

# Susan Hobbs

## Jacob Kassay

1984                born in Lewiston, New York  
2006                B.F.A. State University of New York, Buffalo

## Selected Solo Exhibitions

- 2022    *Nobody's Home*, 1413 5<sup>th</sup> Ave, New York  
2021    *Jacob Kassay*, 303 Gallery, New York  
2020    *Brix xmm*, Parapet Real Humans, St. Louis  
          *F'O'O'T'A'G'E*, Art: Concept, Paris  
2019    *Footage*, Hallwalls Contemporary Art Centre, Buffalo  
          *X*, von ammon co, Washington  
2018    *Jacob Kassay*, Leeahn Gallery, Seoul  
2017    *Jacob Kassay: Alarmer 2*, team (gallery, inc.), Los Angeles  
          *Jacob Kassay*, Curated library, Reserve Ames, Los Angeles  
          *OTNY*, Albright-Knox Art Gallery, Buffalo  
2016    *Jacob Kassay (You)*, Art: Concept, Paris  
2015    Fitzpatrick-Leland House, Los Angeles  
          *HIJK*, Xavier Hufkens, Brussels  
2014    *Jacob Kassay*, Malraux's Place, Brooklyn  
2013    *Jacob Kassay*, Off Vendôme, Dusseldorf  
          *IJK*, 303 Gallery, New York  
          *Jacob Kassay*, Art: Concept, Paris  
          *Jacob Kassay*, Protocinema, Istanbul  
          *Untitled ((Disambiguation))*, The Kitchen, New York (curated by Matthew Lyons)  
2012    *Jacob Kassay*, Galerie Xavier Hufkens, Brussels  
          *Jacob Kassay*, The Power Station, Dallas  
2011    *Jacob Kassay*, ICA, London  
          *Jacob Kassay*, L&M Arts, Los Angeles  
2010    *Jacob Kassay*, Art: Concept, Paris  
          *Untitled*, Collezione Maramotti, Reggio Emilia, Italy  
2009    *Jacob Kassay*, Eleven Rivington, New York  
2005    *No No*, Kitchen Distribution, Buffalo

## Selected Group Exhibitions

- 2020    *Milléniales. Peintures 2000 – 2020*, FRAC Nouvelle-Aquitaine MÉCA, Bordeaux  
          *Dance First. Think Later*, Le Commun, Bâtiment d'art contemporain (BAC), Geneva  
          *Jacob Kassay*, Lange + Pult, Zurich  
2019    *Rämistrasse 27 – Inauguration of new Gallery Space*, Galerie Lange + Pult, Zurich  
          *Rehang*, Collezione Maramotti, Reggio Emilia, Italy

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## Selected Group Exhibitions — continued

