

Società delle Api presents

EXTASE DE L'ABÎME

Etel Adnan, Miriam Cahn, Nathalie Djurberg & Hans Berg,
Latifa Echakhch, Haris Epaminonda, Anna Franceschini,
Nino Kapanadze, Ad Minoliti, Zoe Leonard, Lin May Saeed

An exhibition curated by **Cristiano Raimondi**

December 17, 2022–April 28, 2023

Entry to the exhibition is free and by appointment

Le Quai - Società delle Api
8 Quai Antoine 1er (4th floor)
98000 Monaco

The Società delle Api presents its 4th exhibition at Le Quai,
EXTASE DE L'ABÎME.

Curated by Cristiano Raimondi, the exhibition offers a journey through an ideal artificial landscape where the works embody the idea of the sublime. Set in a suspended narrative, real events are evoked as mirages of the mind. The incipit of this fiction is a specific work: the digitised super8 film *Chimera* by Haris Epaminonda, presented at the 58th Venice Biennale in 2019.

According to the show, the abyss can represent a vastness of concepts and states of mind; freed from a trite negative connotation, the abyss in this exhibition is the starting condition for recounting the ecstasy that the mystery of the unexpected can generate. Not seeing the end or beginning of something makes the heart leap, a thrill that comes from the thought. Ecstasy, for example in the space of this exhibition, is the result of a multitude of emotions triggered by the relationship with natural phenomena, an instant that opens us up to immensity and «ignites the irrational ». A magnetic mise en abîme between the artist's thought and the viewer's experience. Emotions are generated and grow in the form of sensitive fractals.

*I've always loved this solitary hill,
I've always loved this hedge that hides from me
So much of what my earthly eyes can see.
For as I sit and gaze, all calm and still,
I conjure up my thoughts; my mind I fill
With distances that stretch out boundlessly
And silences that somehow cannot be
Heard by my heart, which feels a sudden chill.
It seems these rustling leaves, this silence vast
Blend into one. Eternity draws nigh.
The present sounds and seasons, those long past
Become one sea of endless lives and deaths.
My thought is drowned, and yet it does not die:
It plunges into sweet, refreshing depths.*

Giacomo Leopardi (*L'infinito*, 1819)

NOTE — about Società delle Api

SOCIETÀ DELLE API is an independent, non-profit organization founded by Silvia Fiorucci since 2018, to promote practices of solidarity, knowledge and collaboration among different disciplines. The SDA's mission is to give life to a series of research platforms on which artists, architects, designers, thinkers and free spirits can develop projects in close collaboration, creating new modalities of exchange among creatives, curators, researchers, institutions, collectors and philanthropists. For the last 5 years, its activity has been concentrated around several exhibition spaces and places of residence; in Monaco in the exhibition space, Le Quai; at the Moulins des Ribes in Grasse in the hinterland of Nice and in Greece on the island of Kastellorizo. Società delle Api is an inclusive space that conceives of the network as a swarm of ideas and people engaged in a process of constant change.

LE QUAI is one of the exhibition spaces of the Società delle Api, dedicated to contemporary art and design, inaugurated by Silvia Fiorucci. Its name is an homage to the place that houses it, a large open space inside a building facing Monaco's suggestive port. Once the headquarters of the Fondation Folon, Le Quai is conceived as a place of experimentation through which to enter into relationship with art, design and the whole universe of theoretical and practical knowledge that revolves around contemporary creative production. An exhibition space that also hosts conferences and a BOOKSHOP, with the aim of creating a constructive dialogue between creativity, multidisciplinary approaches and knowledge of art. Le Quai is a true creative office that offers an annual program of three exhibitions curated by Cristiano Raimondi, publications, artists' editions and meetings.

SDA BOOKSHOP is featuring a focused selection of books and design objects, reflecting the multidisciplinary approach that characterizes the Società delle Api. The bookshop intends to provide common ground for all artistic practices in embracing every area of contemporary creative production. A perfect showcase for the SDA editions produced in collaboration with artists and designers such as Julien Carreyn (visual artist), Valentina Cameranesi Sgroi (designer), Marco Bay (landscape architect) & others ...

Design objects, selected by Silvia Fiorucci together with curator Annalisa Rosso, include the most interesting international designers chosen for their special affinity or for their participation in the Società delle Api.

