

ARCHEOLGI

Archeology of the mind: the meta data of Villa Lontana

13 October – 10 November 2018

Villa Lontana, Roma

Via Cassia 55

Notes for visitors

Larry Achiampong

Relic 0 (2017) explores cultural history through landscape, the colonisation of territories, countries and their sovereignty and ownership. Larry Achiampong's work addresses migration and dispossession in colonial territories. The film confronts our sense of history and our relations to the specifics of place. It takes us on a geographical, historical and cultural journey that is each of the following; political, social and personal.

Elisabetta Benassi

Letargo (2018) is a re-staging of a previous situation of *Letargo* (2016) when it was sited in Magazzino, Rome. The car is parked in the garage of Villa Lontana on the ancient Via Cassia. It is the main route to Rome from the North and has been for centuries. The car, filled with earth, is a physical realisation of a potent metaphor. It is an archeological artefact and connects ideas of speed and value with earth and metal. *Per una lira io vendo tutti i sogni miei* (2008) uses the lyrics of the song, embedded by the coin to actualise the hidden transactions and exchanges of the art market. It suggests elusive networks between people as well as our ongoing conversations.

Alessandro Cicoria

Ville Lontane (2018) is a new work made for this exhibition. It shows the transportation of a recently rediscovered sculpture from an ancient Roman villa and its flight to Villa Lontana. Cicoria dug a hole in the garden that resembles Etruscan tombs. The sculpture is a fragment of alabaster chalk with the surface covered by a photographic emulsion and an imprinted image. It is buried in an insulated box in the garden of Villa Lontana. *Ville Lontane* presents the archaic desire of flight, the illusion of discovery and the distortion of temporality.

Barry Flanagan

Sand Girl (1970) films the process of sculpting in action using the medium of film to explore its durational aspect from instigation to completion. The film presents the temporal action of making sculpture from earth, (sand / clay) and towards the close it shows poetically the processes of lost wax casting. *miracle in the cabbage patch VIII*, 78 (1978) is constructed from found marble in Pietrasanta. Flanagan compiles the figure in a deceptively simple way.

Clementine Keith-Roach

For this exhibition Clementine Keith-Roach has made a series of new work. She cast the sculptures on site using concrete, mixed with soil from the grounds of the garden of Villa Lontana. When cement was invented it was hoped this new material would last forever.

Keith-Roach experimented with an ashy composite similar to those of the casts taken by archeologists of the dead buried under the lava at Pompeii. Her work exposes the casting process and renders what is the inside of the mould, outside.

Louise Lawler

Birdcalls (1972-81) is played every half an hour. The work includes a text piece which you will find in the garden. *Birdcalls* presents a cacophony of names and voices to suggest the polyphony of different voices, each singing their own tune. It leads us to think further about which birdcalls and indeed which languages we hear now. What and where are the birdcalls and the languages that we no longer hear from the past?

Maria Nordman

In 1984 Maria Nordman created a fictional garden inside the Galleria Pieroni in Via Panisperna in Rome. The exhibition was called *I GIARDINI DI ASPASIA*. Maria Nordman's drawings of Aspasia's garden create an imaginary space for the mind. It connects history, language and the possibility of conversations in these gardens. Nordman's works are living ideas that are open to change. She constantly re-situates existing works so that in a way she does not finish a work. This durational aspect means that we continually experience in the present, something that we might have thought to be past.

Sudarshan Shetty

Shoonya Ghar (2015) uses narrative to weave connections between places and people poetically - moments of our existence (life, birth, death, murder, betrayal, tragedy) in ways we do not necessarily understand. Shetty creates a tableaux by excavating the past, using repurposed old timber to create a stage for the enactment for these key moments in life. The work was filmed in a disused quarry. The film is an architectural allegory of stories. *Shoonya Ghar* is inspired by a *doha* (the Hindi word for couplet) believed to have been uttered by Gorakhnath in the 12th century AD. Gorakhnath, the great mystic poet, influenced many *nirgun* poets that followed him, including Kabir.

Daniel Small

Petrified Order: Laptop (2017) presents a dilemma of what is remembered and what is forgotten. The familiar functional technology of the laptop we rely on makes us wonder what happens when the technology is defunct, or when we don't remember, or can no longer access its use. It raises questions like: How is the context of an object and its use value understood when it is removed from its cultural situation? What is it that gets remembered? And why do some things get remembered when others are forgotten?

Franco Troiani

Sacrario Metafisico (1994) and *Tempio di Ade* (1996) address metaphysical representations of life and death. Troiani's process juxtaposes purposeful construction and discovery. The geometric formation of the sculptures are combined with objects that appear to come from another context. The objects, colours and shapes are echoes of those from the ancient times. With *Arcaica* (1996) we witness the archaeological process of uncovering different objects from different areas to create a mysterious tableau for our eyes and minds to enter.