

Spatium

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Il n'y a que la photographie et l'art contemporain qui comptent.
Is there any city without a contemporary art museum?

The audience for exhibitions of contemporary art has increased widely during the recent years as general awareness and interest in contemporary art has developed. A visit to the Museum always offers much more than the exhibitions alone. It's also an opportunity to discover the particularities of each space within this architectural work, that has a strong organizational structure and great flexibility and transformational capacity, enabling it to respond to the diversity and unpredictability of the contemporary art works on display. More than 60,000 works constitute the largest collection in Europe of modern and contemporary art. It covers the XX and XXI centuries through artists which artworks had major influence in recent years. We work with artistic sensitivity, and respect for the work of art governs our action. Staff at the Museum are motivated, friendly, open-minded, and always ready to update and expand their skills. Our knowledge is at the forefront of developments in research. We work constructively together, are aware of our responsibilities, and face up to new challenges.

Liste non exhaustive des intentions évoquées

[Les historiens de temps à venir] auront un peu plus de prise sur l'architecture des musées. Dans ce domaine du moins, ils verront qu'on se préoccupait de ce que pouvait être la «bonne forme.»

C. Millet, *L'art contemporain Histoire et géographie*, Flammarion, Paris.

Così il museo diventa un monumento: nel senso etimologico del termine uno strumento della memoria. Luogo mitico in quanto luogo della ricreazione, ma anche della negazione, della storia.

Mai come negli ultimi quindici anni sono stati costruiti nuovi. Perché? Ogni città ha bisogno di campanili (cioè di musei et status symbol), ogni città doveva avere il suo tempio delle arti: ed è stata la caccia agli oggetti, alle collezioni (in Germania ha preso le sembianze del museo di arte contemporanea).

Alessandra Mottola Molfino, *Il libro dei Musei*, Umberto Allemandi & C., Torino

Je visite les musées de photographie et d'art contemporain parce que je suis attiré par ce que je pourrais y trouver à l'intérieur et parce que j'ai envie de savoir quelle place de telles structures occupent dans les villes. Je ne rentre pas dans un musée exprès pour y trouver des fenêtres. Mais je considère que les fenêtres appartiennent à l'espace du musée et qu'elles y occupent une place stratégique. Pendant ma visite au MHKA devant une des fenêtres j'ai admiré l'oeuvre de Suchan Kinoshita, *Uitzicht [View of the Outside]*, 2002:

Uitzicht [View of the Outside] consists of a piece of red carpet and two chairs. They are installed at the edge of a museum space, in front of a window, with a view unto the outside. The elements appear to have been taken straight out of a living room. When we sit down on the chairs we turn our backs to what is happening in the museum. At the same time we become very aware of being in a museum, precisely because we are looking at the world outside the museum. The museum window becomes the 'window to the world', a literal translation of how a painting used to be regarded. Moreover, as we sit on the chairs we become part of a work of art. We are in a complex situation: inside the museum but also turning against it; part of the audience but also of the exhibition. *Uitzicht [View of the Outside]* plays with the relation between seeing and being seen. Kinoshita often uses marginal spaces and zones of transition for her installations, to question artificial institutional boundaries that inhibit cross-overs and interactions with other areas of art and society.

Contemporary Europe, by Mark Gordon, Hatje Cantz: Art Guide is a concise, up-to-date, and insightful presentation of European museums, art institutions, galleries, art fairs, biennials, and works of art in public space. It focuses on giving both the knowledgeable insider and the casual novice a brief and easy-to-use synopsis of European art highlights that are musts on the itinerary of anyone interested in contemporary art.

Actuellement la série se compose d'une soixantaine de photographies. J'envisage ce travail plutôt comme une collection (et donc, en tant que telle, infinie) que comme une série qui pourrait trouver une conclusion et une disposition définitive. Je projette de visiter tous les musées de photographie et d'art contemporains, dans toutes les villes où il y en a. Commencer en Europe, et continuer partout.

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