- 2019 *Tainted Love*, Villa Arson, Nice
- 2018 *Other Mechanisms*, Curated by Anthony Huberman. Hauptraum, Galerie, Grafisches Kabinett (29.06-02.09)
- 2017 *Mechanisms*, The Wattis Institute, San Francisco  
*Jacob Kassay / Olivier Mosset*, Galerie Lange + Pult, Zurich  
*The Surface of the East Coast, From Nice to New York*, Le 109 - Les Abattoirs, Nice  
*Puppies puppies*, Commercial street, Provincetown
- 2016 *From Minimalism into Algorithm*, The Kitchen, New York  
*Active Ingredient*, Lisa Cooley, New York
- 2015 *You've Got to Know the Rules... to Break Them*, de la Cruz Collection, Miami  
*The Slick & The Sticky*, Various Small Fires, Los Angeles (curated by Vanessa Place)  
*parapet/REAL HUMANS*, St. Louis, Art Basel, Basel
- 2014 *Beneath the Surface*, de la Cruz Collection Contemporary Art Space, Miami  
*24/7*, Rail Curatorial Projects, Miami (curated by Alex Bacon & Harrison Tenzer)  
*The Shaped Canvas, Revisited*, Luxembourg & Dayan, New York  
*Seven Reeds*, Overduin & Co., Los Angeles  
*Resonance(s)*, Maison Particulière, Brussels  
*Love Story*, Die Sammlung Anne und Wolfgang Titze, 21er Haus/Belvedere, Vienne  
*The Stuff that Dreams Are made of You*, Clearing, Brooklyn  
*Lens Reflex*, Thomas Duncan Gallery, Los Angeles (curated by Steven Baldi)
- 2013 *Rock Art & X-Ray Style*, 425 Oceanview Ave Brooklyn, New York  
*Jacob Kassay*, Expo 1, MOMA/PS1, New York  
Hannah Hoffman Gallery, Los Angeles  
*L'apparition des images*, Fondation d'Entreprise Ricard, Paris (curated by Audrey Illouz)  
*Sebastian Black / Jacob Kassay*, Room East, New York
- 2012 *Interventions & Collaborations*, Kunsthalle Andratx, Majorca, Spain  
*Modern Talking*, Muzeul De Arta, Cluj-Napoca/Romania  
*Tell the Children*, La Salle de Bains, Lyon
- 2011 *The Indiscipline of Painting*, Tate St Ives, St Ives & Mead Gallery, University of Warwick, Warwick  
*Tableaux*, Magasin, Grenoble, France (curated by Yves Aupetitallot and Vincent Honoré)  
*1107 Manhattan Avenue*, Spencer Brownstone, New York  
*Painting Expanded*, Tanya Bonakdar Gallery, New York  
*Badlands*, with Harold Ancart, Clearing, Brooklyn  
Prague Biennale, section curated by Nicola Trezzi, Prague  
*Minimal Optical*, Conduits, Milan  
*Dear Thick and Thin*, ME Contemporary, Copenhagen  
Tony Wight Gallery, Chicago  
*Tableaux*, Centre National d'Art Contemporain, Site Bouchayer-Viallet, Cours Beriate, France  
*Everything you can imagine is real...*, Xavier Hufkens Gallery, Brussels  
*Mémoires obliques*, FRAC Poitou-Charentes, Angoulême, France

## Selected Group Exhibitions — continued

- 2010 *Jacob Kassay, Robert Morris, Virginia Overton*, Mitchell-Innes & Nash, New York  
*Psycho Painting*, Carlson Gallery, London  
*The 8th Gwangju Biennale*, Gwangju, South Korea (curated by Massimiliano Gioni)  
*White Columns Annual*, White Columns, New York (curated by Bob Nickas)  
*Acts are for Actors*, Southfirst Gallery, Brooklyn (curated by Anna Cardoso)  
*Reflection*, Peter Blum, New York  
*Le Faux Miroir*, Galerie Rodolphe Janssen, Brussels (curated by Bob Nickas)  
*And so on, and so on, and so on...*, Harris Lieberman, New York (curated by Matt Sheridan Smith)  
*Meet Me Inside*, Gagosian, Los Angeles  
*Monochrome Reflections*, Sammlung Haubrok, Berlin
- 2009 *Besides, With, Against and Yet: Abstraction and the Readymade Gesture*, The Kitchen, New York (curated by Debra Singer)  
*Cave Painting, Part II*, Gresham's Ghost, New York (curated by Bob Nickas)  
*Jasmine*, Front Desk Apparatus, New York (curated by Amy Granat)  
*Brendan Fowler, James Hyde, Jacob Kassay*, Nicole Klagsbrun Gallery, New York  
*Strip Stripe*, Emily Harvey Foundation, New York  
*Our Mirage*, Art : Concept, Paris  
*Cave Painting*, PSM Gallery, Berlin and Gresham's Ghost, New York (curated by Bob Nickas)  
*One Loses One's Classics*, White Flag Project, St. Louis
- 2008 *Cinema Zero Presents*, Bemis Center, Omaha  
Emily Harvey Foundation, New York  
*Comfort, Burn*, Art Space, Buffalo (curated by Alexander Young)  
*Cinema Zero Presents Bend Over/Hangover*, White Flag Project, St. Louis
- 2007 *Neo Integrity*, Derek Eller Gallery, New York (curated by Keith Mayerson)  
*Deer and Beer*, The Mandrake, Los Angeles

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# ***CORNELIA***

## **Jacob Kassay at Hallwalls Center for Contemporary Art**

by: Axel Bishop

Published in May, 2020 in the early days of the Coronavirus Pandemic. Issue 3 of Cornelia was virtual only.



