

AMONG THE INVISIBLE JOINS

Works from the Enea Righi Collection

28.09.2024 – 02.03.2025

Press conference: 26.09.2024 at 12:15 pm

Opening: 27.09.2024 at 6:30 pm

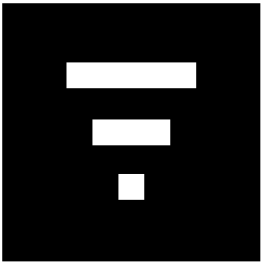
Passage, 2nd, 3rd and 4th floor + Piccolo Museion – Cubo Garutti

Curated by Bart van der Heide, Frida Carazzato, Brita Köhler, and Leonie Radine in collaboration with the collector Lorenzo Paini



Akram Zaatari. 2007-2014
Footnote to Hashem el Madani:
Studio Practices: excerpt from
Kissing series. Photos by Hashem
El Madani, 1950s
Copyright: Akram Zaatari
Courtesy of the artist and Sfeir-
Semler Gallery Beirut/Hamburg

*Bolzano, June 26th, 2024. Under the title **AMONG THE INVISIBLE JOINS**, Museion is exhibiting over 150 works by more than 80 artists from one of the most visionary and significant private collections of international contemporary art in Italy: the Enea Righi Collection. Thanks to a longstanding, trustful relationship, this collection has shaped Museion's research into transdisciplinary, poetic, and socio-politically engaged artistic practices for over a decade. It features a wide range of art works, architectural designs, and artists' books by renowned international artists and collectives such as Massimo Bartolini, Alighiero Boetti, Anna Boghiguan, Trisha Donnelly, Theaster Gates, Nan Goldin, Marisa Merz, Sturtevant, Superstudio, Walid Raad, Franz Erhard Walther, Lawrence Weiner, Akram Zaatari, and many more. The exceptional nature of the exhibition is evident in the fact that it occupies the entire building and features the first*



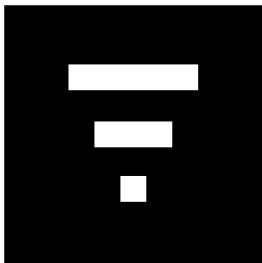
showing of several recent acquisitions to the collection, including works by Sonia Boyce, Roni Horn, and Ser Serpas.

At the heart of the works in the Enea Righi Collection is the human being with all its hidden truths and emotions, its intimacy and relationships with others, its self-perception and its perception from the outside.

The title *AMONG THE INVISIBLE JOINS* is borrowed from the writing of Virginia Woolf, in which human life unfolds as a testament to its fluidity, brimming with potential and uncertainty. Her characters delicately hover between presence and impending absence, grappling with the memory of events and conflicts that prove elusive to full comprehension. The title therefore hints at the various thresholds between remembering and forgetting and the recurring acts of opening and closing doors on the continuous human journey of becoming. As such, the exhibition traces the intimate connections between life itself and the stories we tell, between what was and what remains physically perceptible. Above all, it highlights the collectors' understanding of the transformative power of art by providing profound insights into life's fluidity.

The works selected for *AMONG THE INVISIBLE JOINS* encourage viewers to ponder the transitional spaces of contemporary existence, where socio-political tensions intertwine with artistic expression. Throughout their artistic and sometimes activist work, artists such as Lisetta Carmi, Nan Goldin, and Zoe Leonard have emphasized the fluid nature of identity by regarding bodies as open systems in a permanent exchange with the environment. The works of Giulia Cenci, Jef Geys, Roman Ondak, Tarik Kiswanson and Bronwyn Katz are just a few examples of how doors, and windows recur in the exhibition as potent motifs that frame the human body as well as marking transitions and thresholds. Objects from daily life, urban architecture, and public décor – like Alex Ayed's sculptures or Michael E. Smith or Massimo Bartolini's installations – are relocated and reframed by the artists to compose new narratives and weave unexpected connections between geographies and memories.

Curated by Museion director Bart van der Heide, Frida Carazzato, Brita Köhler, and Leonie Radine, in collaboration with the collector Lorenzo Paini, the exhibition showcases a significant part of the Enea Righi Collection. Over the years, this collection has not only followed the artistic evolution of renowned conceptual positions, it has also embraced and supported a younger generation of artists. Another defining characteristic of the collection is its affinity for works of an institutional scale.



The architectural design, conceived by the Trento-based Campomarzio collective, encourages visitors to establish intimate relationships with the works and embark on a sensory-expanding journey on the threshold between inside and outside, the self and other, lived experience and its representation.

