

Artist in Residency Eau&Gaz
The Uncanny Valley, 2019
curato da Kathrin & Sarah Oberrauch

Artist in Residency Eau&Gaz ospite FuturDome, Milano
e al centro culturale Lanserhaus, Appiano

Mostra
The Uncanny Valley

1. Aprile 2019 alle 19:00
Inaugurazione Futur Dome

2 Aprile - 26. Maggio 2019
Periodo d'esposizione

11 Aprile 2019 alle 19:00
Presentazione catalogo

Artisti
Stefan Alber
Atelier Van Lieshout
Carlo Benvenuto
Aslı Çavuşoğlu
Yael Frank
Vincent Grunwald
Silvia Hell
Cornelia Hefurtner
Linda Kuhn
David Iselin-Ricketts
John MacLean
Mrova
Masatoshi Noguchi
Max Rohr

Curatori
Kathrin Oberrauch
Sarah Oberrauch

Direzione artistica
Ginevra Bria
Atto Belloli Ardessi

Scrittori
Chiara Ianeselli
Eugenia Lapteva
Sally Haftel Naveh
Katharina Wendler

Il programma residenziale per artisti „Eau&Gaz” festeggia i suoi cinque anni di attività. Dal 2014 le due sorelle Kathrin e Sarah Oberrauch invitano annualmente artisti e artiste a vivere e lavorare ad Appiano, in Alto Adige.

In occasione dell'anniversario, accanto all'abituale sede del centro culturale "Lanserhaus" di Appiano, la residenza verrà ospitata eccezionalmente per due mesi nei locali in FuturDome, un museo indipendente, a Milano.

FuturDome è uno spazio di sfida per l'arte contemporanea, a Milano, un progetto dedicato a valorizzare percorsi di ricerca fra diverse discipline di confine. Come terreno di prova di un restauro architettonico conservativo, FuturDome coniuga interventi site specific e soluzioni tecnologiche avanzate con incursioni artistiche. Il suo scopo è creare connessioni tra diversi pubblici di riferimento: residenti, autori e istituzioni culturali, a confronto con ambienti inattesi e sempre modulabili da parte degli artisti.

Costruito nel 1913, l'edificio ha ospitato, dal 1939 al 1943 l'edificio ha ospitato gli ultimi futuristi per poi restare luogo di dibattito per le nuove correnti artistiche. L'opera di restauro interrotta prima degli interventi finali rispecchia in modo singolare questo senso di anticipazione. La questione di un'avanguardia estetica e architettonica è al centro della ricerca dei micromovimenti di arte contemporanea, e prende quindi corpo anche nell'esposizione "The Uncanny Valley".

Con il suo temporaneo soggiorno in "FuturDome", "Eau&Gaz" intende esaminare il suo stesso concetto di convivenza riconsiderando da lontano il suo abituale domicilio. La selezione è formata da artisti già partecipanti al programma di residenza, ma anche provenienti da diverse realtà del Alto Adige.

Noi lo chiamiamo estraneo,
loro lo chiamano casa.

Nel suo saggio "Il perturbante", Sigmund Freud definisce tutto ciò che per l'uomo è al tempo stesso familiare ed estraneo. Si tratta dunque di ciò che è nascosto e rimosso dentro di noi ma che tuttavia riaffiora in superficie. In particolare Freud si riferisce ad un aspetto del "familiare" che emerge dall'etimologia tedesca del termine. Opponendo l'aggettivo tedesco "unheimlich" (non familiare) con la sua radice "heimlich" (familiare, domestico, ma anche nascosto, segreto), Freud individua nel "perturbante" il ribaltamento della familiarità in estraneità e viceversa.

Si tratta dei resti mistici che abbiamo rimosso e dai quali veniamo periodicamente assaliti. Il motivo del doppio, di un costante riproporsi degli stessi elementi, della pervasività delle nostre credenze, delle forme di superstizione e animismo, risvegliano in noi il sentimento del perturbante. Un perturbante che e però per Freud non quello descritto dallo psichiatra Ernst Jentsch, ovvero l'insicurezza di fronte a ciò che ci risulta estraneo, bensì il riaffiorare del rimosso.