SILVIA FIORUCCI is an entrepreneur and collector of contemporary art and design. Born in Rome, she lives and works in Monaco. She has two children and five grandchildren. She began her career at her family's company, first as an ambassador of the brand in the United States, fulfilling key managerial roles, then as its director of financial assets, an area she is still involved with today. For more than twenty years, she cultivated a passion for horseriding, eventually pursuing it professionally and going on to become the Italian champion of dressage. Raised in a family sensitive to classical art and antiques, Silvia Fiorucci matured a personal interest in contemporary art and design. Her private collection is distinguished by an experimental and transdisciplinary approach guided by her own lived experience and research. The collection branches out into various thematic nodes that go from concrete art to magical realism, from abstraction to figuration; moving between painting and design, it is focused on the work of a core group of artists and authors with whom Silvia Fiorucci has built relationships of collaboration and ongoing dialogue over the years. In 2018, together with Cristiano Raimondi—the curator of her private collection—she founded the non-profit association Società delle Api with the aim of strengthening relationships with artists and facilitating cultural exchange. Promoting and supporting artistic research and cross-disciplinarity, the Società delle Api organizes residencies, special projects, publications and events, striving to build an inclusive network of artists, architects, designers, thinkers, curators, researchers, institutions, collections and philanthropists. Silvia Fiorucci has been awarded the Order of Cultural Merit of the Principality of Monaco; for more than ten years, she has been a patron of the Nouveau Musée National de Monaco and of Villa Noailles—Centre d'art d'intérêt national, métropole Toulon Provence Méditerranée. Both privately and through the Società delle Api, she has supported the development of special projects in close collaboration with artists and designers, and contributed, both as a producer and by loaning artworks, to the realization of important international exhibitions and public events, including Manifesta 12 and the Rome Art Quadriennale 2020.

CRISTIANO RAIMONDI (Bologna, 1978) lives and works in Monaco. A curator and set designer, he collaborates actively on major projects with artists, curators, collectors and museums. His transdisciplinary approach combines contemporary art with history, design, fashion and the social sciences.

After completing his studies in art and architecture history, Raimondi began working with numerous galleries and founded the Car Projects, a multidisciplinary space dedicated to contemporary art production. From 2009, he has been the head of development and international projects as well as curator of the Nouveau Musée National de Monaco (NMNM). From 2016–19, he curated the Back to the Future section of the Artissima fair in Turin. Over the last ten years, he has curated a number of major international exhibitions, including solo shows by Thomas Demand, Thomas Schütte, Erik Bulatov, Richard Artschwager, Gilbert & George and Nathalie Du Pasquier, among many others.

In the meantime, he has pursued his own multidisciplinary research, maintaining international relations and collaborating on publications with artists and curators. In 2018, together with Silvia Fiorucci, he founded the association La Società delle Api, based in Monaco. He is currently the curator of the Collection Silvia Fiorucci, Monaco and the artistic director of the International Prize of Contemporary Art of the Fondation Prince Pierre in Monaco.

BIOGRAPHICAL NOTE — Artists presented for this exhibition

ETEL ADNAN (Beirut 1925-Paris 2021) is widely recognized as one of the foremost authors, poets and playwrights of her generation. She studied philosophy at the Sorbonne, Paris. In January 1955 she went to the United States to pursue post-graduate studies in philosophy at U.C. Berkeley, and Harvard. From 1958 to 1972, she taught philosophy at Dominican College of San Rafael, California. Based on her feelings of connection to, and solidarity with the Algerian war of independence, she began to resist the political implications by writing in French and shifted the focus of her creative expression to visual art. She became a painter. But it was with her participation in the poets' movement against the war in Vietnam that she began to write poems and became, in her words, "an American poet". Widely known for her literary work, she fluidly moved between the disciplines of writing and art throughout her life.

Her paintings rose to prominence following their exhibition at dOCUMENTA 13 (DE); and she has had solo exhibitions at Mudam (LU); SFMoMA (USA); Zentrum Paul Klee (CH); the Institut du Monde Arabe, Paris (FR); UNAM (MX); Serpentine Sackler Gallery (UK); Haus Konstruktiv (CH); Museum der Moderne Salzburg (AT). As well as group exhibitions at Castello di Rivoli (IT), MoMa (USA), Sharjah Biennial 12 (AE), the 14th Istanbul Biennial (TR), the Whitney Museum of Modern Art (USA).