*Jacob Kassay, Footage, 2019. Installation view: Hallwalls Contemporary Art Center, 2019.*

*Photograph: Natalie Dienno*

A good magician never reveals the secret to a trick. A masterful demon shows us what is behind the illusion yet coaxes the eye to the wrong cup nonetheless. The late Ricky Jay—trickster, card sharp, and historian of magic—would narrate his own legerdemain, telling us what we are seeing while defying our perception. Jay recounts

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the history of the trick (the very trick and trickery itself) while his act is in play, and the informative yet distracting patter that is the tactical deception of sleight-of-hand artistry goes to work on us. Jay jumps time, moves faster than the viewer can see, doubles back, slows down, chews on the elasticity of non-linear time, stretches his sequence out again, arriving repeatedly at the same result. The observer's constrained frontal view is framed and predetermined; the viewer understands that what is known has become destabilized by what can be seen. This sort of "card artistry" is entertaining on its face, dangerous in its implications. Jay's verbose manner, for him a technology of artifice, is an homage to historic illusionist showmen and an accomplice to his motives: the images he transmits in his narrative are a furtive veil to cover his hands as they sneak around the muted, felt-top table in plain sight. This is a tactic that magicians refer to as "misdirection." What purpose is served?

In Jacob Kassay's recent Hallwalls Contemporary Arts Center exhibition *Footage*, oriented strand board (OSB) panels are arrayed above a sea of blue carpeting, which dampens the sound of walking around the space and heightens the sense of being out of place. Kassay manages to sustain this effect, even as we get oriented to the installation. The carpeting absorbs the light, evening out the space as it sets off a contrast to the yellowy panels. The machinations of *Footage* hinge on the use of a crude material typically used as underlayment in roofing and other construction applications. While not visible in the finished interior, such material is essential to defining three-dimensional space. This seems significant when considering how the space of the image refuses to settle in one place in this installation: the artist has utilized the space of the gallery as a way to navigate us through slightly modified repetitions. One first encounters the panel on the wall and then again freestanding to reveal its back: now here, now there. But this is not a sculpture in the traditional sense of a many-sided, dynamic object: behind the OSB panel is a stanchion, merely the infrastructure that serves to prop up the front of this work, the screen.

"Footage," of course, also refers to sequential motion captured by film or video. Kassay's sculptures—slightly enlarged and off-register images of the OSB printed onto itself—have the contradictory effect of standing as fixed objects in space while eluding being held in place by just perceptible degrees of difference. These are not so much composites of images as they are collusions between image and material. The photographic image and its referent are nearly reunited in order to reveal the distance between the two.

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*Jacob Kassay, Footage, 2019. Installation view: Hallwalls Contemporary Art Center, 2019.  
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Here, then, are objects that come equipped with their own propaganda, persuading viewers to believe even as we cannot quite reconcile this with what we are seeing. Or rather, this installation is not a series of objects but really one object told again and again. A card repeatedly pulled from behind our ear. Sometimes in varying scale (with constrained proportions) or varying presentation (wall or freestanding), the OSB panel reintroduces itself, persuading us to be in the material world and “within” its representations at once, much like Renato Bertelli’s *Continuous Profile (Head of Mussolini)* (1933), simultaneously an icon, a machine, a vectorized image, a static object about motion, a picture never at rest. Replicated and endorsed by Italian Fascists, the circumferentially constant image of Mussolini appears everywhere and supplants reality by its effect. It is a magic trick that contrives bronze as a time-based medium, the volumetric subject as perpetual image. Kassay’s manipulation of engineered wood and image is an appropriate strategy for considering our current moment in history. The tyranny of the space created here results from the recurring blurred and therefore destabilizing image. Perception is shaken in a manner that influences the audience to be both aware of and susceptible to the illusion. The photograph and its subject hide one another. Which is the predatory figure and which is the ground that serves as its camouflage? To promote the exhibition, Kassay created a poster that also advances the concepts of *Footage* and how we might approach the work. The poster contains a double image of a leopard stalking its prey. The cat’s hide blends into the golden field in which it discreetly moves. This image acts as a rubric, relating the visual to the thematic.

