

ART. BODY. ATTIRE

ARTIST IDENTITY AND EXPRESSION
FROM THE AVANT-GARDES TO CONTEMPORARY ART



A brand-new Exhibition Project
Curated by **Beatrice Benedetti**
Produced by **24 ORE Cultura**

ART. BODY. ATTIRE

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The exhibition **ART. BODY. ATTIRE** brings together 46 artists from different generations who have made Clothing, male or female, the protagonist of their own expressiveness, raising it to an indispensable pole of investigation, like that of the Body. The exhibition accompanies the visitor through various dress codes, or concepts of the object-dress, tailored to the attempts to intercept or defend oneself from the anxieties, traumas or social battles of the last century.

The exhibition itinerary winds from the Avant-gardes to the artists closest to the Contemporary and is divided into 6 Sections in dialogue with each other, each in turn chronologically progressive within it. The exhibition aims, in fact, to mark a new starting point, reflecting on the semantic role of clothing from Modernism to the 2020s.

Works by: **Giacomo Balla | Marion Baruch | Jean-Michel Basquiat | Vanessa Beecroft | Joseph Beuys | Christian Boltanski | Louise Bourgeois | Heidi Bucher | Christo | Salvador Dalí | Sonia Delaunay | Fortunato Depero | Jim Dine | Zehra Doğan | Jan Fabre | Sylvie Fleury | Alicia Framis | Adam Fuss | Regina José Galindo | Gilbert & George | Domenico Gnoli | Zhang Huan | Annette Lemieux | Michel Journiac | Jannis Kounellis | Joseph Kosuth | Sigalit Landau | Sarah Lucas & Tracey Emin | Zanele Muholi | Shirin Neshat | Hermann Nitsch | Yoko Ono | ORLAN | Nam June Paik | Michelangelo Pistoletto | Cindy Sherman | Sissi | Atsuko Tanaka | Chiharu Shiota | Yinka Shonibare CBE, RA | Thayaht & RAM | Rosemarie Trockel | Andy Warhol | Erwin Wurm |**

Note: Please note that the images are indicative, the list of works will be confirmed depending on the venue and exhibition period.

ART. BODY. ATTIRE

Section I. THE AVANT-GARDE ON



GIACOMO BALLA



FORTUNATO DEPERO



THAYAHT & RAM



SONIA DELAUNAY



SALVADOR DALÌ

THE AVANT-GARDE ON serves as an introduction to the growing importance of the theme of the Dress, which has become equal to that of the Body, in contemporary art of the last century.

The section is polarized, on the one hand, around the exaltation for progress on the part of the Futurist Movement, which pays great attention to fashion and intends the garment as a means of social revolution; the other ideal pole is the subsequent surrealist turn of Dalí, which inaugurates an unprecedented and lasting season of clothes-reflecting anxieties, aspirations and personal memories.

The waistcoats by **Giacomo Balla** and **Fortunato Depero** or the suits by **Thayaht** - also worn by their respective creators – design dress codes conceived by an elite for a practical purpose, intended for the widest possible slice of the population. On the female côté, it is **Sonia Delaunay**, inspired by Orphic Painting, who supports the accelerated rhythms of the early twentieth century, creating the famous “simultaneous dresses” in her atelier.

With an intent that is only ironically widespread, **Salvador Dalí** is among the first to conceive of clothes, painted or real, as a form of duplication of the Ego, the bearer of his desires and dreams of him. By dressing provocatively “in his own image and likeness”, the artist thus becomes a living manifesto of a unique and innovative message.

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Section II. METROPOLE'S CODE



DOMENICO GNOLI



GILBERT & GEORGE



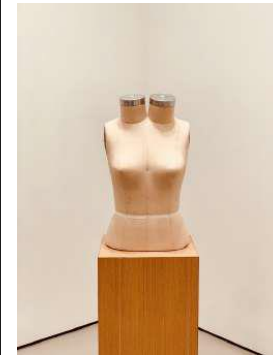
JOSEPH BEUYS



ERWIN WURM



ROSEMARIE
TROCKEL



ANNETTE LEMIEUX



SHIRIN NESHAT

ART. BODY. ATTIRE

Section II. METROPOLE'S CODE



ATSUKO TANAKA



ANDY WARHOL



JEAN-MICHEL
BASQUIAT



JIM DINE



CHRISTO



YOKO ONO



NAM JUNE PAIK

ART. BODY. ATTIRE Section II. METROPOLE'S CODE

The second and broader section, **METROPOLE'S CODE**, allows us to glimpse obscure consequences for the individual of industrial development, making them manifest starting from the 1960s: urban life requires, for example, increasingly rigid formal codes of clothing. On the one hand, therefore, the city begins to “stay tight” to men and women, on the other hand the overabundance of consumerism overwhelms the minds, affecting the bodies, reduced to a mere subliminal propaganda tool: this is the case of the Fragile or Brillo Box clothes by **Andy Warhol**, which envelop, “brandising” them, the seductive female forms.