"Il perturbante è in questo caso ciò che un tempo ci è stato familiare. Il prefisso un- in questa parola costituisce dunque il marchio stesso della rimozione". (Freud 1919). Ed è in tal senso che il fenomeno del perturbante si apparenta all'inconscio. Entrambi si opposti, che anzi si incrociano e sovrappongono a vicenda. La "valle perturbante" è quindi generalmente conosciuta come quel particolare

fenomeno che consiste in una frattura dell'empatia non appena una figura creata artificialmente supera un certo grado di somiglianza con l'umano, raggiungendo più alti livelli di accettazione una volta che la "valle" è stata oltrepassata. Con l'esposizione "The Uncanny Valley", intendiamo quindi enfatizzare la dimensione topografica del "perturbante" freudiano. La casa costituisce il rifugio del familiare, che si trasforma però in perturbante allorché riemerge alla luce il rimosso. Guardando al particolare caso dell'Alto Adige, "Eau e Gaz" intende esplorare l'effettiva concomitanza di ciò che riteniamo estraneo o familiare, indagando i meccanismi della rimozione e dell'esclusione. Dopo l'annessione all'Italia avvenuta cento anni fa, la definizione di identità non poggia più in questi luoghi su un chiaro confine tra il dentro e il fuori, bensì su un'ibrida costellazione che li unisce in modo indissolubile.

FuturDome, Mailand
Isisuf - International Institute on Futurism Studies

Artistic Director
Atto Belloli Ardessi & Ginevra Bria



Once, this Liberty Palace, was the meeting place of world renowned artists who were part of the Futurist Movement. During the Forties, the last Futurist artists met, worked and debated in the building, setting the basis for ground-breaking aesthetic currents. Now FuturDome, curated by Isisuf – International Institute on Futurism Studies, under the Artistic Direction of Atto Belloli Ardessi, is an independent museum where next-generation residential spaces host cultural events, organized into the building common areas, or directly in the private apartments. FuturDome demonstrates how living becomes a sequence of spatial recognition, alternating refined cladding to precious artistic solutions. Experimental compartments and site-specific artworks blend in a daily life milieu, as unique forms of meditation.

The fluidity of FuturDome spaces allows creatives to install micro-worlds of highly aesthetic and sensorial impact within the domestic scenarios.

futurdome.com



FuturDome, Mailand Isisuf - International Institute on Futurism Studies

Stefan Alber

*1981 in Bruneck, Italy.
Lives and works in Berlin.



In his pictures, objects and installations Alber deals with the complexity of the relationships and boundaries of photography, painting, sculpture and architecture. Starting from a space, an object or a situation Alber develops specific questions with which he question processes, production techniques, habits of seeing or social contexts. In doing so, he experiments with the effectiveness of materials and surfaces, bends, folds or combines them, like a modular system, with modules from found and everyday objects. Many of his works are based on models, cite art history or social events. The search of site-specific circumstances plays an overlapping role. Exhibitions: 2018 "Where is Philadelphia?" Gutshaus, Storkow; 2018 "In conversation with" Dzialdov, Berlin; 2017 "Soft Architecture", Sammlung Finstral, Augsburg; 2017 "Landschaftslektüren", Kunstpavillon Innsbruck; 2017 "Elastic Collisions", Kunsthalle, Exnergasse Wien; 2016 "Eau&Gaz", Lanserhaus Eppan

stefanalber.de

24_1, 2016/2018, umbrellas, wood approx. 180 x 15 x 30 cm by Stefan Alber

Atelier Van Lieshout

*1963 in Ravenstein, Netherlands.
Lives and works in Rotterdam.



Mini Capsule, Front Entrance Square, 2002 by Atelier Van Lieshout



Atelier Van Lieshout (AVL) was founded in 1995 by Joep van Lieshout. The name Atelier Van Lieshout emphasises the fact that the works of art do not stem solely from the creative brain of Joep van Lieshout, but are produced by a creative team.

