

Milan, 16 September 2016, FM Centro per l'Arte Contemporanea, the new center for contemporary art and collecting inaugurated last April at the Frigoriferi Milanesi, reopens its exhibition season on 26 October with three new exhibitions and a cycle of meetings aimed at art collectors.

NON-ALIGNED MODERNITY / MODERNITÀ NON ALLINEATA
Eastern-European Art and Archives from the Marinko Sudac Collection /
Arte e Archivi dell'Est Europa dalla Collezione Marinko Sudac
27 October – 23 December 2016

Curated by Marco Scotini, in collaboration with Andris Brinkmanis and Lorenzo Painsi

25 October 2016, 11 am - press preview

26 October 2016, 6 pm - opening event

27 October 2016, 7 pm - exhibition talk

Under the patronage of:



Republic of Croatia, Ministry of Foreign and European Affairs

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After *L'Inarchiviabile/The Unarchivable*, an extensive review of the Italian art in the 1970s, FM Centro per l'Arte Contemporanea's exhibition program continues with a second event, once again concerning an artistic scene that is less known and yet to be discovered. Despite the international prestige of some of its representatives, this is an almost submerged reality but one that represents an exceptional contribution to the history of art in the second half of the twentieth century.

Non-Aligned Modernity not only tackles art in the nations of Eastern Europe but attempts to investigate an anomalous and anything but marginal chapter in their history, which cannot be framed within the ideology of the Soviet Bloc nor within the liberalistic model of Western democracies. Rereading the artistic scene of the ex-Yugoslavia of the Cold War period, throughout the first thirty years that go from the beginning of the 1950s through the 1980s, effectively means facing up to a constitutional and unshakeable cultural difference. This permits us to reopen the history of art archives, chipping away at and deconstructing the historiographic canonization proposed by Western modernity in its pretense of universalism, neutrality and aesthetic autonomy.

With *Non-Aligned Modernity*, FM Centro per l'Arte Contemporanea aims to continue in its investigation of the cultural multiplicity of modernity, each time in relation to a given geo-political context in which this is declared as 'local' modernity. On this occasion, it is achieved through a relevant private collection of central European art under Socialism: the **Marinko Sudac Collection**, anomalous and 'non-aligned' with the idea of classic collecting in its own right, it includes not only works of art, but also archives and documentary material of extraordinary historiographic

importance. This is a collection that – over the years – has set itself the task of retracing radical, artistic trends within a coherent avant-garde line in the areas of Central-Eastern Europe.

The ***Non-Aligned Modernity*** exhibition aims to re-read the cultural and artistic spaces of the ex-Yugoslavia as a complex and interstitial workshop, suspended between the East and the West but not entirely possible to assimilate with either of the two areas, thereby allowing us to overcome the classic dichotomy between one Europe and the other. With the Yugoslavian model, the difference is seen, substantially, as being not just between the East and the West but also within the so-called East itself.

In fact, since the very origins of the Socialist Federal Republic of Yugoslavia, progressive modernist ideas saw Socialism as the radical and experimental expression of these same trends. For this reason, immediately following 1948, after Tito's breakup of the alliance with the Soviet Union and Yugoslavia's withdrawal from Eastern Bloc, there was evidence of a distancing from the doctrines of Socialist Realism. Yugoslavia was the first reality in the East to present abstract trends in international, artistic events and to allow modernist abstractism to obtain a quasi-official status, both through the monuments to the revolution spread around almost everywhere and as a result of the national representative pavilions. Examples of this are the works of the sculptor Vojin Bakić and the Group EXAT 51. However, it was still, without a doubt, in Yugoslavia that the first manifestations of conceptual art in Central Europe appeared, thanks to a constellation of figures who were 'non-aligned' and outside the official art system taking the name of the Gorgona Group which has few equivalents both in the East and the West.