Jim Dine tackles the theme of metropolitan loneliness, through an iconography that, from the 1960s onwards, constantly uses clothing and tools. With his 1965 work *All in One Lycra*, the artist creates a sort of three-dimensional dress pattern in which femininity and masculine codes merge; in the same work, Dine pays tribute to the inventor of the miniskirt in *British Joys (A Picture of Mary Quant)*. Simultaneously with the two Americans, **Domenico Gnoli** comes to understand the infinite vastness of the domestic universe, enlarging the collar of a shirt or the apparently insignificant detail of a shoe, thus transforming them into universes to be explored.

A few years later, while for **Joseph Beuys** the iconic men's felt suits still convey a reassuring sense of warmth and protection, for the duo **Gilbert & George** the men's formal suit becomes the emblem of a bourgeois cliché to be mocked. A form of sarcasm at which the artist and graffiti artist **Jean-Michel Basquiat** was a master, mocking the contemporary obsession with speed as promoted in the ‘fast’ fashion of Formula 1 driver Clay Regazzoni. The Austrian artist **Erwin Wurm**, with his *Clothes Sculptures*, conveys a sense of deprivation of the freedom to act, creating headless sculptures, while possess a double collar and a double neck, respectively, the *Schizo Pullover* (1988) by **Rosemarie Trockel** and the dressmaker's mannequin by **Annette Lemieux** (*Torso After Trockel*, 1991), which cites the first: both works are clear metaphors of contemporary neuroses, but also represent the awareness of being able to legitimately have multiform personalities. The feminist demands of the late Sixties invite many artists to free themselves from the yoke of social conventions, summarized by **Christo**'s *Wedding dress* (1967).

The codes of bourgeois conformism are finally cleared in the performative research of two female authors of Japanese origin, **Atsuko Tanaka** and **Yoko Ono**, who, thanks to the liberating gesture of undressing, aim for a utopian return to the state of nature. The purity of nudity is experienced by the father of video-art **Nam June Paik** through the body of his muse Charlotte Moorman: the artist and musician exhibits herself covered only by her cello and a bra made up of two custom-made TV screens. The work depicts a naked body that would have been impossible to display in Iran following the 1979 revolution led by Ayatollah Khomeini: in the theocracy established by the leader, even after his death – that is, in the 1990s – the *Women of Allah* in **Shirin Neshat**'s self-portraits are veiled in black, their bodies entirely covered; yet they appear even more mysterious and sensual in the Iranian-American artist's photographs.

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Section III. FROM THE NAKED BODY TO THE SKIN-DRESS



HEIDI BUCHER



HERMANN NITSCH



ORLAN



LOUISE BOURGEOIS

ART. BODY. ATTIRE

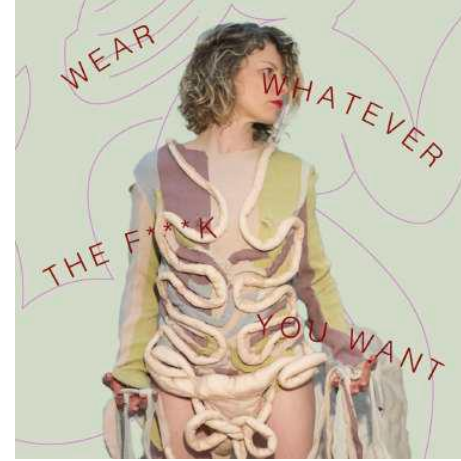
Section III. FROM THE NAKED BODY TO THE SKIN-DRESS



JAN FABRE



ZHANG HUAN



SISSI



ZEHRADOĞAN

ART. BODY. ATTIRE Section III. FROM THE NAKED BODY TO THE SKIN-DRESS

Following the nudity, which is in fact cyclical, the artists of the section **FROM THE NAKED BODY TO THE SKIN-DRESS** are united by the idea of showing the dress as a second skin, equally sensitive. In fact, the naked body can never completely redeem itself from its own vulnerability or from that of the subcutaneous and more intimate layer.

The “skin-dress” is therefore charged with the cognition of pain, unavoidable in the human condition, becoming a latex envelope for **Heidi Bucher**, who in a certain way updates the myth of Marsyas or the martyrdom of St. Bartholomew, of which representations abound in the tradition previous pictorial (not least in Michelangelo's *Last Judgment* of the Sistine Chapel).

Hermann Nitsch's performance shirts, which hosted the artist's body at the precise moment of the action-performance, become a second skin imbued with carnal mysticism, just like the baroque clothes worn by **ORLAN**, lay priestess of her own saving message.

