19, it retu project, v	dazione Merz tums fifteen and in reopening its the public after the closure caused by COVID ums and relaunches with a major exhibition which already from its title offers an invitation to er and to work to shape the future.
PUSHTH takes its perception new eler to highlion prevent is	HE LIMITS is a project that investigates how art elf to the limit to move the horizon of thinking, on and speech ever further in order to introduce ments; to say yes or no when "normality" falters; ght what is proposed in the present and to a situation of merely treading water.
this oppoint of the control of the c	anied us even during the lockdown period take ortunity to reaffirm the urgency of unleashing the of possibles. It are these limits we need to be pushing at? geographical, of identity, sexual, social and of ach historical phase has witnessed them and today the largest limit and the one that groups is the lack of a language capable of describing
them in to our ai working knowled history, a Each wo current o	order to overcome them. Thus art can still come d, since a constitutive feature of art is that of at the crossroads of languages, images, lge and of knowing how to cross one's time and at times at a tangent and at times frontally. In a space where codes of behaviour are suspended and
almost rocabulatesting the rhytesyncopatransition	nation becomes possible; where the as if and the eality allow a flow of multiple visions and aries relating them to different ways of living, hem and finding new meaning. hm of the exhibition project is deliberately ted and the temperature tends to rise in the n from one section to another.
Barbara Shilpa G exhort, t signifiers who opp who are	ten word and the story. These are the works of Kruger, Rosa Barba, Sophie Calle, Jenny Holzer, upta and also Bouchra Khalili. Strong words, to test the relationship between meanings and s. To pick up on the actions and words of those pose and of those who will oppose. For those tired of personalism and want to strengthen the f the social bond anew.
Shirin Not translate consider basis of backwar A constr	tographic and filmic image. Carrie Mae Weems, eshat and Sue Williamson with images that and refer to realities that have been removed or red outdated and which instead still remain the dreams and nightmares, of changes and of steps rd. uction to be called thus needs stones and e exhortations that are inclusive (Emily Jacir), but
also to q want for the othe we have Everythi as buildi never ea	uestion once again what order and disorder we the human community (Cinthia Marcelle), and mess and shared knowledge to recognise that changed (Maria Papadimitriou). ng contributes to the construction of the world ng and the steps are many, repeated and almost sy. From the volatility and apparent lightness of
harmless us entan present of consum crossing earthly p	ts forward (Chiharu Shiota), to a rigidity that is only at first glance, of what continues to keep igled (Mona Hatoum). From the concems of a enmeshed in the toxic link between ption and compatibility (Pamela Rosenkranz) and the oceans driven by the myth and dream of paradise (Fiona Tan).
summar boundle transforr With a si and syst others h	revolt of creativity that Katharina Grosse ises and introduces, bringing everyone to a seness of the infinite possibilities to range, m, risk, reunite, understand. ilent but determined obstinacy, intolerant of roles ems, in bringing one's own sign forward where ave not dared, as characterised by Marisa Merz, he guest of this project.
a tenacion the word connecti	d of not knowing art continues to be opposed by ous and intense wind that never stops seeking ds to tell the world. A wind that needs ions, adhesions and references to reconstruct an nated way of thinking and meaning.
Rosa Ba Agrigento	k <i>Passenger</i> appears as a large felt square
a shado the visit the sam the sent into a so movem	the ground but raised enough to generate w. Reading the text requires some effort: for looks down as he walks around and at the tries to reconstruct the meaning of tences. A process that transposes the visitor of kinematic matrix that mimics the ent of the typewriter carriage, snapping d forth on the page. A process and an
involver publishe meanin Sea sick p 3 cut felt s cm 450 x 4	ment that transforms the reader into a er and builder of a new language of g. assenger, 2014 segments, cut-out felt letters
Sophie Sophie Paris, Frar Sophie the <i>Parc</i>	he artist and Vistamare/Vistamarestudio, Pescara/Milano Calle
image. is invite separate thus est With the to creat	d before lifting the cloth to discover the By lifting the fabric to look at the image, one d to look "beyond the curtains" that e the public sphere from the personal one, sablishing an intimate contact with the artist. In link between text and photographs, choser word games, the artist questions the sused by artists to choose their subjects
and the visitor of Danger, 20 color photom 39 x 49	places in which to set them, so that the can understand and share the choice. O18 Ograph, embroidered woollen cloth, framing
color phot cm 73 x 49 <i>Salle des</i>	fêtes, 2018 ograph, embroidered woollen cloth, framing
color phot cm 73 x 58 <i>Equivoque</i>	e, 2018 ograph, embroidered woollen cloth, framing
Katharii Fribourg, (Kathari i	na Grosse Germany, 1961 na Grosse reinvents the pictorial gesture by the apparail and temporal twist, not only in
chroma pictoria work interpretation Fondazi and invitore experies creative	tic terms but also formal ones, mixing I, sculptural and performative language. The tervenes in the exhibition space of the one, redrawing its volumes and entrance ting visitors to cross it physically to nce a new idea of relationship with art and thinking.
