

Costa, Kassapis, Urrutia
Ask Me Anything

1 October - 4 December 2020

ASK ME ANYTHING

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Costa, Kassapis, Urrutia, *Ask Me Anything*, MAAB Gallery, Milano, 2020

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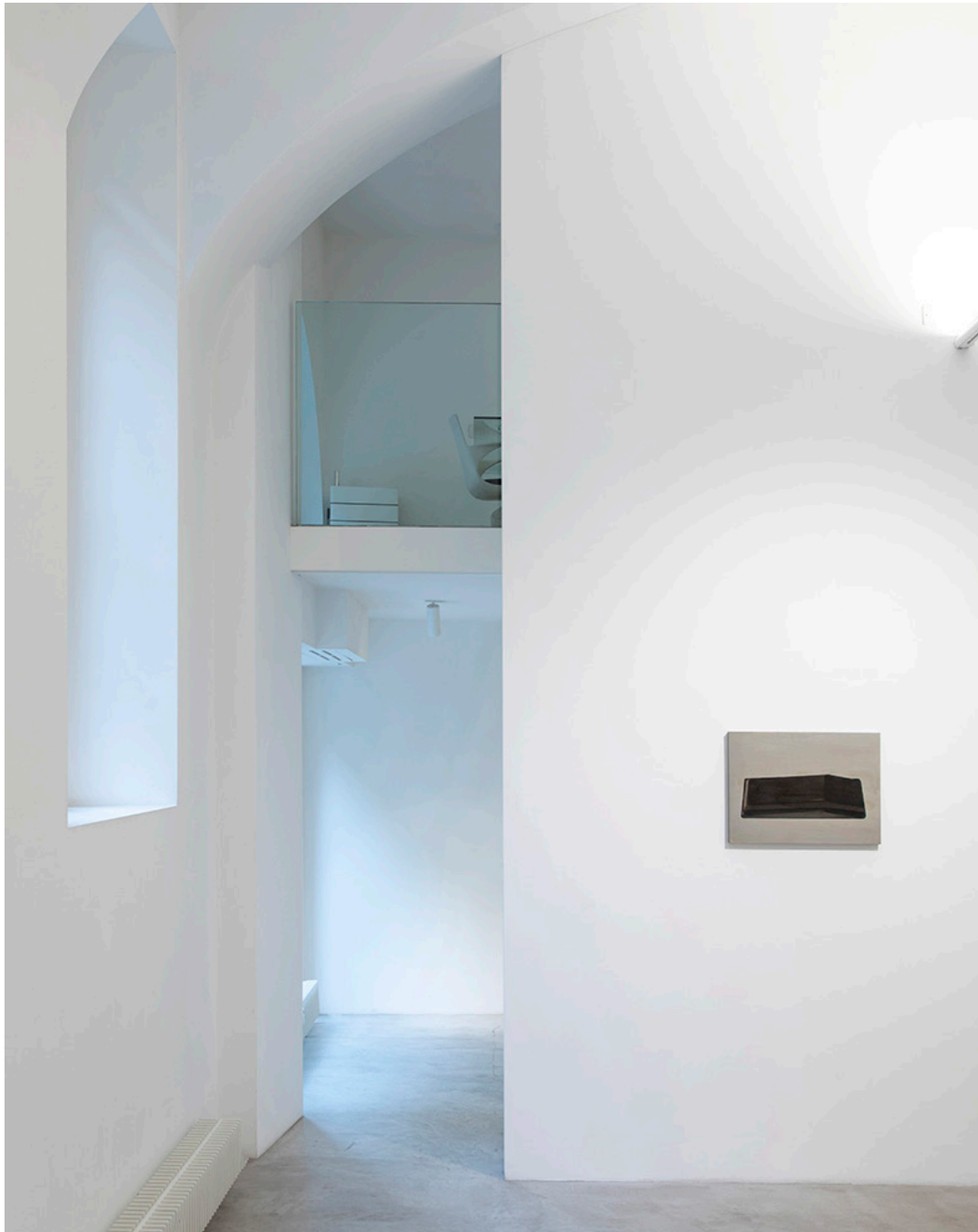