To this point there is another curious inclusion to the show: Andy Warhol’s Polaroid photograph of O.J. Simpson, which breaks ranks with the aforementioned recurring imagery and insinuates a possible application of the artist’s critique beyond the cool minimalism of the boards. Polaroid as a medium is associated with immediacy in its photographic processing, yet ironically the image here is clearly of another time both in material and representation. The portrait of O.J. arrests a moment of ambition and praise, but can only be undermined by what we have come to know in the interval since its “capture.” It is a picture of two coexisting truths. Years after the image was made, viewers were entranced by the urgent banality of O.J.’s low-speed car chase and the equally heightened monotony of the ensuing trial as cultural event. Both chapters were excessively mediated experiences connecting and distancing us from the elusive certainties of the subject, our prey. The outcome of the trial and the stark oppositions of black and white, innocence and guilt provoked polarizing viewpoints, whereas the compiled facts were unpacked as a complex gradient.

In 1967 Dutch artist Jan Dibbets made the first of his *Perspective Corrections*, minimal trapezoidal shapes that collapse into squares when flattened in the documented image. The “corrections” explored and undermined the phenomenon of mapping depth in two dimensions, describing three-dimensional space on a flat plane by exploiting the limitations of photography as a surrogate for the human eye. Dibbets’s “corrected” dimensional spaces are activated by the way in which they were compressed with representation. The works of Kassay’s *Footage* operate on our

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eyes in a similar manner. After the subsiding stimulation of effects, the experience may be a suggestion for how to begin to interrogate the combined real/virtual environments that we increasingly navigate: our cultural landscape of obfuscation, where a plurality of perspectives can be bent into a prism of multiple non-truths, of existential incidents and their sharp but degrading representations. Perhaps Kassay's raw footage has captured a new *Perspective Correction* of tangible forms and the dazzling shadows that they throw.



*Jacob Kassay, Footage, 2019. Installation view: Hallwalls Contemporary Art Center, 2019.  
Photograph: Natalie Dienno*

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# FlashArt

Jacob Kassay by Matthew Lyons, 16 September 2015



Installation view at L&M Arts, Los Angeles (2011) Courtesy L&M Arts, New York/Los Angeles.  
Photography by Joshua White.



Untitled (2011) (diptych). Courtesy Art : Concept, Paris. Photography by Fabrice Gousset.

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**Matthew Lyons:** *I thought we could start by talking about the art scene up in Buffalo where you're from and went to school, which also has connections to the history of The Kitchen and people like Steina and Woody Vasulka, Tony Conrad, Cindy Sherman and Robert Longo.*

**JK:** I had to go to the Castellani Art Museum in Niagara Falls when I was 15 to write on a piece of artwork for an English class, and I chose to write on one of Robert Longo's "Men in the Cities" (1969) pictures. I didn't know what it was, who he was, but it was an arresting image, and I got encouragement from how that piece turned out so I started focusing on art and ended up going to college for it. In one of my classes, the students were allowed to make up their own project, and we decided to make an arts space. It was called Kitchen Distribution and it lasted for about two years. This was in the days of MySpace, so we could track bands that were coming from Pennsylvania to Canada. We'd say, "Come to Buffalo and you can make \$150-200, whatever the door is going to be, and get a free place to stay," and that was appealing to most bands that we approached.