MIRIAM CAHN (Basel, Switzerland in 1949) lives and works in Stampa, Switzerland. Her artistic practice, mainly in figurative painting, explores social themes in opposition to all forms of oppression, and in reaction to our current situation of gender violence, migratory and armed conflicts. In dialogue with European feminist movements, the body occupies a central place in her work, both as subject and medium.

Numerous solo exhibitions have been dedicated to her, including: Meinejuden, Museum für Gegenwartskunst (DE); Me as Happening, The Power Plant (CA) and at Kunsthall Charlottenborg (DK); I as Human, co-organized by three institutions, Haus der Kunst Munich (DE), Kunstmuseum Bern (CH) and Museum of Modern Art (PL); Everything is equally important, Museo Nacional Centro de Arte Reina Sofía (ES); körperlich/corporel, Centre Culturel Suisse in Paris (FR) and at Fundación La Caixa (ES).

She has received prestigious awards including the Käthe Kollwitz Prize in Berlin in 1998, the Meret Oppenheim Prize of the Swiss Federal Office of Culture in 2005, the Baseler Kunstpreis in Basel in 2013, and the Rubenspreis of the city of Siegen in 2021. In 1984 she represented Switzerland at the Venice Biennale.

NATHALIE DJURBERG (Lysekil, Sweden in 1978) and **HANS BERG** (Rättvik, Sweden in 1978) live and work in Sweden and the UK. Through stop-motion video, sound, sculpture and large-scale installations, Djurberg & Berg create stories that investigate themes of sexuality, lust, submission, fear, loss, jealousy, exploitation and greed. The artists develop narratives that are at once comical and seductive, erotic and violent and that frequently hint at the absurd. Their surreal, psychologically charged

works always deal with human and animalistic desires. Having collaborated for almost two decades, the artists work completely intuitively each in their own medium, without a prewritten script, storyboard or a predetermined plot: Djurberg has developed a distinctive style of filmmaking where she produces elaborate environments and puppets out of clay, plasticene, wire and foam while the musician and composer Berg is in charge of the music. He produces the atmospheric sound and adds the hypnotic music to Djurberg's animations. The combination of suggestive pictorial worlds, sculpture and particular sound is the Swedish duo's trademark.

Their latest solo exhibitions include: Nathalie Djurberg & Hans Berg, Kunstmuseum Luzern (CH); Nathalie Djurberg & Hans Berg: A Pancake Moon, Tanya Bonakdar (USA); Nathalie Djurberg & Hans Berg, Prada Rong Zhai (CN); Can't Keep it in, Can't Lock it Away, Futura Gallery (SE); The Soft Spot, Gió Marconi (IT); Nathalie Djurberg & Hans Berg: This is Heaven, C3A Centro de Creación Contemporánea de Andalucía (ES); Flowers in the Attic, Kistefos Museum Norway (NO); Acute Art at JSC: Nathalie Djurberg & Hans Berg, Julia Stoschek Collection (DE); Nathalie Djurberg & Hans Berg in Dialogue with Asger Jorn, Kunstmuseum Ravensburg (DE); Rite of Passage, Bergamo Film Meeting (IT); Delights of an Undirected Mind, Baltimore Museum of Art (USA); A Journey Through Mud and Confusion with small Glimpses of Air, Schirn Kunsthalle (DE); Nathalie Djurberg & Hans Berg: One last Trip to the Underworld, Tanya Bonakdar (USA); A Journey Through Mud and Confusion with small Glimpses of Air, Mart Museum (IT); A Journey Through Mud and Confusion with small Glimpses of Air, Moderna Museet (SE).

LATIFA ECHAKHCH (El Khnansa, Morocco in 1974) lives and works between Vevey and Martigny in Switzerland. Driven by the necessity to counter certain prejudices, contradictions, and stereotypes in our society, she isolates and questions materials that are symbolic for these phenomena. In 2007, Echakhch presented *A chaque stencil une révolution* at Le Magasin, Grenoble, as part of her first solo museum exhibition. She represented Switzerland at the 59th Venice Biennale in 2022.

Latifa Echakhch's work has since been presented in numerous solo exhibitions: at Kunsthhaus in Zurich; the Centre Pompidou (FR); the macLYON; the Hammer Museum (USA); MACBA (ES); FRI ART (CH); Frac Champagne-Ardenne (FR); Swiss Institute in New York; Tate Modern (UK); KIOSK (BE); the New National Museum of Monaco; Contemporary Copenhagen (DK); the Memmo Foundation (IT); Kunsthalle Mainz (DE); BPS22 (BE). She also participated to the Istanbul Biennial, the 54th Venice Biennial, the 11th Sharjah Biennial, the Jerusalem Art Focus Biennial and the Manifesta 7 in Bolzano.