The arti flood w smudge colour i current The horse in là, 2020	st uses fabrics that fold, knot, drape and ith colour, using bright pigments and ed and dissolved paint stains, as if to entrust tself with the challenge and force to rethink mappings in search of new coordinates. trotted a little bit further Il cavallo trotterellò un po' più
acrylic on cm 5500 x Courtesy E © Kathari	fabric 1500 Barbara Gross Galerie and Gagosian Gallery na Grosse and VG Bild-Kunst, Bonn
Spread luminou formula resonat someth people, between	over a length of about 8 metres, the us writing "Where do I end and you begin" tes an invitation and a stimulation that es on several levels. It can refer to ing personal and intimate between two but also to a more political relationship in individuals belonging to a group or, in
broader importa knowled meaning is lost. I because making	terms, to a nation. It is the awareness of the nce of the social bond, the transmission of dge and memory, of sharing a horizon of g so that no gesture, no battle, no freedom t is knowing that if we can look far away it is others before us have contributed to this possible.
LED based cm 880 x 6 Courtesy t Mona H	he artist and GALLERIA CONTINUA atoum
Beirut, Leb The <i>Imp</i> first gla freed its On clos reveals very fin	penetrable installation, a 3 x 3 metre cube, at nce appears as a light structure that has self and is rising in space. er inspection, upon approaching it, the work its repelling nature in which the materials, e black steel pipes similar to barbed wire,
evoke a and bed The wor Penetra Jesús R of the ir has disa in which	rchitectural structures designed to confine come impenetrable. It was born as a reinterpretation of the ble series by the Venezuelan kinetic artist afael Soto but, once the playful component avitation to immerse yourself in the work appeared, the barbed wire reveals a society in barriers prevail over the sense of
belongi <i>Impenetra</i> black- paii	ng. ble, 2009 nted steel, fishing wire copy; cm 300 × 300 × 300
enjoyed allegatio war in <i>A</i>	
Crimina 2004. This por followed word ar battle ag challeng	I Investigation Command (CID), collected in werful work continues along the line already d by Jenny Holzer who, with the written ad immediate messages, continues her gainst the mystification of reality, ging social norms, prejudices and
SWORN S 4-sided R(unique; cn	CTATEMENT, 2019 GB LED sign n 304.8 x 14 x 14 he artist and Hauser & Wirth
Emily Ja collectiv implicat of trans	acir n, Palestine, 1970 acir's work investigates personal and we movement through public space and its cions on the physical and social experience -Mediterranean space and time. Frontier nd thoughts to overcome what rules aim to
seems i characte and on order of and Ara entranc	surmountable and act upon what normally mpossible. The artist plays on the nomadic er of the word capable of producing change the possibility of changing the symbolic f things. The message engraved in Italian bic on a stone that will be then placed at the e to the village of Pietrapertosa in Basilicata Sei venuto tra la nostra gente e la tua vita è
sicura (` life is sa sort of ' of accep	You have come among our people and your afe). The words of welcome repeated as a 'mantra" invite us to reflect on the themes otance and integration.
in collaboi assistants Courtesy t	by Fondazione Matera Basilicata 2019, Fondazione Merz ration with Comune di Pietrapertosa on the project Giuseppe Nora, Qais Assali he artist; Fondazione Matera Basilicata 2019, Fondazione nune di Pietrapertosa
Memory especia success instead	a, Morocco, 1975 y and its transmission are important, lly if the transmission involves the ion of generations in an active way, which of simple witnesses become protagonists.
