

JOHN GIORNO, SERVANE MARY, UGO RONDINONE
WE GAVE A PARTY FOR THE GODS AND THE GODS ALL CAME
September 8 - November 20, 2020

APALAZZO GALLERY is pleased to announce an exhibition featuring works by John Giorno, Servane Mary and Ugo Rondinone. The show is conceived as an online exhibition but for a site-specific work by John Giorno on the palace façade.

Since the mid-1960s, American poet John Giorno distributed and presented his work widely beyond the territories of the literary and art worlds. The artist's work spans disciplines of art, poetry, Nyigma Buddhist teachings, social engagement and performance. Five decades later, Giorno is historically acknowledged as an iconic American artist who figures prominently in the countercultural movements of his era.

John Giorno collaborated with key members of the beat, pop and avant-garde communities in New York. The artist starred in an Andy Warhol first seminal film, "Sleep" (1964), and participated in collective art making with various artist initiatives, from E.A.T. (Experiments in Art and Technology) to Something Else Press. He is best known for his efforts to bring poetry into the modern age and for his restless experiments in the transmission and possibilities of poetry, resulting in his major work, Dial-A-Poem, where members of the public call and listen to poems read at random by hundreds of artists, such as Patti Smith, Alan Ginsberg, Bobby Seale and Anne Waldman.

Produced especially for this exhibition, a site-specific banner serves both as the point of entry and the title that inspired this exhibition. WE GAVE A PARTY FOR THE GODS AND THE GODS ALL CAME relates to a line of his poetry and use of the phrase in paintings and graphic works produced by the artist. In addition to the external installation, the artist presents two large sculptures, sourced from found boulders made of bluestone, into which poetic phrases are carved. These works sit as sentinels in quiet strength virtually within the palazzo gallery.

French-Swiss artist Servane Mary presents three large-scale magenta, cyan and yellow paintings that from a distance appear near-monochrome. These are part of an ongoing series of large, multi-paneled works, all of which are silkscreened with a simple, repetitive dot pattern that originates from a digital image of a sheet of pegboard, a material with regularly spaced perforations into which hooks are inserted so that tools may be openly stored and accessible. In close proximity we see the dots proliferate endlessly and optically, bouncing off one another. From both near and far, we are presented with an image-situation that suggests, the viewer, the act of looking, is an active participant and, by extension, the work's unconscious subject. Seen in the Baroque architecture and decoration of the gallery's 16th century Gold room, their quietude and vibrance, their maximal Minimalism and volume, are amplified. We may have any number of associations— with Minimalism and the monochrome (and in monochrome resides the memory of all painting), Op and Pop (by indirection), and lyrical abstraction—when we are before her works, but it's evident that she involves the work and its history entirely on her own terms. As the artist has said, "It all comes down to the idea that painting is a form of thinking and all we can represent is analogous." [Excerpts from a text by Bob Nickas].

Swiss artist Ugo Rondinone presents two large sculptures in the main hall. The moon and the sun, gold and silver facing each other in the same room, as natural phenomena. These large-scale circular rings are made from vine branches which were cast in bronze and then gilded. The artist chose to depict the vine as a symbol of renewal because of its life cycle from growth to dormancy and rebirth to a fruitful state every year—reminiscent of the solar cycle. "Looking at the sculpture of the sun or the moon makes one feel that the physical and the spiritual are not separate. These two sculptures exist to be looked at - to let

go of words and look at what is in front of our eyes. An artist is, before anything else, a person who is passionately in love with the visual.”

John Giorno (1936 -2019) life and work was celebrated in the expansive retrospective project “Ugo Rondinone: I ♥ John Giorno,” presented at the Palais de Tokyo in 2015 and at 13 institutional venues across New York in 2017. Other recent exhibitions include “You Got to Burn to Shine,” Galleria Nazionale d’Arte Moderna e Contemporanea, Rome (2019); “Call and Response: Recent Acquisitions from The Bass Collection,” The Bass Museum of Art, Miami Beach (2017); “Artists and Poets,” Secession, Vienna (2015); and “Ecstatic Alphabets / Heaps of Language,” The Museum of Modern Art, New York (2012). Current and forthcoming exhibitions include: “In Focus: Statements” at Copenhagen Contemporary, and “Something Else Press” at Museo Nacional Centro de Arte Reina Sofia, Madrid in 2021. On September 19th, the Centre Pompidou, Paris will present John Giorno Poetry Day, a multi-city festival of readings, performances and screenings in collaboration with several institutional venues. Giorno is represented in major collections including The Museum of Modern Art; Centre Georges Pompidou, Musée National d’Art Moderne, Paris; Musée d’Art Moderne Grand-Duc Jean (MUDAM), Luxembourg; Pérez Art Museum Miami; and Queensland Art Gallery/Gallery of Modern Art, Brisbane.

Servane Mary was born in Dijon, France in 1972 and lives and work in New-York. Her work has been included in numerous exhibitions including at the Swiss Institute, New York; the Abrons Arts Center, New York; and most recently JOAN, Los Angeles, where she presented a survey of works from the past ten years. Mary has had solo exhibitions at Kayne Griffin Corcoran, Los Angeles; Triple V Gallery, Paris; and A Palazzo Gallery, Brescia, Italy. Her work is represented in the permanent Schwartz Art Collection at Harvard Business School, Boston; the Fonds Régional d’Art Contemporain (FRAC), Franche Comte, France; the Fonds Régional d’Art Contemporain (FRAC), Ilede-France, France; and the Tucson MoCA.

Ugo Rondinone was born in Brunnen, Switzerland and lives and works in New York. Since 2013 Rondinone has been the subject of solo exhibitions at institutions including: Kunsthalle Helsinki; Tate Liverpool; ARKEN Museum of Modern Art, Copenhagen; Bass Museum of Art, Miami; Château de Versailles; Berkeley Art Museum and Pacific Film Archive; Contemporary Arts Center, Cincinnati; Garage Museum of Contemporary Art, Moscow; Place Vendôme, Paris; MACRO and Mercati di Traiano, Rome; Carré D’Art, Nimes; Museum Boijmans van Beuningen, Rotterdam; Palais De Tokyo, Paris; Art Gallery of NSW, Sydney; Secession, Vienna; Anahuacalli Museum, Mexico City; Rockbund Art Museum, Shanghai; Museum of Cycladic Art, Athens; Kunsthistorisches Museum Wien; Museum Dhondt-Dhaenens, Deurle, Belgium; M – Museum Leuven, Belgium; Public Art Fund, Rockefeller Center; New York and Art Institute of Chicago. In 2016, Rondinone’s large-scale public work “seven magic mountains” opened outside Las Vegas, co-produced by the Art Production Fund and Nevada Museum of Art. In 2017, Rondinone curated a citywide exhibition, “Ugo Rondinone: I ♥ John Giorno,” which honored the artist’s life partner in thirteen non-profit art institutions throughout Manhattan. 8 September – 20 November 2020