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MAAB Gallery, Milano, 2020

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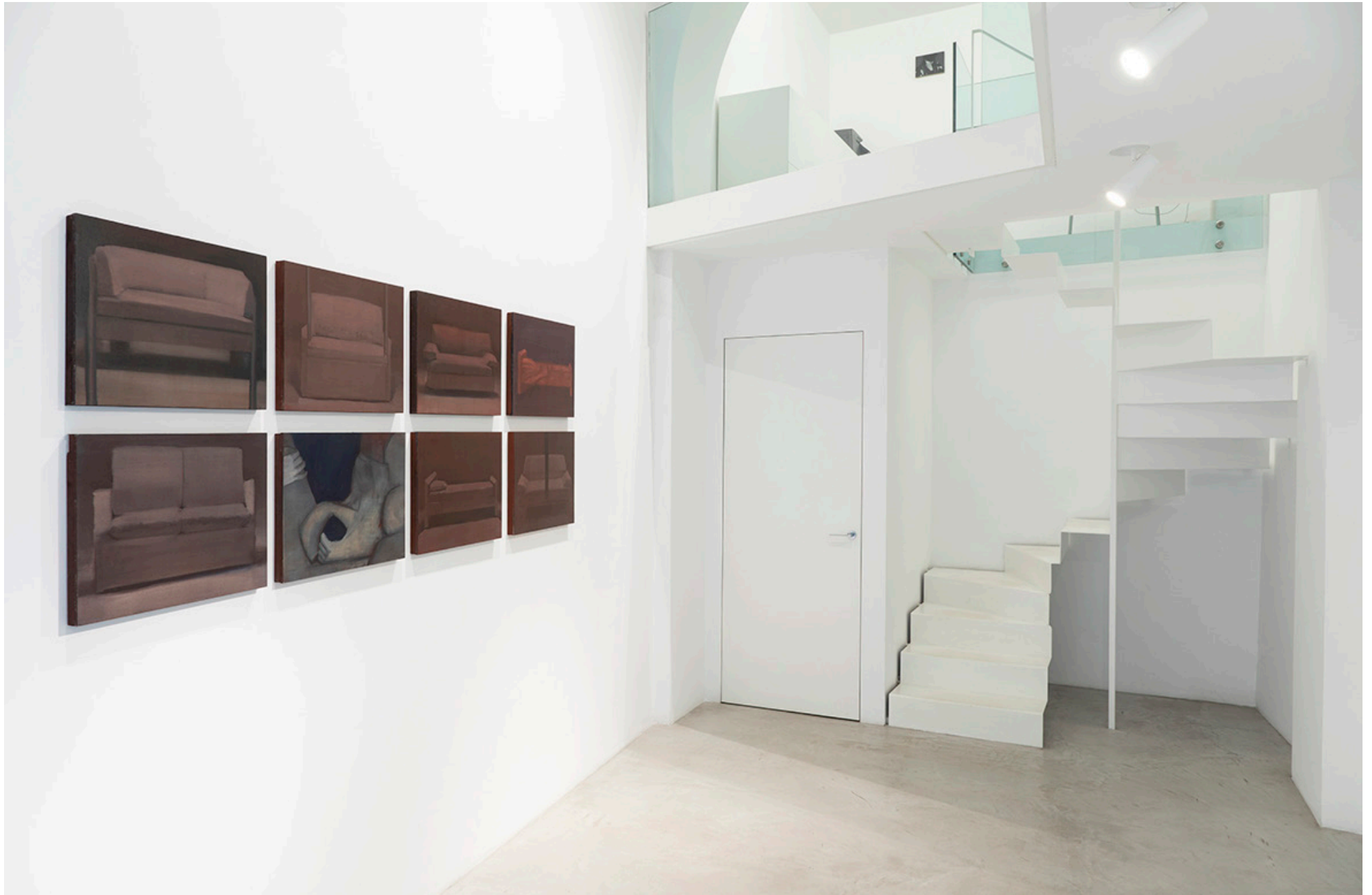


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Giuseppe Costa

Weltlandschaft, 2014

mixed media on paper

tecnica mista su carta

32 x 25 cm (12,60 x 9,84 in)

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Giuseppe Costa

Weltlandschaft, 2014

mixed media on paper

tecnica mista su carta

32 x 25 cm (12,60 x 9,84 in)

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Giuseppe Costa

Disincanto, 2015

crayon and graphite on paper

pastelli e grafite su carta

36,5 x 28 cm (14,37 x 11,02 in)

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Giuseppe Costa

Disincanto, 2015

crayon and graphite on paper

pastelli e grafite su carta

20 x 20 cm (7,87 x 7,87 in)

