

DIGITAL ANTIBODIES

the relationship between our 'digitised' bodies and contemporary reality in the works of Danilo Correale, Irene Fenara and Invernomuto

curated by **Ilaria Bonacossa** together with **Eleonora Farina**

7 December 2022 – 26 February 2022 | Gian Ferrari Hall

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Rome, 6 December 2022. Through the works of **Danilo Correale**, **Irene Fenara** and **Invernomuto** (Simone Bertuzzi and Simone Trabucchi), the focus *Digital Antibodies* (MAXXI, 7 December 2022 to 26 February 2023, Gian Ferrari Hall) – curated by **Ilaria Bonacossa**, Director of the National Museum of Digital Art of Milan, together with **Eleonora Farina**, curator of MAXXI Art – investigates the relationship between our 'digitised' bodies and contemporary reality, in the belief that art is still capable of offering a space of freedom from the 'productive dictatorship' of technology, now omnipresent in our daily lives and interpersonal relationships. The result of a close collaboration between **MAXXI National Museum of XXI Century Arts** and the **National Museum of Digital Art**, the exhibition encourages the audience to look critically at reality and technology, shedding light on the functioning of algorithms, data collection and its social and cultural manipulation and revealing the paradox of a humanity that seems to be increasingly surrendering its subjectivity to the dictatorship of machines.

Danilo Correale's *A spectacular miscalculation of global asymmetry* (1982) opens the exhibition with three anonymous office-islands, where a number of computers left in screen saver mode project hypnotic looped videos, alluding to the life of machines in our absence. These empty workstations are enriched by a body of pictorial works that appear to be abstract but are in fact realistic, as they portray data and statistics that provide a portrait of society in all its power relations. Through a process of editing and artistic appropriation and subtle and ironic social commentary, Correale reveals the weakness of BIG DATA, which is translated into absolute values in contemporary society, revealing the paradox of its inability to serve as an exclusive key to interpreting the world.

Irene Fenara's (1990) work *Struggle for Life* © is almost invisible, as it consists in a video played on an i-Watch worn by the hall staff that narrates the close and ambiguous relationship between man and technology. In a poetic hacking dynamic, Fenara remotely controls a surveillance camera recording the architecture of a farm in Denmark, sometimes pointing it upwards to capture a landscape of clouds in the sky. The camera's inability to keep its gaze fixed on the sky reflects the difficulty of daydreaming in a society focused on production and efficiency. At the same time, the upward movement speaks of a need for freedom and the way our society is experiencing the disappearance of space for contemplation and creativity.

The work *Vers l'Europa deserta, Terra Incognita* (2017) by the artistic duo **Invernomuto**, consisting of Simone Bertuzzi (1983) and Simone Trabucchi (1982), investigates the models of self-representation shared by young people in the expanded suburbs of European metropolises, as part of a metaphorical journey between Italy and France. The video, whose vertical scale mimics the proportions of a smartphone screen, follows the protagonists on an endless itinerary. The images emphasise the dynamics established between them and the environments they travel through. In the words of the artists, "the protagonists seem to be prisoners of a loop in which self-representation is transformed into performative action – a mise-en-scène for an absent audience in a now-deserted Europe, used as both a backdrop and a stage".

The Director of the National Museum of Digital Art of Milan, **Ilaria Bonacossa** is an art critic and curator who directed the Artissima International Contemporary Art Fair from 2017 to 2021. She was curator of Fondazione Sandretto Re Rebaudengo in Turin for nine years and served as a member of the Jury for the Golden Lion at the 52nd Venice Art Biennale in 2007. From 2012 to 2016, Bonacossa took over as Artistic Director of the Villa

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Croce Museum in Genoa and treated the permanent installations of Antinori Art Projects until 2019. In 2013, she curated Katrin Sigurdardottir's solo project at the Icelandic Pavilion at the Venice Biennale. She was a member of the Technical Committee for Acquisitions of FRAC Provence-Alpes Côte d'Azur in Marseille, of the Steering Committee of the PAC in Milan, and of the Selection Committee of the Prince Pierre Prize in Monaco; she was also the Director for Italy of the international Artist Pension Trust programme. She has been curator of Antinori Art Projects and Artistic Director of Fondazione La Raia since 2015. Since 2019, she has acted as Course Advisor Leader of the specialisation course in Arts Market at Naba New Academy of Fine Arts in Milan.

The **National Museum of Digital Art** is one of the most recent autonomous museums established by the Italian Ministry of Culture; it has been entrusted to the direction of Ilaria Bonacossa, an art historian and curator who directed Artissima in Turin from 2017 to 2021. The Museum will be located in the Art Nouveau spaces of the former Albergo Diurno di Porta Venezia in Milan, which was designed by Piero Portaluppi in 1925, and in the Western Customs House of Porta Venezia. The renovation of the spaces and the setting-up of the new museum will be completed by 2026; the goal is to create a digital hub for avant-garde art experiments in synergy with MEET – Digital Culture Centre in order to document the history of contemporary art through digital transformations, opening up to universal languages capable of uniting generations and conveying the possibility of becoming digitally aware citizens through art.

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