The works of art are practical, uncomplicated and substantial. The work varies from sculptures and, bathrooms and mobile home units to complete architectural refurbishments. One of the many applications and techniques used by AVL are the large polyester constructions in striking, bright colours. These polyester constructions, of which the large mobile home units are the best known, form the AVL trademark. For a number of years now the focus has no longer been on standardised, made-to-order furniture, but has shifted to works of art that can be used for a self-sufficient and independent lifestyle.

jousse-entreprise.com

Carlo Benvenuto

*1966 in Stresa, Italia.

Lives and works in Milano.



Untitled, 2019, C-print, 225 × 170 cm



In Carlo Benvenuto's spare and minimally composed photographs of quotidian objects, he unearths the uncanny quality within the everyday. Benvenuto follows several protocols in all of his works, beginning with a mandate to focus only on readily available domestic objects, such as a bowl of fruit on a table. He photographs using a direct and frontal composition, often with natural light, though in recent work he has begun using red filters. He then superimposes negatives of related objects (e.g., the bowl and the table) atop one another, lending the print a ghostly and ethereal air. "The object appears as what it is, but in this hyperobjectivity becomes metaphysical," writes curator Alessandra Pioselli. "Stripped of its familiar use and of any signs of subjectivity, the object becomes a presence that holds within itself all possible projections."

galleriamazzoli.com

Aslı Çavuşoğlu

*1982 in Istanbul, Turkey.

Lives and works in Istanbul.



Aslı Çavuşoğlu lives and works in Istanbul. She received her BA in Cinema-TV at the Marmara University, Istanbul, TR. Recent solo shows include *The Place of Stone*, New Museum, NYC (2018); *Red / Red*, MATHAF Arab Museum of Modern Art, Qatar (2016); *The Stones Talk*, ARTER, Istanbul, (2013); *Murder in Three Acts*, Delina Foundation, London (2013). Recent group shows include *Manipulate the World*, Moderna Museet, Stockholm; *Colori*, Castello di Rivoli, Torino (2017); *Manifesta11*, What Do People Do For Money, Zurich (2016); *Saltwater*, 14th Istanbul Biennial; *Surround Audience*, New Museum, NYC (2015); *The Crime Was Almost Perfect*, Witte de With Center for Contemporary Art, Rotterdam (2014); *Signs Taken in Wonder* at MAK Museum in Vienna (2013); *Performa 11*, NYC (2011).

aslicavusoglu.info

Hebdomeros, 2018 in collaboration with Ersöz Ata, mixed technique

Yael Frank

*1982 in Tel Aviv, Israel.
Lives and works in Tel Aviv.



Yael Frank is a multi-disciplinary artist. Her work investigates the emergence of power structures that can be manifested through notions of happiness. Frank has earned her B.F.A from the Cooper Union School of Art in New York (2008), and her M.F.A from the Bezalel Academy in Israel (2012). Recent exhibitions include solo shows at 2018 - A Problem, The Tel Aviv Artists' Studios, curated by Sally Haftel Naveh. Selected group exhibitions: 2018 - Recovery Plan - Join or Die, The Tel Aviv Museum of Art, curated by Doron Rabina; 2018 - Table Manners, The Genia Schreiber University Art Gallery, Tel Aviv University, curated by Nirith Nelson; 2017 - Neoandartal, The Israeli Center for Digital Art, Holon, curated by Udi Edelman; 2016 - Citizens, The Petach Tikva Museum, Israel, curated by Netta Gal Azmon.

yaelfrank.net

The Last Hour of Cabinet I, 2018, Manipulated Ikea Detolf Cabinets

Vincent Grunwald

*1982 in Berlin, Germany.
Lives and works in Berlin.



Filter 2#, 2012/2014 Bildobjekt, UV-Druck auf Glas



Vincent Grunwald's work deals with aesthetic paradigms of organizing structures. These seemingly functional measures, often kept in the background, are examined and their representational aspects highlighted - for example, the structural measures of design in the building industry reveal clear ideas of a particular aesthetic.