With the passage to a politics of worker autonomy in the 1950s through the reforms to the market in 1965, Conceptual Art also became more critical and developed in other cultural centers, not only in Zagreb but also in Ljubljana, Belgrade and Novi Sad throughout the 1970s, with figures of primary importance beginning with the experiences of the avant-garde, Slovenian collective OHO Group. Urban interventions, graphic contaminations, performances and videos were at the center of the practices of the Group of Six Artists, as well as those of Bosch + Bosch, KOD, Verbumprogram, etcetera. To these are added the individual significance of some figures that have, by now, achieved international fame such as Sanja Iveković, Marina Abramović, Mladen Stilinović, Goran Trbuljak, Tomislav Gotovac, Vlado Martek and Radomir Damjanović Damnjan.

If it is true that the Yugoslavian phenomenon, in many way, stands apart, it is equally true that in the same 1970s, Conceptual Art saw a vast production in the countries of central Europe: Hungary, Czechoslovakia and Poland, with whom the same Yugoslavian artists had many exchanges and contacts and in which international figures such as Július Koller, Dora Maurer, Milan Grygar, Stano Filko, Rudolf Sikora, Jiří Valoch and Józef Robakowski worked.

With the aim of returning this completed picture, the exhibition presents the largest and most comprehensive presentation of Eastern-European art during the Cold war to ever be displayed **with more than 120 artists and 700 artworks**, alternating geographic, conceptual frameworks with

others of a temporal nature in which there is no hierarchy between works and archive materials and in which the documentary element is interrogated as such.

The exhibition is based on the works from the the Marinko Sudac Collection (Zagreb), the most complete and relevant private collection of Eastern-European artistic practices with a wide variety of materials materials: paintings, sculptures, photographs, vinyl, films, videos, graphic works, and artist's books.

The artists

Marina Abramović, Milan Adamčiak, Karel Adamus, At the Moment Exhibiton, Gábor Attalai, Vojin Bakić, Balatonboglár Gallery, Dimitrije Bašičević Mangelos (Gorgona), László Beke, Jerzy Bereś, Slavko Bogdanović (KOD), BOSCH+BOSCH Group, Vladimír Boudník, Eugen Brikcius, Boris Bučan, Dubravko Budić (TOK), Dalibor Chatrný, Marijan Ciglić (OHO), Attila Csernik (BOSCH+BOSCH), Radomir Damnjanović Damnjan, Drago Dellabernardina (BOSCH+BOSCH), Boris Demur (Group of Six Authors), Braco Dimitrijević, Nuša and Srečo Dragan, Miklós Erdélyi, EXAT-51 Group, Family from Šempas Group, Eugen Feller, Ferenc Ficzek (Pécsi Műhely), Stano Filko, First Open Studio, Ivo Gattin, Tibor Gáyor, GEFF – Genre Film Festival, Iztok Geister (OHO), Gorgona Group, Tomislav Gotovac, Group of Six Authors, Milan Grygar, Vladimir Gudac (TOK), Gyula Gulyas, Tibor Hajas, Matjaž Hanžek (OHO), László Haris , Károly Hopp-Halász (Pécsi Műhely) , Miljenko Horvat (Gorgona) , Sanja Iveković, Željko Jerman (Group of Six Authors), Marijan Jevšovar (Gorgona), György Jovánovics, Željko Kipke, Károly Kismányoky (Pécsi Műhely), László Kerekeš, Miroslav Klivar, Julije Knifer (Gorgona), Milan Knížák, J.H. Kocman, KOD Group, Běla Kolářová, Július Koller, Gyula Konkoly, Vladimir Kopicl (KOD), Jarosław Kozłowski, Ivan Kožarić (Gorgona), Naško Križnar (OHO), Paweł Kwiek, Andrzej Lachowicz, Katalin Ladik (BOSCH+BOSCH), László Lakner, Otis Laubert, Natalia LL, Vlado Martek (Group of Six Authors), Slavko Matković (BOSCH+BOSCH), Dora Maurer, Karel Miler, Era Milivojević, Marijan Molnar, Antun Motika, Marian Mudroch, NET Gallery, David Nez (OHO), Koloman Novak, Ladislav Novák, OHO Group, Attila Pálfalusi, Mihovil Pansini, Pécsi Műhely Group, Permafo Gallery, Géza Pernecky, Vladimir Petek, Ivan Picelj, Sándor Pinczehelyi (Pécsi Műhely), Marko Pogačnik (OHO), Jaroslav Pokorný, Bogdanka Poznanović, Božidar Rašica, Red Peristyle, Józef Robakowski, Đuro Seder (Gorgona), Rudolf Sikora, Zdzisław Sosnowski, Aleksandar Srnec, Tamás St. Auby, Jan Steklik, Sven Stilinović (Group of Six Authors), Mladen Stilinović (Group of Six Authors), Josip Stošić, László Szalma (BOSCH+BOSCH), Kálmán Szijártó (Pécsi Műhely), Bálint Szombathy (BOSCH+BOSCH), Petr Štembera, Slobodan Tišma (KOD), Raša Todosijević, TOK Group, Endre Tót, Desider Tóth, Goran Trbuljak, Gera Urkom, Jiří Valoch, Josip Vaništa (Gorgona), Verbumprogram, Fedor Vučemilović, Zbigniew Warpechowski, Jan Wojnar, Jana Želibská.

