

The **FONDAZIONE NICOLA TRUSSARDI** and **MIART**
in partnership with **FAI** and **Comune di Milano**
present

SARAH LUCAS
INNAMEMORABILIAMUMBUM
curated by **Massimiliano Gioni and Vincenzo de Bellis**

April 8, 9 and 10, 2016
Albergo Diurno Venezia
Piazza Oberdan, Milan
Free admission – booking required
rsvp@fondazionenicolatrussardi.com

For miart 2016, the **Fondazione Nicola Trussardi** and **miart** are presenting **Sarah Lucas** – **INNAMEMORABILIAMUMBUM**, a special project by renowned British artist Sarah Lucas, **curated by Massimiliano Gioni and Vincenzo de Bellis**, conceived for the extraordinary setting of the **Albergo Diurno Venezia baths** and produced in collaboration with FAI – Fondo Ambiente Italiano and the City of Milan.

On **Friday, April 8, Saturday, April 9 and Sunday, April 10**, during the twenty-first edition of Milan's modern and contemporary art fair, the **Fondazione Nicola Trussardi** and **miart**, in partnership with **FAI** and the City of Milan, have invited the artist Sarah Lucas to create a project specifically conceived for the magnificent spaces of the underground baths designed in the early 1920s by architect **Piero Portaluppi**, which have been closed to the public since 2006 and were recently reopened for a few days through the initiative of **FAI** and **FAI Delegation in Milan**. This temple of beauty and personal care will be brought to life by sculptures, installations, sound works and other projects, for three days of exhibitions, performances and live happenings centered on the theme of the body, its depiction, its history, and the stereotypes in which it is frequently cloaked. **Sarah Lucas** will create a **site-specific work** designed for the **Albergo Diurno Venezia**, which will also feature **sound installations and performances**: on **Saturday, April 9**, an evening with music by artist and musician Julian Simmons, and on the evening of **Sunday, April 10**, a screening of the English artist's "home movies".

All the more bitingly irreverent for their disarming simplicity, the works of Sarah Lucas—photographs, collages, sculptures and drawings—create a **theater of ambiguity** where seemingly commonplace materials become objects of affection that reveal suppressed urges and desires.

From the beginning of her career, when she emerged among the Young British Artists of the 1990s London scene, Lucas has **mocked taboos and sexist attitudes through coarsely aggressive sculptures**. Her **self-portraits**, in which her own image becomes a character that moves through dozens of photographs, poses and situations, act out **male and female myths and clichés, transforming gender roles**.

"I like to play around with gender stereotypes [...] all these meanings are

constructs, and they're quite fragile" the artist says. In Sarah Lucas's world, no subject seems too delicate and no taboo too sacred.

Like a modern-day Rose Sélavy—Marcel Duchamp's female alter ego—Sarah Lucas splits herself into a gallery of characters that flaunt a provocative, ambiguous sexuality. In a similar way, her sculptures, assembled from ordinary objects and found materials, or cast in gleaming bronze, resemble the magical objects of the Surrealists, from whom the artist has inherited a knack for turning everyday life on its head. Lucas's variation on the feverish beauty of Surrealism is lighter, more pop, more tongue-in-cheek, yet more mysterious and visceral, charged with a blunt new energy.

Lucas's work also has **very strong ties to the feminist art of the '60s**, especially evident in her **critique of the male gaze**. Like her feminist forerunners, **Lucas's explicitly derisive works encourage women to take back the tools and images used to depict their bodies**.

Lucas's entire oeuvre is a **reflection on the body, its depiction and its desires**. **Caring for one's body, experiencing anatomy as beauty and as trauma**, are recurrent themes in this British artist's vision: the **Albergo Diurno Venezia**—an underground world, so fascinating yet so disquieting—is therefore the **perfect setting for one of her site-specific projects**, in a **game of mirrors that links her artworks to the architecture and history of one of the most evocative landmarks in the everyday life of twentieth-century Milan**.

With *Sarah Lucas – INNAMEMORABILIAMUMBUM*, the Fondazione Nicola Trussardi and miart continue a partnership that began in 2013 with the project *Liberi Tutti*—which kept the eighteenth edition of the fair flowing into the night with performance pieces, concerts, intermezzos and plays at the Teatro Arsenale on Via Cesare Correnti—and in 2014 with *Cine Dreams*, which filled the Civico Planetario Ulrico Hoepli with installations, multimedia projections, sound and video works conceived specifically for the planetarium, and which in just three evenings drew over 4000 visitors.

In collaboration with miart, and through a crucial partnership with FAI and the City of Milan, the Fondazione Nicola Trussardi continues along this path with *Sarah Lucas – INNAMEMORABILIAMUMBUM*, working to promote and support the most original expressions of contemporary art and culture. This year, it will be bringing the groundbreaking languages of our time into the **Albergo Diurno Venezia**, whose design is attributed to **Piero Portaluppi**. Built by the City of Milan between 1923 and 1925, the facility officially opened on January 18, 1926; in addition to public baths and grooming services (barber, hairdresser, manicurist, pedicurist), the Albergo Diurno also offered a post office, bureau de change, telephones, baggage check, travel agency, bank, typing bureau, laundry and ironing, and shops for buying clothes or renting personal objects. It also had a cutting-edge audio system that played radio throughout the salon. After a series of renovations, with the originally envisioned services gradually shutting down, the Albergo Diurno Venezia definitively closed to the public in 2006. After interest in the space was expressed on various sides, in May 2015 FAI signed an agreement with the City of Milan to develop and fund a restoration project, in view of reopening the facility to the public.

For the first time in its ninety-year history, the Albergo Diurno will be housing a site-specific contemporary art project.