His series "Filter" looks at the way fences and barrier systems merge with its severed areas, as the title suggests, can be used as filters for enabling an altered view of the area. Similarly, traces of security technology are engraved in the faces of passports or banknotes. These security features provide information on several levels - information which cannot be read by everyone and, in the same way as the barrier fences, function as "aesthetic agents of exclusion".

www.akvberlin.com

Silvia Hell

*1983 in Bolzano, Italy.
Lives and works in Milan.



A Form of History (Markgraf - Germany), 2011



Nata a Bolzano nel 1983. Diplomata in pittura all'Accademia di Belle Arti di Brera. Vive e lavora a Milano. Mezzo espressivo: scultura, fotografia, installazione, video.

Silvia Hell: La mia ricerca tende ad insinuarsi nel mondo, nelle azioni e nei modi di pensare, stabilendo forme di tensione all'interno del metodo, tra convenzionale oggettività del referente e inediti modelli di presentazione e formalizzazione del Reale.

Mostre personali: 2016 - Strange Attractor, a cura di Gabriele Tosi, Riss(e), Varese, IT. 2014 - VRS (piano focale a soggetto mobile), A+B, Brescia. 2013 - A Form of History, Alert Studio, Bucharest.

aplusbgallery.it

Cornelia Herfurtner
John Allan MacLean
David Iselin-Ricketts



Flipping the stationary car, 2017



Cornelia Herfurtner and John MacLean's work deal with the way in which beliefs and thought systems manifest themselves in cultural products, without having been properly reflected upon in their original function. In a dialogue, at times an intertextual working method, pieces are appropriated, expropriated, rearranged and interpreted. It remains between the parts but a pronounced unbridgeable gap that invites to more spontaneous and chaotic associations.

Cornelia Herfurtner is an artist who lives and works in Berlin. Since 2011 she works interdisciplinary under her civil name and in different collective constellations.

John MacLean an artist who lives and works in Berlin. He has worked collectively in diverse constellations, as well as solo with video, sculpture and installation.

corneliaherfurtner.net

Linda Kuhn

*1983 in Berlin, Germany.
Lives and works in Berlin.



Gerade nicht (Warmhaltung I), 2018



Linda Kuhns installativen Arbeiten gehen von gesellschaftlichen Beobachtungen, von Interaktionen und Sprache aus. Viele Ideen entstehen beim Lesen von wissenschaftlichen Texten, manchmal sind es auch die Texte selbst die zum Material von Arbeiten werden, wie zum Beispiel bei der Installation „FLOW“. Sie befasst sich mit dem Thema „Tätigkeitsfreude“ – dem völligen Aufgehen in einer Tätigkeit wie dem Puzzeln. Auf den vielen Puzzleteilen sind die Texte und Grafiken von Motivationsforschern abgebildet, die den Flow-Effekt beschreiben. Die Puzzle liegen auf Tischen aus Holz, die an das häusliche Umfeld, in dem man puzzelt, erinnern. Ihre Arbeiten geben Themen gesellschaftliche Relevanz, die sich der Erfolgslogik wie dem Geldverdienen entziehen – auch im Sinne einer Kapitalismuskritik.

linda-kuhn.de

Mrova

*1975 in Poland.

Lives and works in Amsterdam.



Landscape ≠ Portrait, 2016 by Mrova



Mrova acts as situation designer, (visual) researcher, and filmmaker. The emphasis in her practice lies on mediating social and political issues, places that played key-roles in recent historical events and researching tactical (inter)passivity. An important part of her practice is exploration on the intersection of art, theory, activism and hacking and providing a platform to discuss the opportunities arising from the work on intersections. She organizes workshops and invites people to participate. The current research focuses on documentary forms of representation and strategies of deconstruction of power by means of highlighting hidden or repressed memories and fragmentary archives.