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Giuseppe Costa

Senza titolo, 2013

crayons and graphite on paper

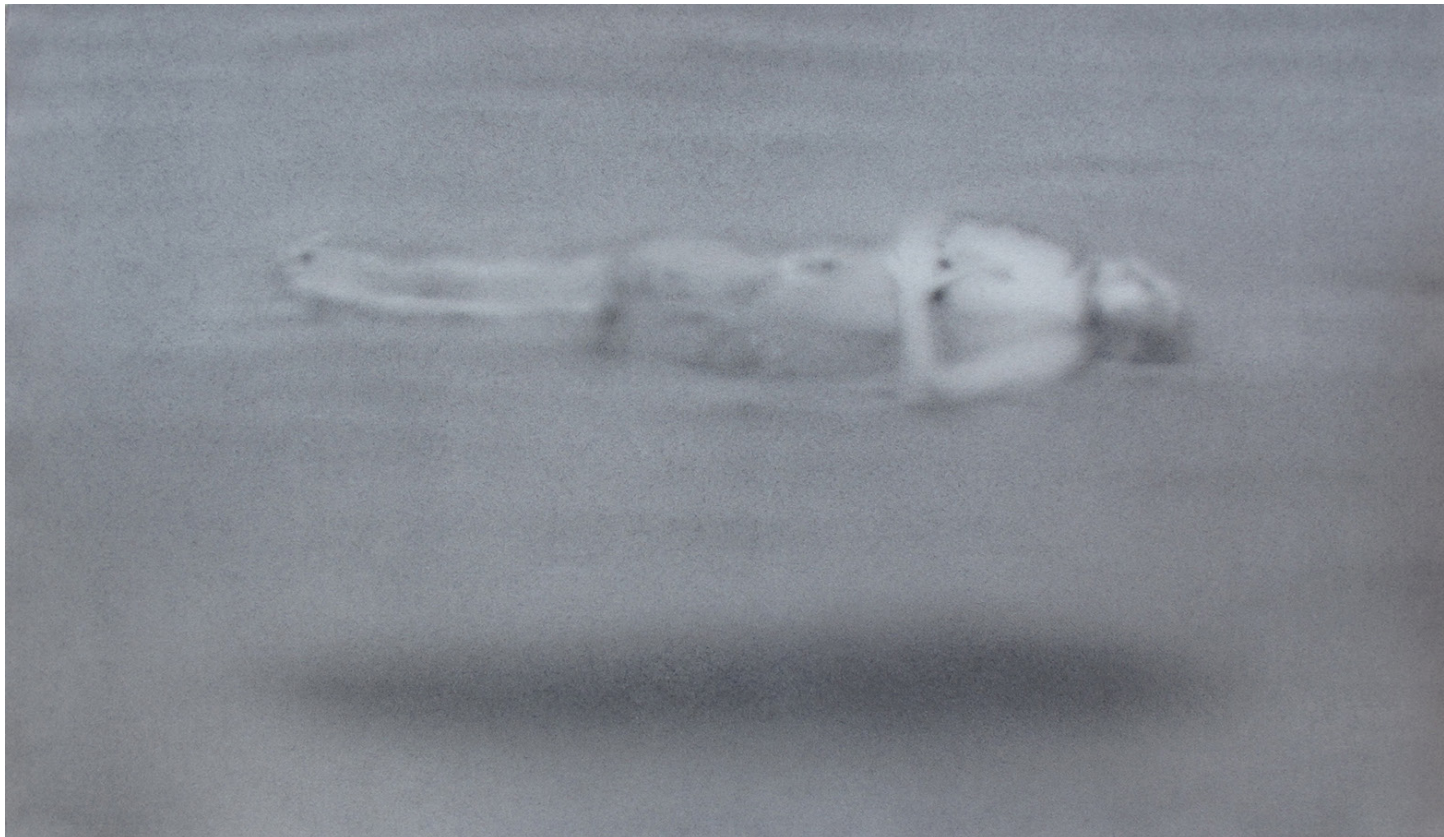
pastelli e grafite su carta

12 x 17,5 cm (4,72 x 6,89 in)

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Giuseppe Costa

In Requiem, 2013

charcoal on paper

carboncino su carta

70 x 120 cm (27,56 x 47,24 in)

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Andreas Ragnar Kassapis
Impostor 1, 2018
oil on wooden panel
olio su tavola
40 x 50 cm (15,75 x 19,68 in)

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Andreas Ragnar Kassapis
Impostor 2, 2018
oil on wooden panel
olio su tavola
40 x 50 cm (15,75 x 19,68 in)

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Andreas Ragnar Kassapis
Impostor 3, 2018
oil on wooden panel
olio su tavola
40 x 50 cm (15,75 x 19,68 in)

