



June 27, 2019

Belvedere 21

Arsenalstrasse 1
1030 Vienna

Opening hours:

Wed to Sun 11 a.m. to 6 p.m.
Wed and Fri to 9 p.m.
(also on public holidays)

Press downloads:

belvedere21.at/presse21

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Installation View *Monica Bonvicini. I CANNOT HIDE MY ANGER* © Monica Bonvicini & Bildrecht Vienna
Photo: Jens Ziehe

MONICA BONVICINI I CANNOT HIDE MY ANGER

June 28 to October 27, 2019

The exhibition I CANNOT HIDE MY ANGER explores the architecture and exhibition history of the Belvedere 21. The space-consuming installation is a radical intervention that raises controversial questions about society.

In the center of the space, Bonvicini has installed a massive cubical structure that gives the exhibition its title. *I Cannot Hide My Anger* comprises 112 aluminum sheets that surround the inside of the exhibition space (over 1,600 m³) and make it inaccessible to visitors. The empty center thus becomes a negative space.

In her site-specific installations Monica Bonvicini explores the psychology of space and institutional critique. In the process she radically lays bare familiar narratives in art history and other cultural areas, calling into question outdated social perceptions. Since the mid-1990s the artist has been investigating political, social, and institutional conditions and their impact both on society and on the conditions of artistic production. At the heart of her work we find subjects such as architecture, gender roles, control mechanisms, and dispositifs of power, as well as how these behave in relation to one another. Bonvicini works across media with installation, sculpture, drawing, video, and photography. In her artistic practice she is considered direct, merciless, and political.

Her characteristic dry humor is demonstrated in the very first work that the visitors to the Belvedere 21 see when they approach the cubical structure: *Hy\$teria* is a piece that explicitly uses language as a material, critically reflecting on and questioning it. With a single word and by merely replacing the "s" with a dollar sign, Bonvicini opens up a vast discursive and political space and alludes to the frenzied state of the art market and consumer society in general.

Black-and-white drawings like *Wildfire Kern 2010* analyze the connection between global warming and natural catastrophes. The pictures show houses left in ruins after fires or hurricanes. These works are particularly relevant in the face of the regressive politics, denial tactics, and ignorance demonstrated by some national governments. Individual social tragedies are depicted against a backdrop of global political decisions.

The print *Marlboro Man* reflects on the romantic and stereotypical male figure of the strong, freedom-loving cowboy. Is this figure an icon of the past or has the Trump era brought back this ideal of masculinity? Bonvicini portrays the cowboy near barbed wire, thereby combining this reactionary male stereotype with similarly resurrected right-wing ideologies that are driving geopolitical divisions by building walls and borders. This subject is also referenced by the walls of the aluminum cube *I Cannot Hide My Anger*.

The sculpture *Double Trouble* approaches the subject more poetically. It is a metal bunk bed in which the mattresses have been replaced by three mirrors and a leather belt. Often found in refugee camps and other transitional shelters, this kind of furniture is thus robbed of its restful function and no longer offers any privacy. In Bonvicini's work this simple design object becomes a symbol of social injustice and discrimination.

The choice of materials plays a significant role in this exhibition. Like the mirrors in *Double Trouble*, the aluminum walls of *I Cannot Hide My Anger* also have a reflective property: they generate distorted, fragmented, and unpredictable reflections of the artworks and the visitors. The current selfie trend is thwarted: on the surfaces the audience finds only vague similarities with their shadows alongside atmospheric displaced light and color that resemble a vehicle racing down a highway in Los Angeles at night.

"Every exhibition by Monica Bonvicini is simultaneously an intellectual and physical experience. The artist redesigns spaces and confronts her audience with a constructed environment that makes it possible to come face to face with spatial planning and power structures. As a result she succeeds in exposing and questioning the legitimacy of narratives that have developed over time but that are perceived as natural," according to the CEO Stella Rolig.

"I CANNOT HIDE MY ANGER is a political exhibition that has come at just the right time. With anger and dry humor Monica Bonvicini reveals not only male-dominated power structures but also the consequences of our capitalist lifestyle—like climate crisis, migration, and the violence of (national) borders," adds the curator Axel Köhne.

BIOGRAPHY

Monica Bonvicini was born in Venice, studied in Berlin and Los Angeles, and has been living in Berlin since the 1980s.

