

THE PROGRAM

February 28th, 2020
ON KETTY LA ROCCA

February 29th, 2020
ON RECEPTION

Fri Art is hosting a two-day program that connects to and expands on current and previous exhibitions. The events include various formats such as poetry, moving image and lectures and will inaugurate an ongoing experimental series which proposes to activate discourse and theory at Fri Art. **THE PROGRAM** will be defined collectively and unfold with various contributions that are thought of as expanding the institution itself. It completes or hints at exhibitions, connects parallel narratives and indicates where we stand, what our current inspirations, or the subtexts of our work and passions are.

The content of the two days **ON KETTY LA ROCCA** and **ON RECEPTION** overlap and should open moments for conversation. One such overlapping notion accompanying the program is that of reception and receptivity. Thinking about the visitors of an exhibition, how could we understand our own subjectivity as audience, or, rather, as receivers, amongst different receptive strands? And how do we behave in relation to the objects we orient towards? An artwork perhaps, does not want to speak to everyone explicitly, but retreat and remain associative in certain contexts so as to resist conclusive, and potentially restricted meaning. La Rocca considers such questions in her work, asking: Can a work be addressed to no one in particular, or to a non-existent or future receiver? Shifting the focus away from the identity and subjectivity of the artist to that of the viewer could navigate ensuing questions on how artworks are positioned as well as addressing problems of how certain narratives – by a critic, a visitor or a curator – can compromise a work or bring about misunderstanding, how group shows, for instance, often cater to a certain point of view. The contributions in the program question dominant readings and propose alternatives, readings that think about when to ally and when to stand back.

[All contributions in English if not mentioned]

In the context of the exhibition *Ketty La Rocca, Dal momento in cui...*, Fri Art Kunsthalle, 01.02.-29.03.2020

ON KETTY LA ROCCA

Italian feminism and contemporary art then and now

February 28th, 3:30 to 8 pm
with Barbara Casavecchia,
Camilla Paolino, Sally Schonfeldt

The first day of the program focuses on the artist Ketty La Rocca. Collages, writing, sculpture and video bear witness to the poetic and personal quest of an artist who explores the potential of human communication and the finitude of words, images and gestures. In her oeuvre, nonsense comes to play the strategic role of a poetic against the instrumentalization of language. Unlike many of her contemporaries, who were engaged in a feminist life, the artist decided to wage her struggle from within the artistic field, engaging in a more solitary resistance in this social universe largely structured by forces opposed to her. La Rocca's practice was determined by a certain negativity, retreat, muteness and unreadability. Who, then, was it addressed to? Who then, and who now? Guest speakers and artists Barbara Casavecchia, Camilla Paolino and Sally Schonfeldt will contextualize her work and its relation to other feminist engagements of the time, as well as discuss the controversial relevance of her presence in the contemporary art context.

3:30 pm Welcoming words

4 pm Barbara Casavecchia, *meanings of her own through a language of her own*

The lecture intends to look at the works and practice of Ketty La Rocca within the Italian art scene of the 1960s and 1970s and the concurrent emergence of women artists, art writers, feminist groups and civil rights movements. La Rocca expresses her position in relation to (and in opposition to) an insufferable, patriarchal “dominating language”, from which she substracts herself by means of poetic acts of resistance, body language and performances focussed on the violence of silencing - how such issues come into play in the works and practice of contemporary artists will also form part of the conversation.

Barbara Casavecchia is a writer and independent curator based in Milan, where she teaches at Brera Academy. Contributing editor for *Frieze*, her articles have appeared in *Art Agenda*, *Art Review*, *Flash Art*, *Mousse*, *South/documenta 14*, *Spike*. In 2018, she curated the exhibition *Susan Hiller. Social Facts*, at OGR, Turin.

5 pm Sally Schonfeldt, *Carla, Ketty + I*

The presentation revisits the extensive archive Schonfeldt built up during her work *The Ketty La Rocca Research Project* (2012), in which she first came across the radical feminist thought of Carla Lonzi. Interweaving the presentation of a short experimental archival film entitled *Carla, Ketty + I*, made in 2018, with readings from her own diary *The Ketty La Rocca Research Diary* and Lonzi's *Shut up. Or Rather, Speak: Diary of a Feminist*, Schonfeldt offers the audience a minor performative gesture to share her personal discovery of Lonzi through La Rocca.

