS OLDENBURG AND COOSJE VAN BRUGGEN**
Dropped Flower, 2006

14 **REINHARD MUCHA**
Seelow (Für François Robelin), 2003-2006

15 **VITO ACCONCI**
Directions, 1969

16 **RICHARD TUTTLE**
Crickets, 1991

17 **WILLIS SHAMPTON**
(Nostalgia), 1971-1972

18 **JAN DIBBETS**
Comet Land/Sky/Land 6°-72°, 1973

19 **BERNARD FRIZE**
Taurus, 1997

20 **MIGUEL ÁNGEL CAMPANO**
Tara, 1994

21 **SIMON DYBBROE MØLLER**
Waiting for different times, 2008.

22 **JESSICA STOCKHOLDER**
Squeezed orange actor: Ode to Liz Larner, 2021

23 **ROBERT MANGOLD**
Curved Plane / Figure XI, 1995

24 **RACHEL HARRISON**
Kouros Descends Stairs, 2008

25 **FRANCESCO CLEMENTE**
Miele, Argento, Sangue, 1986

"la Caixa" Foundation (Barcelona)

Fondazione per l'Arte Moderna e Contemporanea CRT, on permanent loan to GAM - Galleria Civica d'Arte Moderna e Contemporanea di Torino

Fondazione per l'Arte Moderna e Contemporanea CRT, on permanent loan to Castello di Rivoli Museo d'Arte Contemporanea

Property of the artist

VISIT THE EXHIBITION WITH THE CURATOR'S INTERPRETATION OF THE ARTWORKS ON DISPLAY

1 Marlene Dumas *The Prophet*, 2004. The man in the rectangle bracketed by the circle of his cape stretched out to hold him.

2 Aurelio Amendola *Alberto Burri, Morra, Combustion*, 1977. Cutting a hole in a canvas. The forms are similar. The torch and the melting plastic are virulent. The material in the end holds the memory of the body's contact and the fire's violence.

3 Lawrence Weiner *A REMOVAL OF THE CORNER OF A RUG IN USE*, 1969. Words, given form on the surface of the wall. They, like paint on canvas and make up of the picture plane the wall offers. Words both point to, and are the result of, the power to generate metaphor that is embedded in our experience of material. These particular words pointing to a 'corner' and a 'rug,' to absence and presence, raise a question about use value, and to the process of making, that resides with the space between the making of the exhibition and the art objects contained.

4 Pedro G. Romero *Sodoma y Gomorra*, 1989. The mushroom cloud is a round, the cone and the mushroom, and the man in the middle is both. Things are a little out of whack, we know, as the height of the door panel suggests. The mushroom cloud adding up both in relation to form and to the impact of the nuclear bomb.

5 Edward Ruscha *9 to 5*, 1991. A painting of the work day. A cycle of time contained in the rectangle that is the painting. A segment of time which we understand as work, as time within the analog clock, and in relation to the rotation of the planet, and also as linear in its anthropoidal centering. The work cuts out a segment of time from the flow; there is a kind of violence in that that mirrors the violence inherent in our capitalist work ethic. The entire contained semiotics of many workdays exists as a kind of circle inside the linearity of time.

6 Tracey Emin *Dolly*, 2002. The human orifice in the center of the square painting is round. It is small on the body, but looms large in consciousness. The target of many taboos, and discomforts. The source of unease and pleasure. The site of many nerves.

7 Guillermo Perez Villalta *Flagelación*, 1993. The painting makes use of a severe geometry as it depicts two figures, one controlling and violating the other. Either hands doing, or consequence, erotic play. In either case, the very formal geometry inherent in the painting resonates with the power of one figure controlling the other. As the formal geometry 'controls' the representation of controlling behavior within the image, so too the rectilinear edges of the painting control the illusionistic properties of the painting. The images of human beings are stacked, held, and organized by the geometric representation of the floor and architecture. The bodies in this case are resonant with the floor. The two sticks on the left side of the painting form an X of sorts, and seem to mirror the two human beings plus stick on the right side of the image.