Mrova graduated cum laude from the Department of Interaction Design / Unstable Media at the Rietveld Academy, Amsterdam, and with distinction from the Film and Art Department of the Academy of Fine Arts in Vienna.

connectedisolation.net

Masatoshi Noguchi

*1988 in Tokyo, Japan.
Lives and works in Berlin.



Masatoshi Noguchi was born in 1988 in Tokyo and completed his BA at the sculpture department of Musashino Art University. Since 2013 he is based in Berlin and since 2016 he organizes the space "Wind and Pillar" in Berlin. Recently curated exhibitions: "VERY FAR" and "Shin's psychedelic breakfast", and the theatre program "The 5x5 Legged Stool". Usually he works with sculpture, installation, sound and video and his big interest is "hidden". His works were exhibited at "The Ew, ho hoe hoe ho Art Show 2016 (Year of the Monkey)" at Namsagashitekkara Kyoto, "Angel's Backstage", 2015 at Wönnichstraße 28 in Berlin, "Internet Yami-Ichi (Internet Black Market)" 3. Transmediale 2014 at HKW Berlin, "Chichibu resort development" 2012 at Musashino Art University Tokyo, "Shibuya Triennale 2010" at Shibu-House Tokyo.

eauetgaz.org

Masatoshi Noguchi - 'Tropical birds' 2016

Max Rohr

*1960 in Bolzano, Italy.

Lives and works in Bolzano.



One evening, 2011, Öl auf Leinwand, 110 x 80 cm



The South Tyrolean artist Max Rohr lives and works in Florence, and has deliberately chosen to turn towards the timeless genre of painting. Nevertheless, the contemporary painter must deal with the omnipresent development of artistic discourse as well as traditional knowledge and the accepted maxims of art theory. The limpid gardener tends his flowers by night and the star-shaped objects on the firmament seem to fall prey to the rolled-up leaves of the plant. So far, this is what we see. The enigma of Max Rohr's gardener, who within his concrete nature possesses the essential characteristic of the abstract, is based on the concept of substance articulated by Baruch de Spinoza. Bodies, flowers, stardust. We are all created from one only substance: attributes of nature in continuous regeneration.

bonelliarte.com

Biography

Writers and Coworkers

Ginevra Bria (vive e lavora principalmente a Milano) è critico d'arte e curatore degli archivi di Mary Vieira presso Isisuf – Istituto Internazionale di Studi sul Futurismo di Milano. Inoltre si è dedicata e tuttora si dedica allo sviluppo di numerosi progetti concepiti da Art For The World. E' specializzata in arte concreta, modernista e contemporanea latinoamericana. In qualità di giornalista, in Italia, lavora come redattore di Artribune, Alfabeta2 e Flash Art. Attualmente collabora con Aesthetica magazine di Londra.

Atto Bello Ardessi Direttore Artistico dell'Isisuf (istituto internazionale di studi sul futurismo), organizzazione che, fondandosi sull'esperienza futurista, anticipa e segue i micromovimenti dell'arte contemporanea. Svolge attività critica nell'ambito delle arti plastiche moderne e contemporanee e del design, curando esposizioni, saggi e monografie. Sviluppa progetti legati all'arte visuale, all'architettura, alla letteratura, alla musica e al design. E' stato docente al Politecnico di Milano e all'Istituto Europeo di Design (IED moda lab) dove si è occupato di metodologia della comunicazione visiva e analisi delle tendenze. E' direttore creativo dell'agenzia di comunicazione e architettura A-septica, con sedi a Milano ed Eindhoven.

Kathrin Oberrauch is a curator based in Berlin and Tel Aviv. She recently completed her postgraduate's studies at Kunsthochschule Weißensee of Berlin. Previously, she has worked as a researcher and curator for various institutions, including Association Arte all'Arte (San Gimignano), Singapore Pavilion at the Venice Biennale, Istanbul Biennale, Arte Pollino (Basilicata), Forum Factory (Berlin), ArtBus (New York), Goethe Institute (Bangalore), KunstHaus (Merano), and Transart Festival (Bolzano). Since 2009 she has been the director of the Contemporary Art Collection Finstral, where she curates group exhibitions by young international artists and organized satellite programs in the region of South Tyrol, Italy.

