

KURA.
GRAND OPENING (SUMMER RHAPSODY)
JULY 5-SEPTEMBER 10, 2018

WITH *GRAND OPENING (SUMMER RHAPSODY)*
KURA. OPENS IN MILAN ON JULY 5 AND
LAUNCHES THE EXHIBITION PROGRAM
DIRECTED BY CURA. IN THE HISTORIC
PREMISES OF FONDERIA ARTISTICA
BATTAGLIA.

KURA. IS BORN FROM A MISPELLING
OF OUR MAGAZINE'S NAME. THE
PRONUNCIATION IS THE SAME, BUT THE K
REPRESENTS THE GLITCH, THE ELEMENT
OF NOVELTY THAT BASES ITS ROOTS IN
THE VERY IDEA OF "SPAZIO OKKUPATO"
(OCCUPIED SPACE), THAT IS ALSO
ASSOCIATED WITH THE K IN KUNSTHALLE,
WITHOUT NECESSARILY BEING ONE. IT IS
THE PHYSICAL SPACE AND EXTENSION OF
CURA. WHICH JOINS THE PROGRAMMING OF
EXHIBITIONS ALREADY CURATED BY ANDREA
BACCIN AND ILARIA MAROTTA, FOUNDING
DIRECTORS OF THE MAGAZINE, HELD IN
THE PREMISES OF BASEMENT ROMA.

MOVEMENT, THE ALTERNATION OF
EMPTY AND FULL, BUT ALSO ROLE
IMPROVISATIONS AIM AT CREATING THE
RHYTHM OF THE EXHIBITION EXPERIENCE
OF THIS NEW SPACE. AN EXPERIENCE
THAT, ALTHOUGH PROTRACTED IN ITS
ASSUMPTIONS, WILL BE CALLED TO
DEFINE ITSELF OVER TIME.

"WE ARE NOT INTERESTED IN GETTING TO
A POINT, BUT IN IDENTIFYING A PATH.
INVESTIGATE THE CRACKS MORE THAN THE
FINITE FORM, THE PROCESS MORE THAN
THE FINAL DESTINATION."*

ACCORDING TO DAVID REINFURT, THE
ECLECTIC CO-FOUNDER (TOGETHER WITH
STUART BAILEY) OF DEXTER SINISTER AND

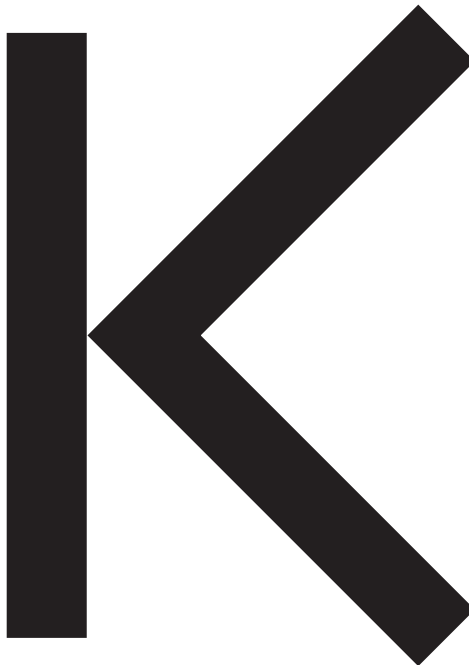
CREATOR OF THE VISUAL IDENTITY OF
THE PROJECT, THE "SCHEME FOR A FUTURE
PROGRAM" IS SUMMARIZED "IN THAT SMALL
ALTERATION, INVOLVING A FEW STROKES,
BETWEEN A C AND A K" WHICH DEFINES
THE OPEN NATURE OF THE LOGO, STILL
FAR FROM A FINISHED FORM.

WITH KURA. IN MILAN, THE CURA.
TEAM, TOGETHER WITH A BOARD OF
ARTISTS AND CURATORS WHICH INCLUDE
THE AFOREMENTIONED DAVID REINFURT,
LORENZO BENEDETTI (KUNSTMUSEUM
ST. GALLEN), LUÍS SILVA AND JOÃO
MOURÃO (KUNSTHALLE LISSABON), SAMUEL
LEUENBERGER (SALTS BIRSFELDEN),
ANTHONY HUBERMAN (CCA WATTIS
INSTITUTE), AIMS AT ALTERNATING SOLO
AND GROUP EXHIBITIONS OF ARTISTS
MOSTLY BELONGING TO THE GENERATION
BORN IN THE EARLY '80S, WHO CAME TO
THE FORE ON THE INTERNATIONAL SCENE
AND HAD A LEADING ROLE IN A NEW
LAYOUT OF THE CONTEMPORARY SCENE.