The dean **Louise Bourgeois** intercepts the tendency to exhibit genetically modified nudity: her performance *A Banquet (A Fashion Show of Body Parts)*, dated 1978 in New York, staged a runway of models with semi-transparent latex costumes, covered with skin-colored bulb shapes. Wearing a new physicality that makes invincible is the superhuman aesthetic choice adopted by **Jan Fabre** and **Zhang Huan** for their coatings made of living flesh and hypertrophic muscles.

A separate path is that of the Italian artist **Sissi**, who designs, creates and stores her clothes as a daily practice, making her organic and psychological life visible from the outside.

Finally, the Kurdish artist **Zehra Doğan** exhibits her underwear, painted while in prison, with uterine forms and mythological creatures, making them at the same time a symbol of extreme vulnerability and denunciation of the attacks suffered by many women in Turkey as elsewhere.

Section IV. DISGUISES AND ARMORES



PERE : Robert Jausserot travestit en Robert Jausserot
FILS : Michel Jausserot travestit en Robert Jausserot



PERE : Robert Jausserot travestit en Robert Jausserot
FILS : Michel Jausserot travestit en Robert Jausserot



MICHEL JOURNIAC



CINDY SHERMAN



HEIDI BUCHER



ROSEMARIE
TROCKEL



JAN FABRE



ALICIA FRAMIS

ART. BODY. ATTIRE Section IV. DISGUISES AND ARMORES

In the fourth section, **DISGUISES AND ARMORES**, the artist's dress becomes an unprecedented armor to mitigate the lashes of post-modern frenzy. Wearable or not - like **Rosemarie Trockel**'s balaclavas from 1986 - these objects increasingly assume the role of defense systems, as we get closer to contemporaneity.

The clothes become solipsistic capsules that isolate the individual from contact with the other, and at the same time from physical violence or prejudices, which can leave the skin envelope unharmed, yet damage the deepest layer.

Examples are **Heidi Bucher**'s *Body Shells* (1972) and the more recent haute-couture, but anti-aggression collections, by **Alicia Framis**. "*Beauty beats violence*", writes the Spanish artist, when human creativity, combined with scientific research, takes sides against the uncontrolled force of evil. The Framis' motto can also be valid for **Jan Fabre**, author of sculpture-clothes made of beetles or bone scales: according to Fabre wearing an exoskeleton would represent a solution of immortality thanks to the almost incorruptible material that makes up his equipment for the future.

An alternative method of social evasion and survival is that of disguise, a form of mimicry of the personality, adopted since the 1970s by **Michel Journiac** and **Cindy Sherman**, of which the exhibition shows exceptionally, in addition to a famous self-portrait on tapestry, the early short film *Doll Clothes* (1975).

Section V. WEAR THE PROTEST: THE MANIFESTO-DRESS



ALICIA FRAMIS



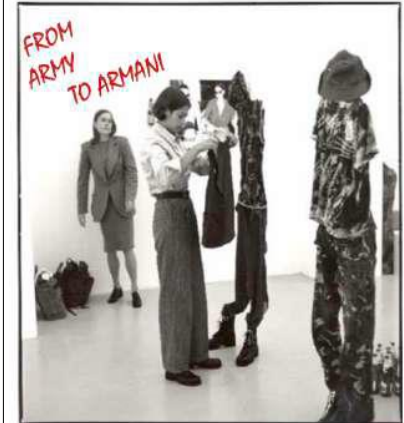
SYLVIE FLEURY



VANESSA BEECROFT



MARION BARUCH



SARAH LUCAS
&
TRACEY EMIN

Section V. WEAR THE PROTEST: THE MANIFESTO-DRESS



ANNETTE LEMIEUX



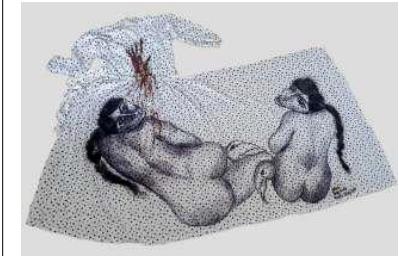
YINKA SHONIBARE
CBE, RA



REGINA JOSÉ GALINDO



ZANELE MUHOLI



ZEHRA DOĞAN

ART. BODY. ATTIRE Section V. WEAR THE PROTEST: THE MANIFESTO-DRESS

The penultimate section, **WEAR THE PROTEST: THE MANIFESTO-DRESS**, once again attributes the role of vexillum for collective requests to the single item of clothing or artist's dress. The group of works opens - without interruption with the previous section - with the experiments on Hi-Tech fabrics by **Alicia Framis**, who since the early 2000s creates borderline dresses between art exhibitions and catwalks, designed to defend the female body (or trans-gender) from violence.