Sarah Oberauch lives and works in Berlin and is studying at Humboldt University and at the University of the Arts. Sarah Oberrauch's video works and installations result from her personal response to a specific environment. Drawing on real life observations and imaginative scenarios, Oberauch creates short but thought-provoking visual vignettes which portray a setting or situation from an unusual point of view. Her documentary approach is often coupled with humorous interventions which lend her work a surreal quality and subversive impact.

Chiara Ianeselli (IT, 1989) is currently a PhD Candidate in Analysis and Management of Cultural Heritage at IMT. Ianeselli graduated in Cultural Heritage at the University of Trento with a thesis titled "The trans-historical exhibition, from the display model to the museum arrangement: the cases of Artempo and the Museum of Old and New Art (2007-2014)". She has been involved in the organization of exhibitions in various galleries and institutions, associations and platforms. She worked as an assistant in the curatorial department of dOCUMENTA (13), developing projects that included the Hypnotic Show of Marcos Lutyens, Raimundas Malašauskas. For the 2012 edition of Artissima, in Turin, she held the position of assistant to Francesca Bertolotti, the fair's head of curatorial projects. For the Lithuanian - Cypriot Pavilion at the 55th Venice Biennale, she worked as production assistant. Ianeselli also curated Lutyens's first solo show in Italy and coordinated the performance In touch with the Centre Georges Pompidou in 2014. She was chosen for the de Appel Curatorial Programme 2014/2015 where she collaborated with the Tropemuseum. She was also involved in the 14th Istanbul Biennial, working as the Production Manager of Neurahian Boatstrap. Recently she has initiated the project "Les Gares": a project researching on anatomical theaters of Europe through the medium of art. Ianeselli has coordinated Villa Lena Foundation in Tuscany in 2017.

The Uncanny Valley, 2019
Artist in Residency Eau&Gaz, Verein Goldgasse

Biographien
AutorInnen und Mitwirkenden

Katharina Wendler is a curator, writer and exhibition maker, based in Berlin. Founder of in conversation with, an exhibition series based on dialogue. Positions: currently at Bauhaus-Universität Weimar – artistic associate, faculty of art & design. Previously at Studio Karin Sander, Berlin – head of studio & exhibitions, Safn Berlin – director; Daniel Marzona Galerie – associate director; Konrad Fischer Galerie, Berlin – gallery assistant

Elisabeth Obermeier is studying cultural studies and art history at Humboldt University, Berlin. She graduated in fine arts from UdK, University of the Arts Berlin in 2013. In her current studies, she focuses on the history of knowledge and epistemology, as well as related notions of environment, milieu and technology. Accompanying all her interests are theoretical engagements with the image.

Katrin Gruber (1985) works as a designer in South Tyrol (I). After obtaining her B.A. degree at FH Vorarlberg, she completed her master program in the Information Design class at the Berlin University of the Arts in 2013. In her thesis *Vorrichtung*, she examined the philosophical term of the tool and its influence on human creation and design. Over the course of her studies, she worked for a number of different employers; her most recent freelance work took place in Berlin for the art magazine *monopol*. Since her years in Berlin she has had many design opportunities

to assist artists in their catalogue production processes and other communication tasks, as well as developing project concepts and their realisations.

Eugenia Lapteva is a London based writer and editor. Born and raised in Stockholm she completed her BA in English and European Literature at University of Sussex and MA in Comparative Literature and Modern Literary Theory at Goldsmiths, University of London. She is the editor of *Odiseo* journal and has written for notable publications such as *Tank*, *The White Review*, *ELLE*, *Odiseo*, *Husk* and *Under the Influence*, writing particularly on modern culture, psychoanalysis and the ethical relationship. Her main research interests revolve around the nature of human subjectivity, language and love, and the impact of new technology on human relations today. She is currently training to be a psychoanalyst in London.
www.eugenialapteva.com