Sally Schonfeldt lives and works in Zurich. Through the use of historiography, the artist questions methods of knowledge production in relation to anticolonial discourses and the position of women in history. Recent exhibitions include *The Ketty La Rocca Research Centre* (Istituto Svizzero, Roma), *The Struggle within the Struggle* (Tensta Konsthalle, Stockholm; Kunsthalle Zürich, Zürich; UP STATE, Zürich), *These remains will never return* (Swiss Art Awards, Basel), *We Demand!* (Aargauer Kunsthhaus,

Aarau; Les Complices*, Zürich), *Die Schweiz hat keine Kolonien, aber war Kolonial* (Dienstgebäude, Zürich).

6 pm Camilla Paolino, *i say i, she says you you and me?*

Taking as a starting point a selection of writings by Ketty La Rocca, Camilla Paolino will elaborate on concepts of incommunicability, illegibility, withdrawal into solitude and alienation, addressing them from the perspective of women artists, activists and writers operating in Italy in the 1960s and 1970s. This reflection will relate the experience of La Rocca with that of Carla Lonzi and other members of *Rivolta femminile*, and drift overseas to draw speculative connections with the experience of North American cultural outcasts such as Valerie Solanas, expanding the picture.

Camilla Paolino lives and works in Geneva, where she has initiated and co-curated the independent art space TOPIC (2015-2017), the artist-run space one gee in fog (2017-2020), and the practice-based research project *B-Side Feminism. A Transcription Marathon*, exploring a set of audio archives belonging to *Rivolta Femminile*. She currently operates as an independent curator and researcher, as well as an active member of Plattform and as assistant and researcher at the CCC Research-based Master Program (HEAD-Genève), where she graduated in 2016. In 2019, Camilla has obtained a MA in art history at the University of Geneva, with a research on the intersections between neofeminism and art in the practice of several cultural producers.

7 pm Roundtable and Discussion

ON RECEPTION

February 29th, 3:30 to 9 pm
co-hosted with Geraldine Tedder
with L'Acte pur, Chantal Kaufmann,
Geraldine Tedder, Ian Wooldridge

The second day of the two-day program at Fri Art connects to questions posed in the exhibitions *A House is not a Home / A Home is not a House* as well as more generally to important threads in the exhibition program at Fri Art. It will focus on what happens in spaces in-between: on our relationship to every-day objects, why we orient towards certain objects and not others, how distance and nearness are relevant in these relations and are often passed along from generation to generation but also, more specifically, on the charged space between viewer and artwork where (mis-)understanding can arise. It asks: How could one deviate from fixed definitions, conventional ways of looking or modes of reception we encounter daily? The contributions are performative and poetic. They come together in their interest in language and its failures as well as in their involvement with definitions of private and public space, a definition that is shaped by gender, sexuality, race and class.

3:30 pm Welcoming words

4 pm Chantal Kaufmann, *Videos; Sundered*, 2019; *Eine Legende ist kein Dokumentarfilm*, 2019; *You and me an aporie*, 2017; *Forget everything you were hoping for*, 2019; *Preview*, 2016

The artist will show five short video works. These have in common a layering of text and image, which in their combination open a space for the poetic, an associative space that does not adhere to a code but is intimate, in which moments otherwise irrelevant suddenly appear. What we see in these works often seems random or unspectacular. And, because no-one is clearly visible, we do not know who we hear, who is speaking and to whom. [Auf Deutsch]

Chantal Kaufmann is an artist based in Zurich and Vienna. She works mainly with video, text and installation and is interested in collaborative, self-organised and parasitic structures. She runs the space *Shoefrog* in Vienna together with Parastu Gharabaghi and Demian Kern and founded the space UP STATE in Zurich with Marc Hunziker and Rafal Skoczek. She has exhibited at *Longtang* (Zurich), *Museum im Bellpark* (Kriens), *Kunsthalle Zurich* and *Wallriss* (Fribourg).

5 pm Ian Wooldridge, *Echo Chambers*

The presentation consists of video work and text, departing from notions of masculinity and domestic space. Four chapters of his *Alone in Conversation* video series (2017-ongoing) will be interwoven with recent texts: *Fasting Man* (2019), *The Last Two Million Years* (2019) and *Top Dog 5* (2019). All content deriving from men live on cam, online profile text and deconstruction of this content through a queer lens.

Ian Wooldridge is a Zurich-based artist and writer. His work deals with notions of masculinity, feminism, media history and conditions of space and labor. Alongside architect and composer Li Tavor, Ian is in a band called LIVE SHOW. He is currently developing a line of panties for men. He has performed at ICA (London), *Nuit Blanche* (Paris Arts Lab 2019), exhibited at *The Cruising Pavilion* (Venice Architecture Biennale 2018), *LUX* (London), *Folkwang* (Essen) and *Istituto Svizzero* (Rome).