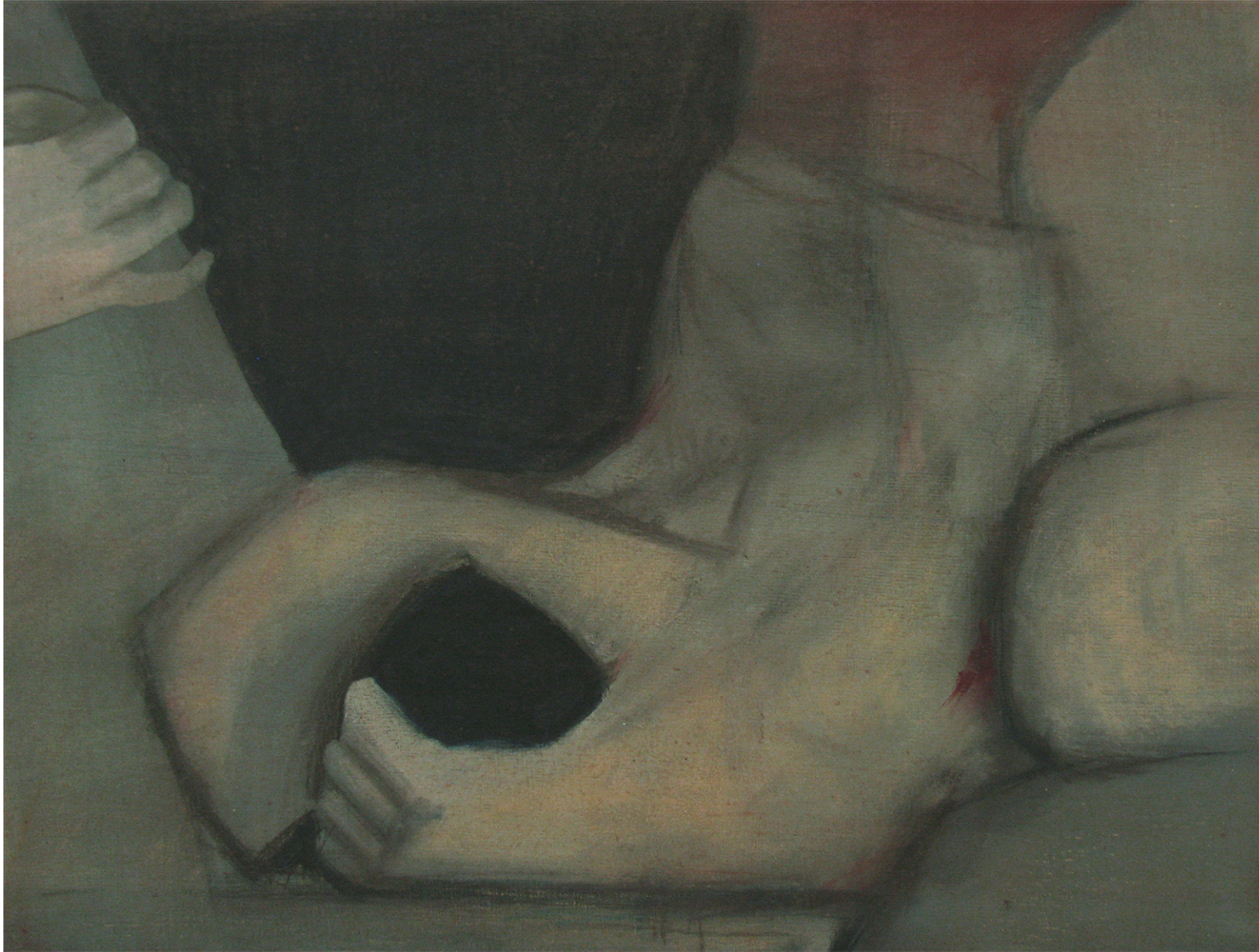


Andreas Ragnar Kassapis
Impostor 4, 2018
oil on wooden panel
olio su tavola
40 x 50 cm (15,75 x 19,68 in)

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Andreas Ragnar Kassapis
Impostor 5, 2018
oil on wooden panel
olio su tavola
40 x 50 cm (15,75 x 19,68 in)

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Andreas Ragnar Kassapis
Impostor 6, 2018
oil on wooden panel
olio su tavola
40 x 50 cm (15,75 x 19,68 in)

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Andreas Ragnar Kassapis
Impostor 7, 2018
oil on wooden panel
olio su tavola
40 x 50 cm (15,75 x 19,68 in)