Echakhch won the Marcel Duchamp Prize in 2013. As Alfred Pacquement, then Director of the Centre Pompidou and head of the jury for the award, said of the artist at the time, "Her work, between surrealism and conceptualism, questions with economy and precision the importance of symbols and reflects the fragility of modernism."

HARIS EPAMINONDA (Nicosia, Cyprus in 1980) lives in Berlin. She works with found materials such as sculptures, pottery, books, or photographs, which she often combines to carefully construct her characteristic installations. These objects are entangled in a web of historical and personal meanings that are unknown to the public and, probably, to her too. It is not that she ignores these stories: they are implicit, they exert their power intrinsically, while softly bending into something different as they settle into her installations.

Her solo exhibitions include: VOL. XXVIII, n.b.k. Berlin (DE); The Infinite Library, with Daniel Gustav Cramer, Fabra i Coats Centre d'Art Contemporani de Barcelona (ES); VOL. XXIV, Significant Other (AT); VOL. XXIII, Secession (AT); VOL. XXII, Aspen Art Museum (USA); Jubilee Exhibition Günther Peill Foundation 1986-2016, Leopold-Hoesch Museum & Papiermuseum (DE); VOL. XVI, Le Plateau, Frac-ile-de-France (FR); Chapter IV, Fondazione Querini Stampalia (IT); Haris Epaminonda, Point Center for Contemporary Art (CYP); Chapters, Modern Art Oxford (UK); Haris Epaminonda, Künstlerhaus Zürich (CH); Early Summer, two person show with Daniel Gustav Cramer, Kunsthalle Lissabon (PT); Projects 96, Museum of Modern Art (USA); Vol. VI, Level 2 Gallery, Tate Modern (UK); Vol. I, II & III, Malmö Konsthall (SE).

Group exhibitions and biennale include: MANIFESTA 14, Prishtina (2022); Though It's Dark, Still I Sing, 34th Bienal de São Paulo (2021); Between the Sun and the Moon, Lahore Biennial, Pakistan (2020); May You Live In Interesting Times, 58th International Art Exhibition of la Biennale di Venezia (2019); Antidoron-works from the EMST Collection as part of documenta 14, Kassel (2017); dOCUMENTA(13), Kassel (2012); Provisions For The Future, 9th Sharjah Biennial (2009); When Things Cast No Shadow, 5th Berlin Biennale (2008); Old Earth, No More Lies, I See You..., co-representing (with Mustafa Hulusi) Cyprus Pavilion at the 52nd Venice Biennale (2007).

ANNA FRANCESCHINI (Pavia, Italy in 1979) investigates objects, artefacts and merchandise, along with their modes of display to rediscuss their role and configuration within the aesthetics of capital, through an ongoing research on sculpture and moving images as well as on performances and installations. She has a PhD in Visual and Media Studies, writes regularly for art, cinema and visual culture magazines, has held seminars at institutions, academies and universities and teaches at IULM University in Milan.

Her videos and films have been presented in several festivals, including: Rotterdam Film Festival; Locarno Film Festival; Torino Film Festival; Courtisane in Ghent and Vilnius Film Festival. Her works have been shown in solo exhibitions at Kunstverein Duesseldorf (DE); Spike Island (UK); Museion (IT); Fiorucci Art Trust (UK); Almanac (UK); KIOSK (BE); Vistamare (IT); Vera Cortes Galeria (PT). She took part in the 2020 Art Quadriennale, Palazzo delle Esposizioni, Rome. She participated in group shows at: Salzburger Kunstverein (DE); Campoli-Presti (FR); Witte de With, Rotterdam (NL); Istituto Svizzero, Milan-Venice; ICA (IT); CAC (LV); Kunstraum (UK); The Breeder Gallery (EL); MAXXI (IT); Villa Medici (IT).

In 2017 she won the Italian Council grant, promoted by the Ministry of Culture. In 2019 she made the short film BUSTROFEDICO, a special project for the Italian Pavilion at the 58th Venice Biennale. She is a Pollock-Krasner Foundation grantee for the year 2022.