the <i>Blad</i> and on 1970s w who on movem activism	eo is a testimony of the artist's research on ck Panther Party experience in New England the meeting of some of his members in the vith the French poet Jean Genet (1910 - 1986 several occasions expressed support for the ent. The link between poetry and political n, between the experience of social struggles 960s and '70s and today, finds new
in the palin addit to brow created from the	es in the story of young girls and therefore assing of the testimonial of memory. ion to watching the film, the visitor is invited se through <i>The Radical Ally</i> , the magazine by the artist, which presents images taken a video, texts by Jean Genet, a conversation the artist and Jackie Wang and much other
<i>Twenty-Tv</i> digital film colour, sou 45' ed. o ^o <i>The Radic</i>	vo Hours, 2018 n, 4K und f 5 + 2 AP al Ally, 2019
graphic de published independi 36 pages	Xavier Nueno, co-edited by Bouchra Khalili esign Léon Muñoz Santini by Gato Negro Ediciones and Instituto de investigation
of atten	
visual a Kruger's discrimi power r intellige	seeking to break down the stereotypes of nd political communication, Barbara work touches on topics such as nation, consumerism, gender issues and elations, affirming the strength of ence, knowledge and critical conscience.
Fondazi seeing i Untitled (F digital prin the work i site specif	one is therefore an invitation to those to break through their limits. Pensa a me pensando a te), 2019 Int on vinyl is produced for the show it dimensions
Cinthia Belo Horiz Marcell e	he artist and Sprüth Magers Marcelle onte, Brazil, 1974 e suggests <i>reinventing, re-learning and</i> vising not only our way of looking but also of
being to For the created quantiti including the discontinus of the discontinuity of the d	regether. The family in disorder installation, she has two rooms, each made using equal es of natural and industrial materials, ag bricks, chalks, cotton sheets, soil etc. For order, the artist invites a group of people to and "occupy the space" to dismantle and
The inst and trar and the provide What di	it. Then follows the perfectly ordered space. callation is an experiment on the occupation asformation of a space open to the public importance of collective action. It also importance of ask oneself: what order? sorder?
Cinthia Marchynsk Shoelaces paper, bric stones, to feathers, v Courtesy t	arcelle with the participation of Michela Depetris, Artsion i, Mario Petriccione, Rasha Shokair, Enrico Veglio, matchboxes, cotton bolts, black plastic sheeting, brown eks, masking tape, hook and loop fastener tape, chalks, psoil, gaffer tape, hemp rope, notebooks, chicken wood battens, carpet he artist; Galeria Vermelho; Silvia Cintra + Box4; Sprovier
by the g	reamlike atmosphere of a forest inhabited phosts of a traumatic past, the protagonist
escapes destruct of imag contem oppress genocid Sarah (2 that also	the omens of annihilation and human tion by resorting to the most extreme choice ining her own death. Sarah embodies the porary experience of the individual sed by the fear of death, violence and le. The film presented in the exhibition, 2016), is part of the trilogy called <i>Dreamers</i> or includes <i>Illusions & Mirrors</i> (2013) and
Roja (20 Sarah, 20 b/w, soun Courtesy t © Shirin N	016). I6 d; 12' 55" he artist and Gladstone Gallery, New York, Brussels Neshat
Athens, G This wo - <i>Je est</i> 1871 red of becom	apadimitriou reece, 1957 rk is based on a phrase by Arthur Rimbaud un autre, (I is another) – which starting from curs in his writings. It alludes to the concept ming and the need, in times of change, for nat becomes the driving force for renewal
an art thand which allows uchanged The worders	nat becomes the driving force for renewal ich, through the blending of the normal ons between colours, images, sounds, us to speak a new language suitable for d times. The results of the consequent intermixing of and images, opens up in those who enter
or pass word ar Diamond of 2020 metal, wo cm 430 x 4	and images, opens up in those who enter by and reflect on the possibility of a new and perception free of old codes. of Otherness - Kaleidoscope of the motions of the soul od and plexi mirrors, LED lights 470 x 320 approx. he artist; the artwork project is powered by Onassis
Courtesy t Foundation Pamela Uri, Switze In her <i>A</i>	he artist; the artwork project is powered by Onassis Rosenkranz erland, 1979 mazon Spirits installation, the artist