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Andreas Ragnar Kassapis
Impostor 8, 2018
oil on wooden panel
olio su tavola
40 x 50 cm (15,75 x 19,68 in)

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Andreas Ragnar Kassapis

Object 14, 2016

oil on wooden panel

olio su tavola

50 x 60 cm (19,68 x 23,62 in)

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Andreas Ragnar Kassapis

Object 38, 2016

oil on magazine photo unframed

olio su fotografia di rivista scorniciata

18 x 12 cm (7,09 x 4,72 in)

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Alain Urrutia

Orphan Painting (after Giovan Battista Moroni), 2018

oil on canvas on wooden panel
olio su tela applicata su tavola
40 x 50 cm (15,75 x 19,68 in)

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Alain Urrutia

Orphan Painting (die Nacht), 2020

oil on linen on wooden panel

olio su lino applicata su tavola

17 x 23 cm (6,69 x 9,05 in)

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Alain Urrutia

Holding the landscape (Pando), 2019

oil on linen on wooden panel

olio su lino applicato su tavola

17 x 23 cm (6,69 x 9,05 in)

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Alain Urrutia

Pando, 2020

oil on linen on wooden panel
olio su lino applicato su tavola
17 x 23 cm (6,69 x 9,05 in)



Alain Urrutia

Listening to Bethoven (Piano Sonata No. 21 Waldstein), 2018

oil on linen on wooden panel

olio su lino applicato su tavola

21 x 15 cm (8,23 x 5,90 in)

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Alain Urrutia
Untitled, 2010
metal structure and oil on canvas
struttura metallica e olio su tela

GIUSEPPE COSTA, ANDREAS RAGNAR KASSAPIS, ALAIN URRUTIA

Ask Me Anything

curated by Massimiliano Scuderi

October 1 - December 4, 2020

Discussions about painting reproduce the same limits that define them, the inside and outside of the work. And the first is the very delimitation of the question. The works presented at the MAAB gallery in Milan pose the question of the possible relationships between contemporary painting and the world, but also between painting and various contemporary art languages. And so, just as Vito Acconci when making certain videos and performances was inspired by film noir for the 1950s and 1960s, so painting today, like that of yesterday, investigates other disciplinary areas in order to construct strategies, situations, or simply images that belong to the artist's double impulse, as Baudrillard says, to the annihilation and cancellation of all traces of the world and of resistance to such annihilating forces. The title chosen by the curator Massimiliano Scuderi exactly expresses these multiple possibilities, an aspiration to include otherness according to a changeable strategy.

Andreas Ragnar Kassapis (Athens 1981) proposes a series of works titled *Impostors* (2019) in which he highlights his interest in catalogues, products in shop windows, and design in general. He himself gives a definition of these works as *The realisation of a Freudian repression within a structure such as a city or bookshop. It is here that I find my fascination for the drawing of design that I see as a minimisation of gestural painting, in the same way as a chocolate grinder by Marcel Duchamp. However, my interest is in the hidden part of the sexual connotations within the drawing of design and its political symbolisms, as well as in its mnemonic value. I see the object as*

a body, the object as a hand.

In the paintings by Alain Urrutia (Bilbao 1981) what is striking above all is their "emotive impenetrability"; they possess and produce a kind of silence, a demonstrable lack of legibility, and also a difficulty that supersedes their argument in itself. Inspired by photographic images, he slows down the process of perception to allow paths towards new interpretations of pre-existing images, stimulating the viewers to question their own hypotheses about what they can see.

The silence of the young Sicilian Giuseppe Costa (Palermo 1980) constructs the context of his iconic landscapes, that are reminiscent of Chinese lacquer works. This effect, realised in pencil with an extremely refined and delicate chiaroscuro technique, expresses a painting – if we can define it as that – that imposes rigour, time, and dedication to transcription. There is still enchantment in the face of nature and its phenomena, including the events of mankind, suspended in an infinite time like that of the victims in the Mediterranean.

GIUSEPPE COSTA, ANDREAS RAGNAR KASSAPIS, ALAIN URRUTIA

Ask Me Anything

a cura di Massimiliano Scuderi

1 Ottobre - 4 Dicembre, 2020

I discorsi sulla pittura riproducono i limiti stessi che li determinano, un di-dentro e un di-fuori dell'opera. Ed il primo è la stessa delimitazione della questione. Le opere presentate presso la galleria MAAB di Milano, pongono la questione delle possibili relazioni tra la pittura contemporanea e il mondo, ma anche tra la pittura e i vari linguaggi artistici della contemporaneità. Così come Vito Acconci nella realizzazione di alcuni video e performance era ispirato dai film noir degli anni cinquanta e sessanta, così la pittura indaga oggi, come ieri, altri ambiti disciplinari per costruire strategie, situazioni o semplicemente immagini che appartengono alla duplice pulsione dell'artista, come dice Baudrillard, di annientamento, di cancellazione di tutte le tracce dal mondo e di resistenza a tale forza annichilente.