"THE RELATIONSHIP WITH THE FOUNDRY
AND ITS PREMISES WILL BE SIGNIFICANT
BUT NOT DECISIVE IN DEFINING THE
WORKS OR USE OF THE MATERIALS. IT
WILL BE A FLUID COLLABORATION,
INVOLVING ROLES AND SPACES, IN WHICH
EVERYONE WILL BE ABLE TO DRAW THE
BEST FROM THE EXPERIENCE AND SKILLS
OF THE OTHER."*

SWAYING BETWEEN REALITY AND FICTION,
BETWEEN SOCIAL RITUAL AND MISE
EN SCÈNE, *GRAND OPENING (SUMMER
RHAPSODY)* EMBODIES, AND AT THE SAME
TIME ACTIVATES, THE CELEBRATIONS OF
THE OPENING OF THE PLACE, SERVING AS
A PRELUDE TO SOMETHING NEW, A FREE

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OPENING JULY 5
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AND VARIED ORCHESTRATION OF ACTIONS,
BODIES, SHAPES AND SOUNDS, WHICH
TAKE ON THE POPULAR TRAITS OF A
GREAT STREET PARTY.

WORKS BY MITCHELL ANDERSON, DAVIDE
BALULA, ANNA-SOPHIE BERGER, LOUIS
FRATINO, NANCY LUPO, MÉLANIE
MATRANGA, CAROLINE MESQUITA, ADRIEN
MISSIKA, MARTIN SOTO CLIMENT AND A
SITE-SPECIFIC INTERVENTION BY ROBERTO
CODA ZABETTA, WILL IMPLEMENT THE
CELEBRATING CONTEXT OF THE EXHIBITION.

"THE PARTY IS A GNOSEOLOGICAL MODEL
THAT IMPLIES THE COLLECTIVITY AND
SELF-AFFIRMATION IN THE CELEBRATING
EXPERIENCE," ACCORDING TO WALTER
BENJAMIN.⁽¹⁾

HENCE, THE PARTY AND ITS POTENTIAL
ANNUAL RECURRENCE DEFINE THE
FORMING OF A NEW COLLECTIVE BODY
ARTICULATED OVER TIME AND IN THE
MATERIALIZATION OF A RITUAL AND
CHANGEABLE EXPERIENCE, WHICH HAS
ALWAYS REPRESENTED THE MOMENT OF
DISRUPTION OF THE IMPOSED SOCIAL
ORDER. THE ARTISTS' WORK, WHICH FOR
THE OCCASION WILL BE PLACED IN MANY
OF THE FONDERIA'S AREAS, ERADICATES
ROLES, FUNCTIONS AND USES, IN AN
ALLEGORICAL META-NARRATION.

"THE PARTY IS A HORTUS CONCLUSUS,
A SPACE/TIME, A PLACE FOR THE
SOUL, A MAGICAL ENVIRONMENT, WHERE
ONE PARTICIPATES IN A COLLECTIVE
PREPARATION WORK."⁽²⁾

GRAND OPENING (SUMMER RHAPSODY) THUS
DEFINES A COLLECTIVE AND CHORAL
ENTITY, A MULTIFACETED BIG BANG IN
WHICH INDIVIDUALITY AND COMMUNITY
COME TOGETHER, "AN INTERLUDE OF
UNIVERSAL CONFUSION" IN WHICH
EVERYTHING IS DESTROYED AND FROM WHICH

AT THE SAME TIME EVERYTHING IS BORN:
A MOMENT OF DISRUPTION, OF WAITING
AND BEGINNING, WHICH STARTS THE NEXT
KURA. EXHIBITION PROGRAM IN MILAN.

*CURA.

1. W. BENJAMIN, *THESES ON THE PHILOSOPHY OF HISTORY* (ALSO *ON THE CONCEPT OF HISTORY*, FROM GERMAN: ÜBER DEN BEGRIFF DER GESCHICHTE), 1940.
2. L. TUSSI, *LA FESTA POPOLARE: UN'INTERPRETAZIONE PEDAGOGICA* [THE POPULAR FEAST: A PEDAGOGICAL INTERPRETATION], IN "IL CALENDARIO DEL POPOLO," N. 637, DECEMBER 1999.

A COLLECTION OF CRITICAL TEXTS BY
INTERNATIONAL AUTHORS, STARTING WITH
ESSAYS BY LORENZO BENEDETTI, ILARIA
BONACOSSA, LEONARDO CALDANA, ANTONIO
GRULLI, MARTHA KIRSZENBAUM, DÉBORAH
LAKS, BALTHAZAR LOVAY, MARGARIDA
MENDES, COSTANZA PAISSAN, AND CLOÉ
PERRONE, AIMS TO ACCOMPANY THE
ARTISTS' WORK ALONGSIDE THE WHOLE
EXHIBITION PROGRAM OF KURA.

FOR THE OCCASION A SPECIAL T-SHIRT
MADE IN COLLABORATION WITH KÖNIG
SOUVENIR WILL BE LAUNCHED.



KURA. PROGRAMMING IS MADE POSSIBLE
BY THE KIND SUPPORT OF ITS PATRONS.

OFFICIAL PARTNERS:
HOTEL VIU MILAN
OVERDRIVEART
UNTITLED ASSOCIATION

THANKS TO:
NEONLAURO 1956

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C/O FONDERIA ARTISTICA BATTAGLIA
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