**ML:** *What were some the bands that played there?*

**JK:** The Flying Luttenbachers. Japanther came through a couple of times, once with "This Bike Is a Pipe Bomb" — that was a good show. Yip-Yip, from Orlando. Tony Conrad played there once. Who else? Pit Er Pat, Hologram, from Brooklyn — they were great. Thanksgiving (Adrian Orange). Burning Star Core.

**ML:** *How did you come up with the name of the place?*

**JK:** It was the name on the side of the building. It was a distributor of kitchen appliances. I worked for the guy that ran the building as a shop rat for his woodworking and we became good friends. It's funny to go back to the same building all the time, to be reminded of all these things.

**ML:** *What art were you making while you were so involved with booking these music shows? Is this around the same time when the ideas for the silver paintings started?*

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Installation view at Art : concept, Paris (2010). Courtesy Art : concept, Paris. Photography by Fabrice Gousset.

**JK:** Yes. The room where I made my first paintings is still there. It was important that I was just being active. We had a good scene going. But I still had to go to school and make work, and I was interested in becoming a painter. So I just decided to start making paintings in a way that I felt was responsible to all the things that I was paying attention to that had informed my understanding of painting up to that time.

**ML:** *Including music? Or sound and vibration?*

**JK:** Yes, ambience... If you're thinking about not just music but everyone that's making a space alive, then you have to consider a lot of things outside of an object itself. I was considering everyone that helped me come to arrive at the end point, the painting. So, one friend was building the stretchers, and at the same time I had to ask around to find out how to paint. This taught me more about a network of developing ideas through conversation. So that's how early work came about as a physical thing, and the ideas that were supporting them were somewhat similar. I figured that if I wanted a surface of a work to reflect any of those ideas, it should literally reflect the space. I wanted to make the thing so that it would point to other things in its own atmosphere and treat the air around it like a physically noticeable, viscous material that you would have to engage with in order to experience the work as a part of a whole.

**ML:** *The very large, muslin curtain at The Power Station in Dallas will do this?*

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**JK:** I expect it will act as a membrane that will allow one to notice passing air. All of the windows in the exhibition space will be left open.

**ML:** *Recently your works seem very much connected to the architecture, everything that's involved with the structure and surrounding environment, not just the wall. Was that there from the beginning?*

**JK:** I feel that I am always practicing towards something that's outside of the production of a piece of work. Usually left with all this stuff to edit down, and the only way to do that is to look at a space and find out what you have to apply to it to make a space feel right. When you have a certain amount of noise in an area, it takes work, push and pull, to bring it into harmony, and that's all I'm trying to do with the amount of work brought to a space.

**ML:** *That makes me think of this concept used in sound art called "room tone," which is a real auditory property.*

**JK:** Every room has a tone; you can harmonize with a room's tone. It is nice knowing something can be done.

**ML:** *Do you think about your paintings as "time-based," as having duration?*

**JK:** Paintings age as objects, not just as an image or a surface. I try to be insistent on focusing on or at least suggesting that you spend a long amount of time with the object. Maybe that'll give you time to think about other things, such as why you even find yourself in that space to pay attention. I can't tell when things start or stop, everything has a thick, blurry line. I took painting as a given, something that looked natural to its environment, because I grew up going to museums that had paintings in them. I chose to practice in something that seemed like it was already supposed to be there. I didn't want to have a whole lot of say in the image; I just wanted the painting to exist as a thing itself so that I'd have freedom to move it around space and suggest things outside of the object.

**ML:** *An artist once asked me how being at The Kitchen and seeing a great deal of dance and performance has informed how I now look at what gets called "visual art." I feel it has changed the way I stand in front of an immobile work of art. I look at things not just with my eye; my experience has become as much corporeal as ocular. That seems to resonate with my experience of your work.*

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Installation view at L&M Arts, Los Angeles (2011). Courtesy L&M Arts, New York/Los Angeles.  
Photography by Joshua White.