Il titolo scelto dal curatore Massimiliano Scuderi esprime esattamente queste molteplici possibilità, un'aspirazione ad includere l'altro secondo una mutevole strategia.

Andreas Ragnar Kassapis (Atene 1981) propone una serie di lavori intitolati *Impostors* (2019) in cui mette in luce il suo interesse per i cataloghi e le vetrine di prodotti, e in generale per il design. Egli stesso dà una definizione di questi lavori come *la realizzazione di una repressione freudiana all'interno di una struttura come la città o la libreria. Trovo qui il mio fascino per il disegno di design che vedo come minimizzazione della pittura gestuale, allo stesso modo del macina cioccolato di Marcel Duchamp. Tuttavia il mio interesse per la parte nascosta delle connotazioni sessuali all'interno del disegno di design e le sue simbolizzazioni politiche così come il suo valore*

mnemonico. Vedo l'oggetto come un corpo, l'oggetto come una mano.

Dei dipinti di Alain Urrutia (Bilbao 1981) colpisce soprattutto la loro "impenetrabilità emotiva", possiedono e producono una sorta di silenzio, una dimostrabile mancanza di leggibilità, anche una difficoltà che supera il loro argomento di per sé. Ispirato dalle immagini fotografiche, rallenta il processo di percezione per consentire percorsi verso nuove interpretazioni di immagini preesistenti, sollecitando lo spettatore a mettere in discussione le proprie ipotesi su ciò che osserva.

Il silenzio del giovane siciliano Giuseppe Costa (Palermo 1980) costruisce il contesto dei suoi paesaggi iconici, che ricordano le incisioni di lacche cinesi. Questo effetto, realizzato a grafite con una raffinatissima e delicata tecnica chiaroscurale, esprime una pittura - se così si può definire - che impone rigore, tempo e dedizione amanuense. C'è ancora l'incanto di fronte alla natura ed ai suoi fenomeni, includendo gli eventi dell'uomo, sospeso in un tempo infinito come quello delle vittime nel Mediterraneo.

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GIUSEPPE COSTA

Born in 1980 in Palermo, Italy
Lives and works in Milano, Italy

EDUCATION

Accademia di Belle Arti e Restauro ABADIR a
San Martino delle Scale (PA)
Visual Arts MFA, Accademia di Belle Arti di Brera,
Milano

SOLO EXHIBITIONS (SELECTED)

2013

Milano, Dimora artica, *Heimat*

2009

Palermo, Galleria BQUADRO, *Spazio all'arte*

GROUP EXHIBITIONS (SELECTED)

2020

Milano, MAAB Gallery, *Ask Me Anything*

2015

Milano, Casa studio di Fiorella Fontana, *Pro-so-po-pea*

2014

Monza, Galleria Cart, *Seance Room*

Milano, Fabbrica del Vapore, Sala delle Colonne,
Premio Griffin

Medesano, Attic Studio, *Synopsis*

Berlin, Kunstraum t27 – Neukolln Kunstverein,
Drawings from lightning

2013

Palermo, Von Holden Studio, *Lo sguardo
invisibile, un'indagine sulle possibilità del
paesaggio*

Palermo, La Piana Arte Contemporanea, *Sicilian
Rapsody*

Lissone, MAC – Museo d'Arte Contemporanea,

So-stare

2011

Milano, Hangar Bicocca, *Invisible Academy*

Milano, Assab One, *Cantiere, all'inizio non era
un'isola*

2010

Modica, Palazzo della Cultura, *Sweets sheets
moves to Modica*

Palermo, Zelle Arte Contemporanea, *Sweet
sheets – III edizione*

2008

Palermo, Zelle Arte Contemporanea, *Sweet she-
ets – II edizione*

2006

Castelbuono, Museo Civico, *Telepass*

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ANDREAS RAGNAR KASSAPIS

Born in 1981 in Athens, Greece
Lives and works in Athens, Greece

EDUCATION

1999-2004

Studied at School of Fine Arts, Athens

SOLO EXHIBITIONS (SELECTED)