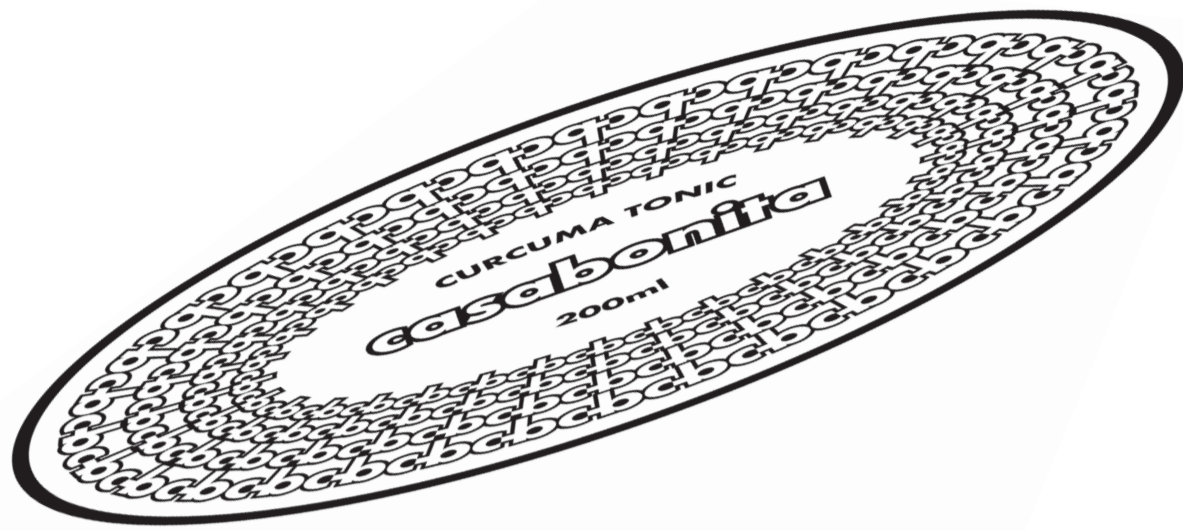
6 pm Geraldine Tedder, *Notes On Furniture*

Geraldine Tedder will give a talk that has as its premise: Gender, sexuality, race and class extend into space, defining it, and the objects within it. She takes up three texts by authors Sara Ahmed, Eve Kosofsky Sedgwick as well as Fred Moten and Stefano Harney and explores their take on the (writing) table, the closet and the (university) chair. The talk asks: How do we relate to these objects and their meanings? And what would it mean to divert, when we have become so accustomed to them?

Geraldine Tedder is a curator and writer. From 2013 to 2019 she was curatorial assistant and head of publications at *Kunsthalle Bern*. Together with Christoph Schifferli she curated a series of exhibitions on the importance of artists' books in artistic practice with, amongst others, Yannic Joray, Marianne Wex and Martin Beck. In readings, screenings and workshops, she examined the tension between different feminist strategies in art together with Ann-Kathrin Eickhoff. She is the co-editor of books by and on Juliette Blightman, Verena Dengler and Ericka Beckman.

8 pm Closing Event
L'Acte pur (Andreas Hochuli & Tristan Lavoyer), Concert

L'Acte pur is a music group formed by Andreas Hochuli and Tristan Lavoyer in 2018. To produce the songs they label post-karaoke, the two artists take advantage of the possibilities of home computing. The musical parts of their pieces draw from techniques of sampling, the refrain and the history of pop and electronic music, while their texts address, charged with pathos, reproduction and overproduction, identity frictions, money, romantic love, paganism, abstract thought... L'Acte pur is a 2020 version of the Art band, a tragicomical echo of the nature-culture dispute that continues to make us the animals that we are. [En français]



**Fri Art
Kunsthalle
Fribourg**

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Doch geht es nicht eher darum,
sich zu verlieren als sich zu manifestieren?

L'Acte pur

Images: Casabonita, soda by Tristan Lavoyer, design by Eurostandard, Pierrick Brégeon; Ketty La Rocca, *Le mie parole e tu?*, 1971; Fri Art, 2019; Nora Kapfer, *Untitled (Wand)*, 2017. *A House is not a Home*, 21.09.-10.11.2019; Chantal Kaufmann, *Eine Legende ist kein Dokumentarfilm*, 2019; Graphic design by Wara Ugarte