combing Amazor the same consumers she place baskets illuming blue to	es her interest in the ecosystems of the with the history of the world colossus of the name, a paradigm for contemporary terism. She creates a sort of set on which ses office supplies, ergonomic chairs, and boxes bearing the Amazon logo, ated by a bright light that turns from white to green. The space is enveloped in sounds
blue to emergir and chi forest. A non-p contrad planeta	
<i>Amazon S</i> site specif <i>Windows</i> lightex, LE foil, Acryli	pirits, 2018 Fic installation with 11 Amazon Spirits and 4 Alien Blue FD, anodised frame, remote control, chairs, transparent c and Anemine, latex gloves, waste basket, pedestal, alkaline batteries, Amazon Echo smart speaker, sound
variable d Courtesy t Chiharu Osaka, Ja The <i>Wh</i>	imensions he artist and Karma International, Zurich Shiota pan, 1972 ere are we going? installation appears more
than evento get oo and em The ana only as life, of tostrong. through	er attuned to our times and with the desire ut of our web of weaves and impediments bark on boats that take us elsewhere. Ilogies with the symbolism of the boat not a viaticum of transience but as an image of the desire to be, act and transform are very Each individual at the outset faces a path an ocean of experiences, emotions,
encount multipli and exp of a gre Where are metal fran	ters and memories that make up a city of interactions, a strong fabric of humar periential networks to the point of being part at crossing in which one is no longer alone. The we going?, 2017-2020 hes, cotton thread, glue, ropes
variable d Courtesy t Fiona Ta Pekanbaru The <i>Bre</i>	imensions he artist and Galerie Templon, Paris, Brussels in I, Indonesia, 1966 Indan's Isle soundtrack draws on a medieval
Dutch p (483-57) earthly Odyssel listening journey used to himself	oem about the adventures of Brendan 7), the Irish Benedictine monk. In search of paradise, Brendan, known as the "Irish us", undertakes a fantastic journey. By g, it is possible to immerse yourself in a across the ocean in search of an island that appear on maps, and for which Columbus searched, but which has never yet been
conclus Brendan's sound pied ed. 2/6 + 1	ively found. Isle, 2010
Portland, l Without underst images passage	JSA, 1953 Tre-appropriating the memory of the past, anding it and reviving it through iconic that bear witness to battles and epochal es in the civil rights movements, there can
be no re For this celebrat images generat The vide the <i>Con</i>	eal social growth. reason the artist does not propose a cion of the past but its staging with new as a moment of growth for the new ions. eo (which with the photographs is part of structing History series) thus becomes a
learning the pho momen activist John Fit Constructi	g session for the classes of the future, while tographs describe and transfigure crucial ts in social battles, such as the arrest of Angela Davis and the assassination of tzgerald Kennedy.
video; 24', A Class Po archival pi cm 155 x ' The First I archival pi	onders the Future, 2008 gment print 130,17 x 4,44 (framed); ed 5 + 2 AP Major Blow, 2008 gment print
archival pi cm 154,6 x The Captu archival pi cm 155 x *	gment print x 127 x 5,7 (framed); ed 5 + 2 AP are of Angela, 2008 gment print 129,5 (framed); ed 5 + 2 AP
Sue Wil l Lichfield, l In the <i>C</i> the artis	Courtesy the artist and Jack Shainman Gallery, New York liamson England, 1942 Other Voices, Other Cities photographic work, at explores the definition of place, city and in the era of globalisation. What does it
citizens mean to to defin question of youn during v Togethe	in the era of globalisation. What does it o choose to live in a specific place and how e the character of your city? These are the ns that the Southafrican artist asks a group g people invited to participate in a seminar which the preferred answer is voted for. It is that make sentence, finally photographing it in an
up the sappropropropropropropropropropropropropro	•
Other Void	ces, Other Cities, 2009 - 2017 oks on archival cotton rag paper copy; the work is produced for the show
exhibition variable d outside	m the Cities, 2020
exhibition variable d outside Voices fro augmente animator of Courtesy t and Londo	d reality, iPad Jason Stapleton he artist and Goodman Gallery Cape Town, Johannesburg n, Fondazione Merz
exhibition variable d outside Voices fro augmente animator of Courtesy tand Londo Marisa I Torino, 19 As a gu Merz is but poweremind stronge	d reality, iPad Jason Stapleton he artist and Goodman Gallery Cape Town, Johannesburg n, Fondazione Merz