NINO KAPANADZE (Tbilisi, Georgia in 1990) practiced painting and writing from an early age. Kapanadze is currently in her final year at Beaux-Arts de Paris, in the studio of Stéphane Calais. Her multidisciplinary artistic experience also covers fresco technique (affresco), lithography, gravure, installation and photography but she puts these technics at the service of painting, which is central to her arts. In 2007, she enrolled at Tbilisi State Academy of Arts, faculty of Architecture, from where she graduated in 2015, during this period she also took courses at Aalto University in Helsinki and BAUHAUS in Dessau. After gaining a scholarship in 2018, she moved to France to pursue studies at Paris Institute of Political Studies (Sciences Po), graduated in 2020 and then decided to dedicate all her time to oil painting.

"I am interested in painting practice not as in a medium of image creation, not in a surface but in a space where I can develop a conversation, activate conflict zones and be in constant revelation of what a painting could be. Avoiding the idea that an image has a fixed end or a fixed viewing point, I explore sensation of movement, varying tempo and transparency within the realm of canvas. I want my painting to dominate the subject matter, if such exists; but intensity of content and juxtaposition of meanings or questions are integral part of my practice, in fact, I exploit the notions to the point until they lose meanings, creating a void that can accommodate something more truthful than empirical truth itself, converting itself into beauty, recognition of which is primal, instant and sensorial. " (Nino Kapanadze)

AD MINOLITI (Buenos Aires, Argentina in 1982) where they live and work. Minoliti takes an artistic approach to the concepts and uses of queer theories which offer alternative visions of society beyond pre-established socio-cultural norms that differentiate behaviour, activities and attributes in accordance with male-female distinctions. As part of this process, theories are included in the artistic programme as they create images that call into question the canons of history of art, painting, architecture and design. Trained as a painter, Minoliti draws on the rich legacy of geometric abstraction in their native country, Argentina, where geometry was used as a tool for picturing utopian alternatives. By combining abstraction with playful figuration, Minoliti upends familiar fairy tales, turning them on their head. They are particularly interested in disrupting pictorial cultural norms that uphold traditional views of sexuality and gender. Using forms, colours and environments full of potential for enjoyment, the work invites us on an adventure on which we will explore a new, fun and sensual world.

Recent solo exhibitions include: Tate St Ives (UK); BALTIC Centre for Contemporary Art (UK); CCCOD (FR); Kunsthalle Lissabon (PT); La Casa Encendida, Madrid (ES); MASS MoCA (US); MCA Chicago (US); Museo de Arte Moderno de Buenos Aires (AR); Kadist Foundation (US); Galeria Agustina Ferreyra (PR). They were part of the Venice Biennial international exhibition in 2019.

ZOE LEONARD (Liberty, USA in 1961) lives and works in New York City. Across sculpture, photography and installation, Zoe Leonard examines the conditions of image making while exploring themes such as gender and sexuality, migration, displacement, and the urban landscape. Leonard self-reflexively considers the role which the medium plays in the construction of society and history, encouraging the viewer to re-consider the act of looking and observation.

"I'm interested in the abstract possibilities of photography. By choosing a subject which is impossible to depict, I'm exploring a way of depicting sight, experience, and the actual process of perception." (Zoe Leonard)

Solo exhibitions in major institutions include: Al río / To the River, Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean (LU); Zoe Leonard: Survey, Whitney Museum of American Art (NY); Zoe Leonard: Survey, The Museum of Contemporary Art (CA); I want a president, High Line Art (NY); Analogue, Museum of Modern Art (NY); 100 North Nevill Street, The Ice Plant, Chinati Foundation (TX); Observation Point, Camden Arts Centre (UK); Photographs, Museum Moderner Kunst Stiftung Ludwig (AT); You See I am here after all, Dia: Beacon (NY).

Leonard was a finalist for the Deutsche Börse Photography Prize 2010 and was awarded The Whitney Museum Bucksbaum Prize in 2014. In 2020 she was named a Guggenheim Fellow. The artist taught in the MFA program at Bard College where she served as Co-Chair of Photography from 2011-2015.

LIN MAY SAEED (Würzburg, Germany in 1973) lives and works in Berlin. From 1995 to 2001 she studied at the Kunstakademie Düsseldorf, in the sculptors' studios of Luise Kimme and Tony Cragg. Saeed makes sculptures, sculptural reliefs, drawings, works on paper and video, she is known to use nontraditional materials, such as and especially Styrofoam, in large part for its ugliness and its catastrophic ecological impact. The work is directly linked to her interest in animals and her commitment to animal activism. It deals with the exploitation of animals, their depiction, liberation, and potentially harmonious relationships with human beings.