Through a pair of shoes or a fetish bag, the Swiss artist **Sylvie Fleury** also focuses on the theme of the consumption of luxury goods, investing of sarcasm their perception of totems of desire, while the counterpoint between total or partial nudity in the photos of **Vanessa Beecroft** invites us to reflect on the transmission by the world of high fashion of insidious and alienating aesthetic models, the consequences of which were experienced firsthand by the artist herself during her youth.

Avoiding waste in favor of eco-sustainability is the target of **Marion Baruch**'s works, born from the scraps of industrial production from the fashion-system, while **Annette Lemieux** re-proposes the iconic Beuys' felts in a feminist key, for proportions and shades.

By the biggest names in Young British Artist, **Sarah Lucas** and **Tracey Emin**, the exhibition project rearranges the historic installation conceived by the artists as a duo: *From Army to Armani* from 1993, in which Lucas and Emin go on a mission trip initially dressed as soldiers and later as businesswomen in Giorgio Armani suits. An ironic tour that converges into a feminist, romantic and pacifist 'war against war' set.

Finally, the fabrics and shapes of the garments become anti-racist and anti-patriarchal emblems for the Anglo-Nigerian **Yinka Shonibare CBE, RA** and for two other artists: the Guatemalan **Regina José Galindo** and the Kurdish **Zehra Doğan**, of whom this section exhibits a cut-to-pieces performance dress, reminiscent of Yoko Ono's 1964 *Cut Piece*.

Finally, the Afro-descendant queer artist **Zanele Muholi** symbolically make the clothes they wear - often made from humble salvaged objects - bulwarks for the civil rights struggle of both the black and LGBTQIA+ communities in Africa, of which Muholi are fervent activist. Their self-portraits recall, on the one hand, the aristocratic poses of Renaissance and later pictorial traditions, and on the other, the cover-boys&girls of glossy international fashion magazines, inviting the viewer to reflect on the canons of beauty and human dignity.

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Section VI. SIMULACRA



JOSEPH KOSUTH



MICHEL JOURNIAC



MICHELANGELO
PISTOLETTO



LOUISE BOURGEOIS



CHRISTIAN
BOLTANSKI

Section VI. SIMULACRA



JANNIS KOUNELLIS



DORIS SALCEDO



ADAM FUSS



SIGALIT ANDAU



CHIHARU SHIOTA

Opening the last section, **SIMULACRA**, is **Joseph Kosuth**'s tautological masterpiece of conceptual art, *One and Three Hats* (1965), which combines the object, the image of the hat and its definition, freezing the dichotomy between reality and its representation. The aseptic order of Kosuth is opposed by the empathic disorder of the *Venus of Rags* (1967) by **Michelangelo Pistoletto**, a visual prophecy on the social and ecological theme.

The suspended wardrobes by **Louise Bourgeois** and **Michel Journiac** exude autobiographical memories, while ghostly traces of collective tragedies, such as the holocaust, are found in the installations by **Jannis Kounellis** and **Christian Boltanski**, as *Le manteau* (1991/2017) or in the pierced shirts by the Colombian artist **Doris Salcedo**, homage to the victims of political massacres in her country of origin.

The last group of dress-works mainly evokes the absence of bodies that have now disappeared, such as **Chiharu Shiota**'s clothes floating in cobwebs, devices laden with memory like **Adam Fuss**'s evanescent daguerreotypes and stills, or **Sigalit Landau**'s crystallized clothing: mournful trail hovers over these empty envelopes, inhabited if anything by phantasmagoric presences.

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ART. BODY. ATTIRE is a major new exhibition concept conceived as a world premiere. Bringing together outstanding international loans and a multifaceted curatorial narrative, the exhibition explores one of the most compelling themes in modern and contemporary art: clothing as a powerful expression of identity, memory, status, resistance, and social change. We are currently seeking a leading museum or major cultural institution to partner with us for the inaugural presentation of this ambitious project.

ART. BODY. ATTIRE has been conceived as a highly adaptable platform rather than a fixed exhibition format, and can be further developed in close dialogue with the host institution. The curatorial framework, selection of works, and exhibition narrative can be specifically tailored to the institution's collections, spatial context, audiences, and strategic vision, resulting in a distinctive, site-responsive presentation. Each iteration thus becomes a unique project, grounded in a shared curatorial vision while responding to the specific cultural context of its host institution

Detailed artwork list, preliminary loan list, and budget framework available upon request.

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EXHIBITION FACT SHEET

Artworks & Multimedia	The exhibition features 46 artists and a selection of outstanding international loans. Conceived as a highly adaptable platform, the selection of artists / artworks and exhibition layout can be tailored to the hosting institution, its space conditions, collections and strategic priorities. The artwork wishlist will vary according to the hosting venue and the availability of works.
Size	400-1000 m²
Availability	Fall 2027
Rental period	12-16 weeks
Producer	24 ORE Cultura
Curator	Beatrice Benedetti



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