2018

Amsterdam, H.E.R.O. Gallery, *Songs, Athanasios Argianas / Andreas Ragnar*

2015

Athens, Independent space, *breakwater*

2011

Athens, Loraini Alimantiri / Gazonrouge, *How can one remember thirst?*

2008

Athens, Loraini Alimantiri / Gazonrouge, *Bones are tight*

2006

Athens, Loraini Alimantiri / Gazonrouge, *Numb*

GROUP EXHIBITIONS (SELECTED)

2020

Milano, MAAB Gallery, *Ask Me Anything*

2019

Thessaloniki, Skg Bridges Festival, *Litany for Amplified Voices*

Amsterdam, De School, *Tijdgenoten #6: Heterotopia*

2017

Kassel, Neue Galerie (Neue Hauptpost), Athens Documenta 14, Odeion, *Documenta 14*

2014

Boston, SMFA – School of the Museum of Fine

Arts, *Reverb: New Art from Greece*

2013

Paris, Palais de Tokyo, *HELL AS PAVILLION*

2012

Thessaloniki, Kalamaria, ex military camp Kodra, Action Field Kodra, *Vanishing Point*

Athens, Diplareios School, 14th Athens international Comics

2010

Athens, Benaki Museum, *Lifo illustration*

2009

Athens, 2nd Athens Biennial, Heaven, *How many Angels can Dance on the Head of a Pin?*

2008

Athens, Bios, *H.E.R.O.E.S.*

2007

Athens, Deste Foundation, *Anathena*

Los Angeles, Phantom Galleries, *new Voiceis in Urban Art*

Athen, Art Athina – International Contemporary Art Fair, *I syghroni elliniki skini*

Melbourne, J – Studios Artist Community, *Drawing Fancy – A collection fo Modern Illustration*

Athens, Independent space, *Damien Hirst*

2006

Athens, Bios, Street art pioneers festival

Athens, Antonopoulou Art Gallery, *Tattoo my art*

Patras, Old Arsakion School, Angeliki

Antonopoulou, *What remains is future*

Thessaloniki, Museum of Cinema, *Greece*

Drawing screen

2005

Thessaloniki, Action Field Kodra

Athens, Loraini Alimantiri / Gazonrouge, *Arhomeni*

2004

Athens, Millefiori Art Space, *Plan B*

Athens, Millefiori Art Space, *Less is more*

SCENOGRAPHY (SELECTED)

2015

Athens and Epidauros Festival, *Blossom* – dance performance by Agni Papadeli Rossetou

2014

Athens, Michael Cacoyannis Foundation, theatre performance for Bijoux de Kant, Wax Doll by Constantinos Chrystomanos

2013

Module Dance Festival, Scenography for ,Planites' dance performance by Patricia Apergi - Aerites Dance Company

2012

Onassis Cultural Center, Scenography for ,ERA POVERA' dance performance by Patricia Apergi - Aerites Dance Company

PUBLICATIONS (SELECTED)

2017

Mimes. A collection of texts and poems by Costantinos Hadjinikoluo and Andreas Ragnar Kassapis

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ALAIN URRUTIA

Born in 1981 in Bilbao, Spain
Lives and works in Berlin, Germany

EDUCATION

University of Country Basque, Bilbao
Fine Arts Academy of Brera, Milan

SOLO EXHIBITIONS (SELECTED)

2019

Madrid, Casado Santapau Gallery, *The Age of Anxiety*

Ciudad de México, Aldo Chaparro Studio, *Pando*

2018

Lisboa, Appleton Square, *Mirror Rim*

Amsterdam, Pløt Project Space, *Mise en Abyme*

2017

Santiago de Compostela, DIDAC Foundation, *Mirror Rim*

2016

Santander, Juan Silló Gallery, *Tierra y cemento (Sentarse y esperar)*

Madrid, Casado Santapau Gallery, *20 minutos de Pensamiento Abstracto*

2015

São Paulo, Kunsthalle São Paulo, *Sociedade Anônima; True Lies*

2013

Beijing, Egg Gallery, *Gazing Again*

Madrid, Casado Santapau Gallery, *Revista de Occidente*

Vitoria, Artium, *Grey Flag*

2012

Bilbao, Guggenheim Museum, *Chapter II*

Madrid, Casado Santapau Gallery, *Naufragio/Esperanza*

Bilbao, Sala Rekalde, *Aktionismus*

Santander, Juan Silló Gallery, *Incomodidad y otros tiempos*

2011

Beijing, MA STUDIO, *The Coyote and the wolf*

Basauri, Torre de Ariz, *El quinto en discordia*

2009

Bilbao, Bilbao Arte Foundation, *Wunsch*

Vitoria-Gasteiz, Montehermoso Cultural Center, *Next*

2008

Stavanger, *Evig Sondag (Eternal Sunday)*

GROUP EXHIBITIONS (SELECTED)