**JK:** This is an interesting idea. While watching you're using "mirror neurons," which aid your understanding of what's going on in front of you. You get a familiar feeling out of just watching something that's moving. And so, when you try to apply those principles to something that's not apparently moving, it slows down perhaps.

**ML:** *There is a way in which working in a highly site-responsive method is a choreographic process, right?*

**JK:** Yes. Everything has its place. Showing up to a place with more than you need is usually a good idea. You can find an appropriate place for things to function and pairing down is the action. Once you have picked the amount of work you don't have to worry about the density of the room changing. It feels as if I am performing maintenance rather than creating anything. Also, the work has been far removed from its origin so that it takes a personal remove to rearrange it and make the show happen.

**ML:** *What do you think of terms of like "reductive" or "minimal" art? Do they make sense to you?*

**JK:** I try to make things that seem natural to their environment — that's why I chose painting anyway. Trying to follow a lineage of thought is annoying. My interest was in why I was going to the space in the first place, and why these reactions were holding my interest. Self-examination? Cognitive dissonance? I don't know.

**ML:** *Your exhibition at The Power Station also includes an outdoor installation. Has working outdoors changed how you are composing and underscoring space in the exhibition?*

**JK:** The work outdoors may be nice. I live out West now and I leave my door open. When you come to California you should stop by. Anyway, the seating area outside in Dallas — that is, depressions laid into the ground — is meant to function as a humbling area for quiet thought among others. It is a slight homage to the experiences I had at Artpark in Lewiston when I was young and unaware of the multiplicity of values that a functioning object can hold and give.

**ML:** *So is that a shift for you? Taking the triangulation between a single viewer, the object and the space, and now foregrounding the experience of the work as a group experience?*

**JK:** This is a difficult progression for me. I have relied on one-to-one relationships up until this point. I am beginning to feel comfortable enough now to trust a group. Much of relying on primary experiences is relying on word of mouth. The piece made for sitting is simply a platform for idea building.

*Matthew Lyons is Curator at The Kitchen, New York.*

*Jacob Kassay was born 1984 in Lewiston, New York. He lives and works in Los Angeles.*

*Selected solo shows: 2012: Xavier Hufkens, Brussels; The Power Station, Dallas (US). 2011: ICA, London; L&M Arts, Los Angeles. 2010: Art : Concept, Paris; Sorry We're Closed Gallery, Brussels; Collezione Maramotti, Reggio Emilia (IT). 2009: Eleven Rivington, New York.*

*Selected group shows: 2011: "The Indiscipline of Painting: International Abstraction from the 1960s to Now," Tate St. Ives (UK); "Four Rooms," CCA Ujadowski Castle, Warsaw; Prague Biennale. 2010: Gwangju Biennale.*

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# Wallpaper\*

## Collezione Maramotti's extraordinary art collection continues to evolve

The converted factory gallery in Reggio Emilia presents the first rehang of its permanent collection since it opened in 2007.

Max Mara's late founder Achille Maramotti was born and bred in the Italian city of Reggio Emilia, best known for being the progenitive city of the famed Reggio Emilia approach to educational philosophy. Now, growing this local legacy in forward-thinking discussion, the Collezione Maramotti is one of the most important – and intelligent – contemporary art collections in the country.

The building, first built as a Max Mara factory in 1957 by the architecture firm of Antonio Pastorini and Eugenio Salvarani, was converted into a gallery between 2003 and 2007 by English architect Andrew Hapgood. The building, and its contents, are kept under the close watch by its protective family owners, spearheaded by Luigi Maramotti, Achille's son and the chairman of Max Mara. Though free to enter (at the wishes of Achille), the Collezione is reserved for appointment-only guests (of up to 25 people at a time) and no children under 11. 'Visitors must take their time and spend a couple of hours to see it,' explains the Collezione's senior coordinator Sara Piccinini. 'That's what we request: to enter into a personal relationship with the works'.

