

elisabetta benassi
voglio fare subito una mostra

fondazione merz

IM880

elisabetta benassi
voglio fare subito una mostra

fondazione merz



ISBN 978-88-7757-256-1



9 788877 572561

€ 25

IVA ASSOLTA DALL'EDITORE

From the garage to the sea...

Beatrice Merz

History rides over us, but at times instead we presume to want to ride it. On the death of my father in 2003, I had to undertake a series of bureaucratic tasks. At the same time, a question would imperiously crop up: "What to do?" And then I would be catapulted into the everyday world: "What shall I do with the car?" Well, to follow regulations, I should have had the papers made out in my name or had the car broken up. I did neither.

Parked in Milan, the car was driven to Turin, ending its voyage in my garage and temporarily taking the place of my own car. What an idea!

As time passed, the question filtered down through all the many other and infinitely less practical ones, and above all, was trumped by the first question. Years passed and the car stayed in the garage.

We set up the Fondazione in 2005, and numerous exhibitions have since come and gone, together with a series of sometimes unusual adventures, attempts to find answers for "someone" if not for oneself. But the car stayed in the garage.

In December 2008 I met Elisabetta Benassi during a trip to Lebanon for an exhibition in Beirut.

From that land the hidden question arose once more but, as expected, coming home again it was buried under the mass of "things to do".

A few months later, thinking about her work, the desire to tell her about the car's existence arose spontaneously, together with the wish to ask her – who knows a lot about propulsions – to consider what to do with it. Astonishment, fearfulness, attention...

More years passed with the car still in the garage.

While other projects – accomplished or not – accompanied our daily work, the same question guided both of us, for different reasons and feelings within the universe of art, I'm sure.

And different answers suggested themselves to both of us, but doubts remained, ready to pounce! An exhibition?

The solution appeared with a discovery: the key lies in a photograph published in a daily newspaper.

The idea was finally developed, dates decided, organisation put in place.

The car was moved from the garage to a warehouse, into the art storeroom. Thus began its process of transformation.

Elisabetta knows what to do, and has to find a boat.

The Fiumicino shipyards! There it is.

May 2013, am I dreaming?

Perhaps the question has come too much to the fore, pushing beyond the limits of fantasy and art.

What can I say to people from our block: a boat? There? A car in the net? There? Inside? In Turin?

Distance and time make this work into something that was unthought-of.

Where are the immigrants riding the waves of hope in rickety boats?

Where are the fishermen mending their nets while awaiting to catch everything they most hope for?

Mareo Merz has the value of fantasy, of rediscovery, of apparition, of hope and expectation.

It offsets fear. The fear of travelling, of losing and refinding oneself.

September 2013: here we are again. What to do?

No-one has the courage to take it but nor to abandon it.

Where shall we put it? Everything has its place. And so it will be in this case.

The boat returns to Fiumicino, where it will take to the sea once more. The nets go back to the fishermen. The car goes to the warehouse with the artworks. And I say to myself: never again in the garage. So that it can cause another ghost ship to re-emerge from the shadows.

Another irrational folly that can excite the reckless and make them happy.

Art is the recklessness of time.

Vogliamo fare subito una domanda?

Luca Lo Pinto and Olaf Nicolai

What to do with this text?
When does an exhibition start?
Is the exhibition a sum of space or a living proliferation?
Is an artwork responsible for its creator?
Is an artist responsible for his/her artwork?
What are artists for?
How to make art without being artificial?
Can a sailing boat carry a car without automatically being a work of art?
Is Art for you a new message?
Do you like massage?
What questions are running through your mind?
Does the motorbike have a moustache or horns?
Is a show to be seen vertically or horizontally?
How fast can you go in this car?
What's the plate of the car?
Have you ever made a masterpiece?
Have you ever watched your works with your eyes closed?
Do you prefer branzino or orata?
What to do with fishbones after meal?
Which is your perfect dish?
Why all time this question: taxi or public transport from/to the airport?
What is service? Are you at my service? Are artists at service?
Do you like to be served?
What is your favourite car?
Do you like branzino?
And Bronzino?
How would you explain it to a kid?
What about eating alone?
Eating together?
Why?
Have you ever listened to Benny Benassi?
What's the sound of the show?
What colour is Merz?
Is he dynamic or static?
Is entropy nature or descriptive art?
Is an empty table an invitation?
What do the tables mean?
Why your refectory table is white?