2020

Milano, MAAB Gallery, *Ask Me Anything*

Vitoria-Gasteiz, Colección Los Bragales. Centro de Exposiciones Fundación Vital, *Armonías en blanco y negro*

Ciudad de México, Centro Cultural de España en México, *La cuestión es ir tirando*

2019

Bilbao, Bilbao Arte Fundazioa, *Begira*

Madrid, Tasman Projects, *Soñé que un museo ardía*

2017

Cincinnati, Contemporary Arts Center, *Library of Love*

Madrid, Centro de Arte de Alcobendas, *Hacer Amar Plantar Árboles*

Montevideo, EAC – Espacio de Arte Contemporáneo, *Sobrexposición*

Santillana del Mar, Torre D. Bojia, Los Bragales Collextion, *NO hay color*

Murcia, Centro Parraga, *Del Rigor en la Ciencia*

2016

Madrid, Museo Lázaro Galdiano, *Rehabitar el espacio: presente, pasado y futuro*

Madrid, Casa Encendida, Inéditos 16, *Viaja y no lo escribas*

Berlin, Musart-Berlin, *Bete Noire*

2015

Paris, Sobering Gallery, *Brisure de symétrie – with Nacho Martin-Silva*

Canterbury, Herbert Read Gallery – UCA, *Susan Fletcher in dialogue with Alain Urrutia*

Boston, BCA – Boston Center for the Arts, *Feel-ers*

Valencia, Centro Cultural Bancaja, *La piel translúcida*

Tudela, Museo Muñoz Sola/ Fundación Maria Forcada, *La mirada plural*

Gijón, Centro de Cultura Antigo Instituto, *Tener que sentir*

London, Beers Contemporary Gallery, *Mono-chrome*

London, Coperfield Gallery, *Saturation*

2014

Santiago de Compostela, Eugenio Granell Museum, *Crise de identidade*

Donostia/San Sebastian, Museo San Telmo, *Suturak/Cerca a lo próximo*

Salamanca, DA2, *Dibujo Contemporáneo DKV*

2013

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Vigo, Barrié Foundation, *Historias de la Historia*

A Coruña, MAC, 2014; *Antes de irse*

Madrid, OTR Art Space, *In Situ*

Cartajena, Cajamurcia Cultural Centre, *Freestyle*

Ciudad de México, FIFlprojects, *Presages*

2012

Delft, Museum Nacht, *Wunderkammer*

Viterbo, Biancovolta, *Via de Piagge, Prospectus*

2011

Braga, Mario Sequeira Gallery, *A montanha encantada*

Lalín, *Un disparo de advertencia*

Milano, Triennale, *Expolis*

Murcia, S.O.S. 4.8, *Melodías Prohibidas*

2010

Madrid, OTR Art Space, *Todo disfraz*

Móstoles, CA2M, *Antes que todo / Before Everything*

Madrid, La Casa Encendida, *Inéditos 10, Oscuro y salvaje*

RESIDENCES AND FELLOWSHIP

2018

Basque Government Arts fellowship, Bilbao

2016

Basque Government Arts fellowship, Bilbao

2015

Guggenheim Basque Artist Program, New York

2014

Basque Government Arts fellowship, Bilbao

2012

Basque Government Arts fellowship, Bilbao

2011

MA STUDIO Resident Fellowship, Beijing

2010

Bizkaia Provincial Council Arts Fellowship, Bilbao

2008

Rogaland Art Centre Of Stavanger Exchange Fellowship

Bilbaoarte Art Project Residence Grant, Bilbao

PUBLICATIONS

2020

Mirror Rim. Bilbao, 2020. 88 pages.

Texts: Carolina Laia Puigdevall, Angel Calvo Ulloa.

2012

URRUTIA, ALAIN. (published by Egg Gallery), Beijing, 2013. 32 pages.

Texts: David Barro.

URRUTIA, ALAIN. (published by DARDO), Santiago de Compostela, 2012. 176 pages.

Texts: David Barro, Alberto Sánchez Balmisa.

2009

URRUTIA, ALAIN. (published by FUNDACIÓN BILBAOARTE), Bilbao, 2009. 176 pages.

Texts: Aimar Arriola.