Marinko Sudac Collection

Through his art collecting activities, Marinko Sudac, the founder of the **Museum of the Avant-garde** platform (www.avantgarde-museum.com), turned to the exploration, research into and promotion of the avant-garde practices which, from the beginning of the twentieth century through to the fall of the Berlin Wall, were marginalized or rejected due to the various historical, social and political circumstances. In this way, the collection has become an inexhaustible resource for the study and

research into European avant-garde movements for experts, art historians and artists from all over the world. Works from the Marinko Sudac Collection have been lent to museums such as the *Tate Modern* in London, the *Warsaw Museum of Modern Art*, the *Zagreb Museum of Contemporary Art*, the *Ludwig Múzeum – the Budapest Museum of Contemporary Art*, the *Haus der Kunst* in Munich and the *Nottingham Contemporary*.

Exhibitions of FM Centre's galleries

Another two exhibitions will also open on 26 October within the FM Centro per l'Arte Contemporanea: the **Laura Bulian Gallery** will inaugurate a solo exhibition of **Ugo La Pietra** entitled **I gradi di libertà/The degrees of freedom**, with a focus on the works created by the artist in the 1970s. In the meantime, the **Galleria Giorgio Persano** – hosted in the *temporary space* – will be presenting **Michele Zaza. Opere/Works 1970-2016**, curated by **Elena Re**. This important exhibition travels through the most salient moments in Zaza's expressive research, beginning with his debut through to his most current contributions. The curatorial idea, in effect, is that of highlighting the centrality of the artist within a debate that is projected into the present. As well as a large number of works, an abundant selection of documents from the artist's Archive will also be on display. So much so that this solo exhibition by Michele Zaza represents an authentic in-depth study of his work – in accordance with the cultural offer that the *L'Inarchiviabile/The Unarchivable* exhibition commenced.

Other events

At the end of October a cycle of exclusive, themed meetings reserved to collectors will start with in-depth studies on aspects of conservation, the market, legal issues and on the management and valorization of collections.

FM Centro per l'Arte Contemporanea is a new center dedicated to art and art collecting that brings together in a single context all the subjects and functions relating to the conservation and valorization of private collections and artists' archives. Located within the historic, industrial complex of the Frigoriferi Milanesi, it includes an exhibition area for Italian and international collections, a space for contemporary art galleries and a series of artists' archives. At the same time, the center promotes a program of residences for artists and curators managed by the FARE association, cycles of meetings with collectors and a screening program. The artistic direction is run by **Marco Scotini** who works alongside an advisory board of international experts that includes **Charles Esche** (Director, Van Abbemuseum, Eindhoven), **Hou Hanru** (Artistic Director, MAXXI, Roma), **Vasif Kortun** (Director of Research and Program, SALT, Istanbul), **Grazia Quaroni** (Senior Curator / Head of Collections, Fondation Cartier pour l'art contemporain, Paris) and **Enea Righi** (art collector, Bologna). FM Centro per l'Arte Contemporanea is sponsored by **Open Care (Gruppo Bastogi)**, the only company in Italy offering integrated art advisory services and for the management and conservation of art works.

FM Centro per l'Arte Contemporanea

via Piranesi, 10 - 20137 Milano tel. +39 02 73981 - www.fmcca.it

Press contacts:

Franca Reginato

Rossella Tripodi

press@fmcca.it

tel. +39 02 73983231-3232