

BERTY SKUBER

“Widdershins”

curated by Caterina Gualco

Opening:
19 November
6.30 p.m.



Berty Skuber sees her work as a kind of personal, fantastic encyclopedia and makes use of a wide variety of media: boxes, assemblages, objects, books, book-objects, video, photography, drawings and collages with passages of writing, watercolor, pastels, and printed text. Words are an essential point of departure for the making of her art, as is also seen in the care with which she defines the themes and chooses the titles of her exhibitions, such as *Agama*, *Widdershins*, *Katabatic Wind*, *Dead Moon*, *Aljira*, *Six Analogs*, *Emily Likes the TV*, *Territories*, *Hortus Conclusus* or *Looking for Chimeras*, among many others. One of her most important cycles of work, *Under Penalty of Law*, combines her interest in found language with patchwork collages of clothing labels. Her work has been exhibited all throughout Europe and in the United States and is found in numerous public collections, such as Museum Albertina (Vienna), Museum Ferdinandeum (Innsbruck), Museum of Modern Art (Lodz), Bibliothèque Nationale de Paris, Museion (Bolzano), Getty Museum (Malibu), Sackner Archive (Miami), Center of Contemporary Art (Warsaw), Fondazione Mudima (Milan), Deutsche Bank (Frankfurt), Museet for Samtidskunst (Roskilde), Stiftung Heinrich Risken (Bad Rothenfelde), Emily Harvey Foundation (New York and Venice).

Antonio d'Avossa has contributed a text to the book—*Widdershins II (eleven)*—that accompanies our exhibition and we here offer an excerpt. “Berty Skuber gives form to acts of intuition and the instant of their visual manifestation, and she does so by way of a process in which images grow concrete through cycles of work in which the vagaries of chance in the act of seeing coincide with the very making of the work. She’s intimately acquainted with this mode of operation and brings it into view—working in terms no less of construction than of deconstruction—as an ordered combinatory process of freely associated images that while first starting out from the individual detail then reconfigures itself as a whole.

“It’s on the basis of this praxis and its underlying theory that Berty Skuber systematically organizes her finding and searching for images and themes, both personal and collective, private and public, in which techniques and materials can merge with one another; and in doing so she definitively scumbles the dividing lines between the various genres and languages, the various techniques and ways of seeing: drawing, photography and collage (realized, moreover, with the widest range of objects and materials) are but a few of the operations that alternate and intertwine within her work. It’s here, within this process of finding and searching, that *the one becomes the whole*—an everything—just as the process no less projects itself towards a time and place where *an everything is found in only one.*”

20 November – 19 December 2015

Fondazione Mudima

Via Tadino 26, Milano
Opening hours: from Monday to
Friday 11.00-13.00 / 15.00-19.00

Entry is free of charge

The current exhibition, curated by Caterina Gualco, offers an overview of many of the various and complex cycles of work that the artist has developed in the course of the last twenty years, and is also the occasion for the first presentation of her most recent video work, likewise entitled *Widdershins*.