Recent solo exhibitions include: Chris Sharp gallery (USA). Rami, Jacky Strenz (DE). Sipgate Shows (DE). Arrival of the Animals, The Clark Art Institute (US). Lin May Saeed & Max Brand, What Pipeline (US). Girl with a Cat, Jacky Strenz (DE). Biene, Studio Voltaire (UK). Djamil, Lulu (MX). St. Jerome and the Lion, Nicolas Krupp Gallery (CH). Jacky Strenz, (DE). The Silence of Animals, Julius Casear project space (US).

She also participated to several important biennale and group exhibitions as the Amsterdam Sculpture Biennale, ARTZUID (NL); Biennial of Graphic Arts (SVN); 9th Berlin Biennale for Contemporary Art (DE); KölnSkulptur #9 (DE).

EXHIBITION VIEW



Extase de l'abîme. Società delle Api - Le Quai, Monaco.
Courtesy of the artists and Collection Silvia Fiorucci, Monaco
© photographer: François Fernandez

From left to right: Ad Minoliti, *Furry (Cat)* 2021; Miriam Cahn, *Untitled* 2001;
Latifa Echakhch, *Encrage (les armes de verre)* 2014; Miriam Cahn, *Vogel* 31.07.1996;
Etel Adnan, *Le poids de la lune* 17 2017; Anna Franceschini, *You know why they respect me? Because they think I'm dead* 2016.



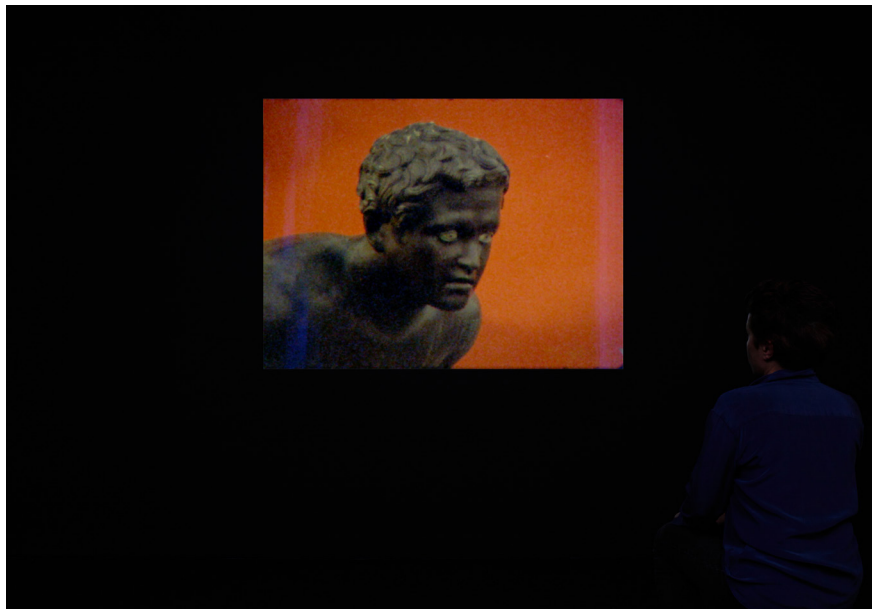
Extase de l'abîme. Società delle Api - Le Quai, Monaco.
 Courtesy of the artists and Collection Silvia Fiorucci, Monaco
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From left to right: Miriam Cahn, *Untitled* 2001; Ad Minoliti, *Furry (Cat)* 2021.



Extase de l'abîme. Società delle Api - Le Quai, Monaco.
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From left to right: Etel Adnan, *Untitled* 1995-2000 v.; Nathalie Djurberg & Hans Berg, *The Soft Spot* 2020.



Extase de l'abîme. Società delle Api - Le Quai, Monaco.
 Courtesy of the artists and Collection Silvia Fiorucci, Monaco
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Haris Epaminonda, *Chimera* 2019. Digitised super 8 film, colour, sound. 34'15"
 Ambient electronic score by Kelly Jayne Jones.



Extase de l'abîme. Società delle Api - Le Quai, Monaco.
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From left to right: Latifa Echakhch, *Encrage (les armes de verre)* 2014; Miriam Cahn, *Vogel* 31.07.1996; Etel Adnan, *Le poids de la lune* 17 2017; Nino Kapanadze, *Untitled* 2020.