- 1986–93 Degree at Berlin University of the Arts
- 1991–92 Degree at California Institute of the Arts (CalArts) in Los Angeles
- 1995–96 Bonvicini is awarded a scholarship for the Whitechapel Art Gallery by the Berlin Senate Chancellery for Higher Education, Research, and Culture. She moves to London for a year.
- 1998–2002 She teaches as a visiting professor at the ArtCenter of Design in Pasadena, California, and runs workshops at both the California Institute of the Arts in Valencia and at the Royal Academy of Art in Copenhagen.
- 1999 Golden Lion for the best pavilion at the Venice Biennale
- 2003–18 Professor of performative art and sculpture at the Academy of Fine Arts Vienna. She has left her mark on a new generation of artists who are now making names for themselves.
- 2005 Nationalgalerie Berlin award for her installation *Never Again*
- 2010 Bonvicini creates the permanent installation, *She Lies*, which floats on the Oslofjord in front of the home of the Norwegian National Opera and Ballet.
- 2012 Bonvicini is awarded the Order of Merit of the Italian Republic. The permanent sculpture *RUN* is installed at the Queen Elizabeth Olympic Park, London.
- 2013 Roland Prize for Art in Public Space (Bremen)
- Since 2017 Professor of sculpture at Berlin University of the Arts
- 2019 Monica Bonvicini wins the Hans Platschek Prize for art and writing.

Bonvicini's works have been presented in exhibitions throughout the world since the early 1990s. Solo exhibitions and participations in biennials include: Berlinische Galerie, Berlin (2017); BALTIC Centre for Contemporary Art, Gateshead (2016); Venice Biennale (2015, 2011, 2005, and 1999); Berlin Biennale (2014, 2003, 1998); Kunsthalle Mainz with Sterling Ruby (2013); Deichtorhallen, Hamburg (2012); CAC, Málaga (2011); Kunsthalle Fridericianum, Kassel (2010); Art Institute of Chicago (2009); New Orleans Biennial (2008); Bonniers Konsthall, Stockholm; Sculpture Center, New York (both 2007); São Paulo Biennial (2006); Liverpool Biennial (2006). Her works can be found in the collections of international institutions such as the Castello di Rivoli, Turin; MAXXI, Rome; Migros Museum für Gegenwartskunst, Zurich; MUSEION, Bolzano; MoMA, New York; Neue Nationalgalerie, Berlin.

CATALOGUE

Monica Bonvicini. I CANNOT HIDE MY ANGER

Editors: Stella Rollig, Axel Köhne

Authors: Julia Bryan-Wilson, Axel Köhne, Stella Rollig, Mark Wigley, Monica Bonvicini

Graphic design: Atelier Liska / Wesle, Vienna

Publisher: Buchhandlung Walther König

Number of pages: max. 184 pages, max. 80 illustrations

Format: 23,5 × 30 cm, hardcover

German & English in a single volume

ISBN 978-3-903114-75-3

LIST OF WORKS

Monica Bonvicini

I Cannot Hide My Anger, 2019

untreated aluminum sheets, galvanized steel, concertina wire
1750 x 1650 x 560 cm

Monica Bonvicini

Hy\$teria, 2019

aluminum, waxed
c. 150 x 400 x 2 cm

Monica Bonvicini

Marlboro Man, 2019,

print on aluminum sheets
15 parts
400 x 620 cm

Monica Bonvicini

Double Trouble, 2019

powder-coated steel, mirror, belt
142 x 197 x 89 cm

Monica Bonvicini

Flagging Down Up All Night, 2019

powder-coated steel, belt
145 x 100 x 100 cm

Monica Bonvicini

Wildfire Kern 2010, 2016

tempera and spray paint on Fabriano paper mounted on canvas
197 x 307 cm

Courtesy Monica Bonvicini and Galerie Peter Kilchmann, Zurich; Galleria Raffaella Cortese, Milan; König Galerie, Berlin; Mitchell-Innes & Nash, New York

GENERAL INFORMATION

Exhibition title	<i>Monica Bonvicini. I CANNOT HIDE MY ANGER</i>
Curator	Axel Köhne
Duration	June 28 to October 27, 2019
Venue	Belvedere 21 Arsenalstrasse 1, 1030 Vienna
Opening hours	Wednesday to Sunday 11 a.m. to 6 p.m. Long evenings: Wednesday and Friday to 9 p.m. Also on public holidays
Tickets	Regular €8 Belvedere 21 Annual Ticket €21 Reduced €6 Children and teenagers under 18 free
Web	belvedere21.at facebook.com/belvedere21 twitter.com/belvedere21wien instagram.com/belvedere21wien www.monicabonvicini.net instagram.com/bonvicinimonica/ #MonicaBonvicini

The press release along with high-resolution press photographs are available for download at:
belvedere21.at/press21