We first visited back in 2009 for the March fashion special of Wallpaper\* (W\*120). 'The gallery may reveal occasional glimpses of its founder's idiosyncratic character,' we wrote at the time, 'but ultimately it conceals as much as it reveals'. In places, evidence of its former life as a factory has been retained; in the floors, stained by the memory of machinery long-removed, and in the Memphis-style cafeteria, with its gloriously vibrant orange booths and checkered tables. Elsewhere, in the sweeping reception hall opened up by Hapgood, and the architectural, slatted windows that tessellate across the facade, this is a polished, world-class art gallery.

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The Collezione Maramotti, as pictured in the March 2009 issue of Wallpaper\*. The building was one of the first to contrast raw reinforced concrete with exposed brickwork on its exterior. *Photography: Milo Keller & Julien Gallico*

Over the last few years, the collection seems to be opening itself up, and revealing precious more about its ethos and environments. Last year, for example, the Collezione Maramotti played host to its first Max Mara fashion show (the Resort 2019 collection), where the visceral work of Lutz & Guggisberg's debut Italian exhibition provided textural counterpoint to the double-faced cashmere, gauzy silk organza of the collection.

Indeed, art and fashion continually cohabit within the Max Mara identity. 'From the very start, Achille Maramotti thought that there may be a fruitful interchange between artistic creativity and industrial design: some of the art pieces were on display in the premises of Max Mara when the company was here, to positively inspire designers and creative collaborators,' Piccinini continues. 'But at the same time he had clearly in mind the intrinsic differences between these two languages: the artistic gesture and artworks are an end in themselves, they don't need any reason, while fashion, as exclusive as it may be, only exists because a user exists, someone who will wear it.'

A good example: since 2005, the brand has sponsored the biannual Max Mara Art Prize for Women in collaboration with London's Whitechapel Gallery. In 2016, a fascinating show by

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artist Emma Hart drew upon the academic legacy of Reggio Emilia. She spent six months in the town, and travelling Italy, immersing herself in its culture, theory, and academia.



*Ohne Titel, 2009, by Gert & Uwe Tobias. © The artists. Photography: Alistair Overbruck*

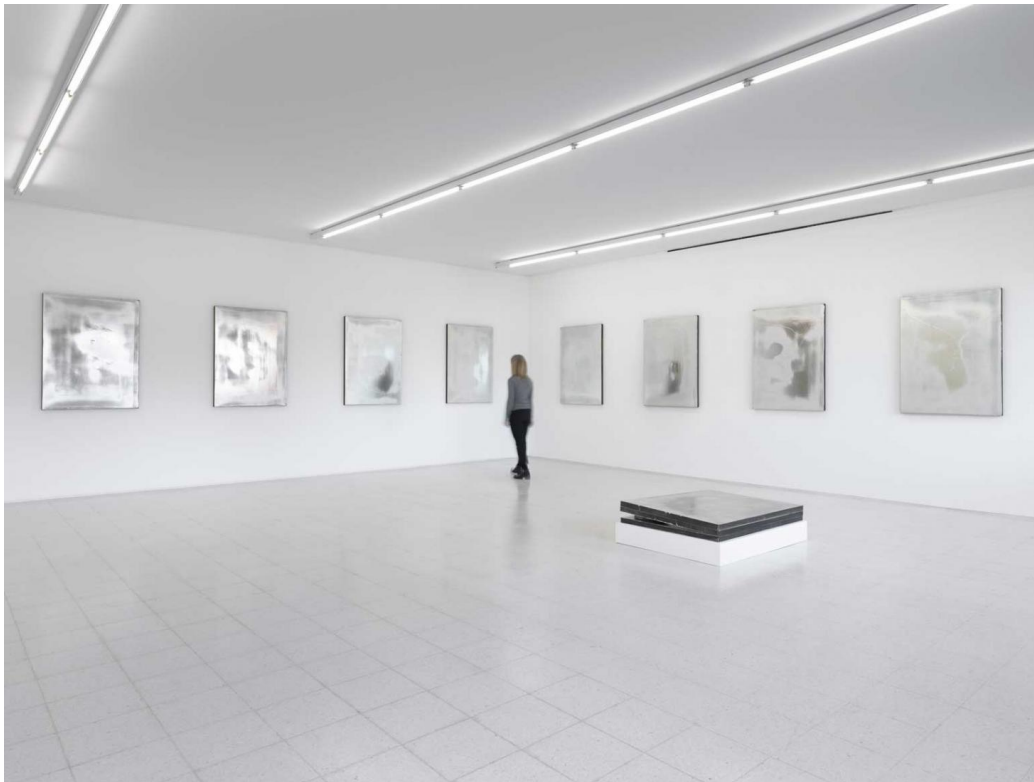
Likewise, the collection is proudly Italian, and has particular strength in Italy's colourful postwar optimism; though it also presents an elegant chronology of key moments in both European and American contemporary art. The permanent collection features around 200 works from the late 1940s onwards, belonging to some of the most significant artistic trends