The exhibition will be accompanied by a catalogue, published by the Enea Righi Collection and Museion and edited by Lorenzo Pains and Bart van der Heide.

Cultural partner

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Institutional partners

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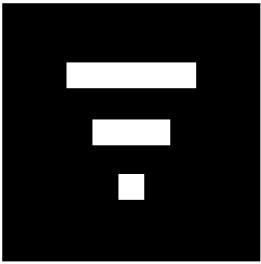
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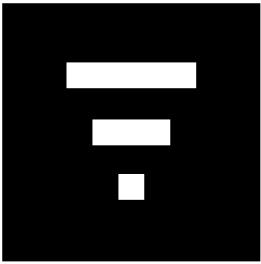


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A complete list of the artists:

Lawrence Abu Hamdan (1985); Alex Ayed (1989); Nairy Baghramian (1971); Noah Barker (1991); Yto Barrada (1971); Robert Barry (1936); Massimo Bartolini (1962); Lothar Baumgarten (1944 – 2018); Neil Beloufa (1985); Riccardo Benassi (1982); Alighiero Boetti (1940 – 1994); Anna Boghiguiian (1946); Sonia Boyce (1962); Stanley Brouwn (1935 – 2017); Daniel Buren (1938); Tom Burr (1963); Lisetta Carmi (1924 – 2022); Giulia Cenci (1988); June Crespo (1982); Michael Dean (1977); Berlinde De Bruyckere (1964); Gino De Dominicis (1947 – 1998); Jason Dodge (1969); Trisha Donnelly (1974); Hans-Peter Feldmann (1941 – 2023); Ryan Gander (1976); Dora García (1965); Theaster Gates (1973); Jef Geys (1934 – 2018); Luigi Ghirri (1943 – 1992); Nan Goldin (1953); Adam Gordon (1986); Dan Graham (1942 – 2022); Shilpa Gupta (1976); Hans Haacke (1936); Sidsel Meineche Hansen (1981); Florence Henri (1893 – 1982); Thomas Hirschhorn (1957); Roni Horn (1955); David Horvitz (1982); Dorothy Iannone (1933 – 2022); Yu Ji (1985); Bronwyn Katz (1993); On Kawara (1932 – 2014); Atiéna R. Kilfa (1990); Tarik Kiswanson (1986); Joseph Kosuth (1945); Louise Lawler (1947); Jochen Lempert (1958); Zoe Leonard (1961); Ana Lupaş (1940); Eric N. Mack (1987); Anna Maria Maiolino (1942); Enzo Mari (1932 – 2020); Robert Mapplethorpe (1946 – 1989); Gordon Matta-Clark (1943 – 1978); Ana Mendieta (1948 – 1985); Marisa Merz (1926 – 2019); Giorgio Morandi (1890 – 1964); Deimantas Narkevičius (1964); Shahryar Nashat (1975); Henrik Olesen (1967); Roman Ondak (1966); Philippe Parreno (1964); Walid Raad (1967); Martha Rosler (1943); Tomás Saraceno (1973); Ser Serpas (1995); Michael E. Smith (1977); Ettore Spalletti (1940 – 2019); Cally Spooner (1983); Sturtevant (1924 – 2014); Superstudio (1966 – 1986); Pascale Marthine Tayou (1967); Francisco Tropa (1968); Cy Twombly (1928 – 2011); Francesco Vezzoli (1971); Franz Erhard Walther (1939); Clemens Von Wedemeyer (1974); Lawrence Weiner (1942 – 2021); Dominique White (1993); Akram Zaatari (1966).



The collectors

Enea Righi and Lorenzo Pagni own one of the most important and visionary private collections of international contemporary art in Italy. Begun in the late 1980s, it has since developed into a trans-disciplinary collection that will continue to evolve over time. The collectors are particularly notable on the national scene as they are among the first to have acquired works by politically engaged women artists that have become crucial for the history of contemporary art. Their continuous support for emerging positions on the art scene is also fundamental.

In 2008 Enea Righi loaned more than 100 works on a permanent basis to the Museion collection, which have shaped its research and reinforced its international profile. Righi's renewed trust in the museum – where the Enea Righi Collection has already been on display in the 2010 exhibition *Che cosa sono le nuvole?* – underlines how the two collectors regard working together with a public institution as fundamental for the conservation and visibility of contemporary art. For Enea Righi, in fact, *“the ideal place for a collection is mental, not logistic. Spatial limits therefore become a limit to the act of collecting itself, which is why public space, like that of a museum, is the ideal place for producing culture and launching new conversations about contemporary art.”*