Do you like coffee in the morning?
What's next?
Talking to the light is singing?
Do you like sailing?
Sailing and fishing?
Just sailing?
How was your last summer?
What are your discoveries?
Did you also like the fish so much?
Can you draw a cat on the spot?
Does creating mean giving order to chaos?
Who got on your nerves?
Is business different these days?
Is pleasure a concept?
Is happiness a goal?
Do you have a light?
What about EasyJet?
Is this your favourite restaurant?
Are you waiting for somebody?
Do you like to be alone?
What about a nice group of people joining you?
Euphoria or full stop?
How much is fair?
What is a price?
Can a price be fair?
Who is selling you?
Did you choose your dealer?
Do you have a dealer?
Who is buying?
Why?
Who is visiting?
If nature is nature what are we, what is art?
Can we believe in this?
Do you like to think about this?
Do you enjoy it?
Are you leading a contemporary life?
What makes you happy?
Why this?
Again?
Where are the women in this story?
What's the period of your life you consider more creative?
Do people prefer to see a curve or imagine it?
Do you prefer to form an image that can be seen all at once instead of an image that reveals itself gradually?
Is the exhibition round or straight?

Is it a dialogue or a statement?
What are you watching?
Something interesting?
How to kill time best?
Time is the will to resist?
Why get others involved?
Is there not already enough?
Who is now hot?
Did you listen to it?
What about the Muppets?
Did you watch it?
If Gramsci, why not Berlusconi or Dante?
If the past of Gramsci is Alfredo Jaar, are you his present?
Don't you think so?
Not again?
Is repetition necessary?
Is repetition possible?
What is the meaning of proliferation, the proliferation of men, or houses or machines, of life or mass?
What language does the light speak?
Have you ever been sitting inside an igloo?
Why sharing?
What are you feeling now?
Why don't you tell me?
Why are we not silent?
What to say?
What to see, to hear?
Which places to visit?
Do you have a light?
What is tomorrow?
Do you remember yourself as a kid?
Which are sunny days?
Where is nice weather?
Is an island an option?
How to get there?
By car or by boat?
Holidays forever?
What about fears?
Is fear a concept?
Is fight an option?
Are colours better than guns?
Do you like to be pampered?
Who is the baby?
Pine or oak?
No is yes?

Why not?
Fork or knife?
Mum or dad?
Why saying "good bye"?
Why yellow and green and not orange and blue?
Hotel or bed&breakfast?
Is home anywhere else?
Where is it?
Is it good to be classic?
Do you have a light?
What do you read?
How does it feel to be a star?
Streaming or download?
Do you prefer it easy?
How fast?
How big is the engine?
TV or movie?
How much again?
Do you have a light?
How far?
How long?
How?
How do you like it?
Deeper?
Less?
Is the fish good? Amazing?
Is pasta better then potatoes?
Why?
Why so often?
Sometimes often?
How big is your studio?
Cat or dog?
Long or short hair?
Dress or trousers?
Private or public?
Swimming or walking?
Easy people?
What about solutions?
No discussion?
Is this a model?
Do you have a light?
Should we call? Or better mail?
Did it match?
What do you need?
What if not?

Why don't you talk to me?
What is the question?
To whom you want to talk?
Who is your favourite?
Did you sleep well?
How was your dream?
Who do you want to meet?
How do we get there?
Does it make sense?
Do you have a light?
What is the address?
Is there anybody?
Can we try?
Is it ok?
Do you still like this?
Do you get it?
Do you know it?
What about hate?
Do you have a light?
Do you want it back?
Does a photo help?
What about philosophy?
Good clothes?
Nice stuff?
Do you have a light?
Is math objective?
Can you count backwards?
Did you ever dream geometrics?
Do you have a light?
And yet it moves?
Where is the exit?
Do you have a light?
What to do?
Do you have a light?
What is written behind the images?
Do you have a light?
What is behind?

pp. 1-9, 34-41

Mareo Merz, 2013

pp. 42-43, 66-67

Mario Merz, *Accelerazione = sogno. Numeri Fibonacci al neon e motocicletta fantasma*, 1972 (exhibition copy)