8 Diego Perrone *Senza titolo*, 2011. This human face, skull and ear, sculpted by a tree. Bark, leaves, and squash.

9 Uliano Lucas *Piazza Caricamento, Genova, luglio 2000*, 2000. The embrace on the edge of the painted circle. Engaging the circle of life.

10 Jim Lambie *Metal box*, 2012. The piece is not made of stretched canvas but the layers of folded aluminum each present a painted surface that is bounded rectilinearly. The corners folded in point to the middle. The edges of the layers folded in evocative of windows, as before the folded corners round off the square. An effort to see more at once than the eye can focus on.

11 Monica Bonvicini *Bonded ed eternmale*, 2002. Two chair bodies wear the studded black leather that human bodies might be adorned with, performing on a red-carpet surface – not a pedestal.

12 Mona Hatoum *Undercurrent (Red)*, 2008. The floor surface acting as picture plane presents the square image inside the circle, surrounded by light. A kind of celestial geometry.

13 Claes Oldenburg and Coosje Van Bruggen *Dropped Flower*, 2006. The sepals, stamens, and pistils of the dropped flower coalesce, drawing attention in the same way as does the asshole of Tracey Emin's *Dolly*. The flower is couched in the rectangular purple carpet it sits on.

14 Reinhard Mucha *Seelow (Für François Robelin)*, 2003-2006. The not words of all the materials organized by the oval on the billboard sized canvas.

15 Vito Acconci *Directions*, 1969. The photograph, documenting a performance, images a man arms and legs spread evoking *Vitruvian Man*. The man is framed by the stage, establishing scale and edge; in that way both the performer and the photographer are availing themselves of a painterly trope. The stage becomes a picture plane against which the man's movements are drawings.

16 Richard Tuttle *Crickets*, 1991. The painted, softened, rectilinear bodies of the sculptural forms harken to each other across space. To *Tu tuf a tug* to dance well and energetically. This work does just that.

17 Hollis Frampton *(Nostalgia)*, 1971-1972. One after another, rectangular photographs are placed on top of, and cover, a round stove burner. As they burn, they shrink, becoming small squares inside of the circle, and then morphing into charred organic shapes until they disappear. The voice overlay describes the images, once or twice matching the imaged photo. About memory in its many forms.

18 Jan Dibbets *Comet Land/Sky/Land 6°-72°*, 1973. The circle is carved out of the stacked rectangles. When one stands in front of this work the top of the arch is above one's head. The human body standing in front of this work explores different kinds of attachment as curves move into angles and found objects blend into abstract shapes.

19 Robert Mangold *Curved Plane / Figure XI*, 1995. A half-circle capturing four stripes and three ovals. The ovals are contained by the edges of the half-circle while the stripes can be seen to go on forever.

24 Rachel Harrison *Kouros Descends Stairs*, 2008. In this work the *kouros* (archaic Greek statue representing the ideal beauty of a naked youth) has reduced to and is an abstract form set upon a rectangular stair. The stair also acts as pedestal for a collection of rounded fake fruits, squares and pears. A rectangular plywood board with a drawing of an upside down pair of legs is attached onto the top of the form. The action in this work is contained, and bounded by these two forms. Gender plays an understated role here in the title referring to Duchamp's *Nude Descending a Staircase* in which the nude is female.

25 Francesco Clemente *Miele, Argento, Sangue*, 1996. The fresco is divided into four rectangular planes. There is a face of sorts on one, that turns, at least for a moment, all of the planes into geometric bodies. Bodies acting like architecture, with the lines between all working hard to create order amidst the pictorial undulation of the surface.

A site-specific project by OGR Torino, in collaboration with "la Caixa" Foundation (Barcelona) and Fondazione per l'Arte Moderna e Contemporanea CRT (Turin)

"la Caixa" Foundation

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From 11 February 2021
FREE ADMISSION
Thursdays and Fridays 3pm - 8pm
last admission 1 hour before closing

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