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of the second half of the 20th century: art informel, arte povera, German and American neoexpressionism, New Geometry, alongside more recent experimentations from the 1990s. Continuing to chart and represent emerging movements, the new exhibition 'Rehang' emphasises the family's restless fascination with the new, with a selection of works created by today's bleeding-edge.

In the exhibition, the work of ten artists that exhibited at the Collezione since it opened to the public in 2007 have been rehanged in new contexts. Solo shows from Enoc Perez, Gert & Uwe Tobias, Jacob Kassay, Krištof Kintera, Jules de Balincourt, Alessandro Pessoli, Evgeny Antufiev, Thomas Scheibitz, Chantal Joffe and Alessandra Ariatti, pick up notes central to the collection, particularly its keen eye for the evolution of painting.

Joffe's paintings are equal parts seductive and arresting. In the four large format paintings on display, the British artist represents a large single figure, her then-teenager niece Moll, an *Alice in Wonderland*-esque figure, with enigmatic qualities. Through broad brushstrokes and blurred details of the face and dresses, the girl looks immersed in a dense, pictorial flow.



Installation view of Jacob Kassay's 2010 exhibition, 'Untitled'. *Courtesy of Collezione Maramotti, Reggio Emilia, 2019. Photography: Dario Lasagni*

Elsewhere, Jacob Kassay's silvery painted sheets (pictured above) act as an antidote to the almost overwhelming range of work on show throughout the museum. His room, filled with nine mirror-like works, is cast in a moonlit atmosphere; each individual painting contributing to a kind of peaceful immersion.

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Interestingly, the collection doesn't have a curator, as such, and never has. Instead, the artists themselves play a keen role in directing the hanging of the works, and the flow of their exhibitions. All ten artists featured in Rehang attended the private view, indicating their level of engagement. The lack of curatorial input, too, reveals the extent that the Maramotti family contribute to exhibitions. They play a crucial role. 'The Maramotti family enter into conversations with the artists and make decisions about the shows to present, as well as the artworks to purchase; taking care of the daily dialogue with artists, supporting them step by step and making projects happen,' Piccinini says. 'The dialogue and the continuous interaction between these roles is the core of our working practice.'\*

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“It is perhaps safest to say that Jacob Kassay is a contemporary artist, although he’s been called a “neo-minimalist” and a “post-conceptual” artist. His output includes a wide array of media including films, books, sculptures, and installation, but he is probably best known as a painter. His early paintings consisted of canvases industrially coated with a silver electroplate material that lay unevenly over the coarse substrate. Imagine a mirror printed onto canvas rather than smooth glass, presenting a softened, obscured reflection that defies clear focus or documentation. Many of Kassay’s works employ similar techniques, engaging various technologies in order to create objects that imperfectly or uncannily “mirror” the biological human senses—but only when encountered in real space. These works intentionally elude accurate documentation and representation, more so than many other contemporary works that claim to be experiential.”

- Liz Flyntz, *Bad Mirror: A Conversation with Jacob Kassay*, AFTER IMAGE, Volume 46, Issue 42, June 2019

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