



Concetto spaziale
Group-exhibition with
Heinz Frank, Hanne Lippard & Edona Vatoci
11.07.–29.09.2019

The vagina has evoked strong reactions in societies throughout history, including negative perceptions and language, cultural taboos, and its use as a symbol for female sexuality, spirituality, or regeneration of life.

The title of the show draws a connection to Lucio Fontana not only because of his slashes' formal resemblance to the vagina but also because his claim that matter should be infiltrated by energy to achieve dimensional, dynamic forms of expression. In his "White Manifesto", published in 1946, we find stated: "Humanity weaves together its knowledge and its values, in a historic process which has developed over hundreds of years. A new, integrated art flows from this new state of consciousness, in which existence is shown in its totality."¹

Heinz Frank's aphoristic notes such as "The hole is the epitome of emptiness" provide the initial sparks for a creative process resulting in pictures and constructions that not only blur boundaries between genres, techniques, and materials. More generally, the artist suspends norms and conventions—or to be more precise, he strips them of their power as agents of the disconnect between reason and emotion. That is why one of Frank's guiding mottos is "Thinking what one feels and feeling what one thinks." Enlivened by a dash of irony and with what appears to be playful ease, his formal-visual, intellectual, and material balancing acts, which often take inspiration from diverse cultural strands, recombine what society and tradition would keep strictly separate in manifold variations. Frank forms mysterious and enigmatic assemblages that mostly evoke the image of a hole, an eye, a brain or other parts of the human body that constantly negotiate between inside or outside.

Hanne Lippard's work *Cunts* (2018) takes the form of a curtain that reflects the idea of female folds in the multiple drapes of silk in the shape of a theatre curtain. The viewer may experience desire, curiosity and trepidation not knowing what to expect behind the silky structure; a person, a woman, a whoman, or a beast? The curtain refers to Sophokles' description of the nymph Echo (daughter of Iambe in Athenian legend) as "the girl with no door on her mouth".

Edona Vatoci's works titled *Plan B* (2015-19) takes the form of an installation that invites the viewer to enter a pavilion through a vagina-shaped opening.

As the artist posulates: "Once someone enters a pink composited space they cannot avoid being greeted, through a kowtow, and a kiss on the hand that comprise some roles that people have been socialized to play. At first, these movements suggest a lack of autonomy enforced by external influences. However, this is only one side of the story. In fact, a conflict dwells in these perceptions. The fact of that matter is that there is not a clear understanding of the one of the most complex and vital systems in the body, that is not taught and comprehended, remaining on a shadow." Further she constitutes: "Only this year did "Milk ducts: Image of female breast anatomy goes viral" become news. Something so simple was never available. Today, celebrated as a beautiful, mystified, unspoken, rare thought, *Plan B* puts forward an ongoing struggle for ones' body. *Plan B* quests to regain and reclaim what was lost in some places by laws that go at full throttle against the autonomy of the body."

¹ Fontana, Lucio, Noci G. Le, and Ugo Mulas, *Manifiesto Blanco*. Milano: Galleria Apollinaire, 1966.