Sarah Lucas – INNAMEMORABILIAMUMBUM is a project conceived and produced by the Fondazione Nicola Trussardi and miart, in partnership with FAI and Comune di Milano, for the twenty-first edition of the art fair.

For more information, please contact:

Fondazione Nicola Trussardi Press Office

Piazza Eleonora Duse 4 - 20122 Milan

T +39 02 8068821 – F +39 02 80688281

Lara Facco: M +39 338 6075380,

E: lf@fondazionenicolatrussardi.com - press@fondazionenicolatrussardi.com

www.fondazionenicolatrussardi.com

miart 2016 Press Office:

Lara Facco: T +39 02 36565133 / M. +39 349 2529989 / press@larafacco.com

Fiera Milano Press Office:

Rosy Mazzanti: T +39 0249977324 / rosy.mazzanti@fieramilano.it

Elena Brambilla: T +39 0249977939 / elena.brambilla@fieramilano.it

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SARAH LUCAS

Sarah Lucas was born in 1962 in London, where she still lives and works.

After studying at the Working Men's College (1982–83), the London College of Printing (1983–84) and Goldsmiths College (1984–87) she became a leading figure in the generation that came to the fore in 1990s London, known as the Young British Artists (YBA).

Lucas made her debut in the famous group show *Freeze* (London, 1988), organized by Damian Hirst with other students from Goldsmiths College, and in 1992 had her first solo show in London. In 1993, with fellow artist Tracey Emin, she founded *The Shop*, a store for multiples and artworks that remained open for six months on Bethnal Green Road, London. In 1997 she debuted at the Royal Academy in London with the group show *Sensation: Young British Artists from the Saatchi Collection*.

Her sculptures, installations and photographs have been exhibited in many solo shows, including *Florian and Kevin*, Aspen Art Museum, Colorado (2015); *Sarah Lucas: Situation Absolute Beach Man Rubble*, Whitechapel, London, (2013); *Lucas-Bosch-Gelatin*, Kunsthalle Krems, Austria (2011); *Nuds Cycladic*, Museum of Cycladic Art, Athens (2010); *In-A-Gadda Da-Vidda*, Tate Britain, London (2004); *Sarah Lucas*, Tate Modern, London (2002), *The Pleasure Principle*, Freud Museum, London (2000).

Her work has also been featured in group exhibitions at some of the world's leading museums, including the Royal Academy of Arts in London (2015); the Museum of Art in Kochi (2014); the New Museum in New York (2013); the Palais de Tokyo in Paris (2010); the Museum of Contemporary Art in Los Angeles (2009); the Serpentine Gallery in London (2006); Kunsthau Dresden (2004); the Hamburger Bahnhof in Berlin (1998); and the Museum of Modern Art in Paris (1996).

In 2015, Sarah Lucas represented Great Britain at the 56th International Art Exhibition of the Venice Biennale, with the show *I SCREAM DADDIO*.

JULIAN SIMMONS

Julian Simmons was born in London in 1971. In 2007 he moved to Suffolk, where he now lives and works.

Simmons studied at the Royal College of Art in London, where he developed programmable electronic drawing machines, earned his PhD in Fine Art (2004), and later taught as a visiting lecturer. He has worked in photography for thirty years, designing and building radio-controlled systems for taking aerial shots. His expertise as a printmaker has led him to collaborate with Sarah Lucas on many exhibitions, and his film and video works have been shown in London as part of *Situation*.

He has also developed experimental instruments that employ the programming language Pure Data to generate sound, and has released two albums, NUMBERSTREAM and NUMBERSTREAM0.

BASIC INFO

Title: *INNAMEMORABILIAMUMBUM*

Artist: Sarah Lucas

Location: Albergo Diurno Venezia
Piazza Oberdan, Milan

Dates: April 8, 9 and 10, 2016

Calendar and opening hours: **Friday, April 8**
Sarah Lucas – *INNAMEMORABILIAMUMBUM*
press preview from 11 AM to 1 PM | invitation only, RSVP required
open to the public from 1 PM to 7 PM | booking required
vernissage from 7 PM to 11 PM | booking required

Saturday, April 9
open to the public from 12 PM to 8 PM | booking required
music by Julian Simmons from 8 PM to 11 PM | booking required

Sunday, April 10
open to the public from 12 PM to 8 PM | booking required
“Home Movies” from 8 PM to 11 PM | booking required

Admission and bookings: Free admission, booking required via email to rsvp@fondazionenicolatrussardi.com
During opening hours, visitors will be admitted every 30 minutes (on the hour and half hour). The last group will be admitted thirty minutes before the exhibition closes
Bookings will be accepted only if they include the date, time, and full names of all visitors in the group.
We recommend showing up at the door ten minutes before the booked admission time.

Produced by: Fondazione Nicola Trussardi and miart

In partnership with: FAI – Fondo Ambiente Italiano and Comune di Milano

For more information : Fondazione Nicola Trussardi
T +39 02 8068821
info@fondazionenicolatrussardi.com
www.fondazionenicolatrussardi.com

miart
miart@fieramilano.it
www.miart.it

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Press Offices:

Fondazione Nicola Trussardi Press Office

Piazza Eleonora Duse, 4 – 20122 Milan
T +39 02 8068821 – F +39 02 80688281
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Fiera Milano Press Office:

Rosy Mazzanti
T +39 0249977324
rosy.mazzanti@fieramilano.it

Elena Brambilla

T +39 0249977939
elena.brambilla@fieramilano.it

Ufficio stampa FAI

Simonetta Biagioni – press
T +39 02 467615219
s.biagioni@fondoambiente.it

Novella Mirri – radio and televisions

T +39 06 68308756
n.mirri@fondoambiente.it