



# Mattia Bosco, Chiara Lecca, Dennis Oppenheim

## QUESTIONING THE FUNCTIONALITY

*Curated by Lóránd Hegyi*

Opening: **Friday 7 October, h 13 - 20**  
Until 2 December, 2022

The program “MY30YEARS – Coherency in Diversity”, curated by critic Lóránd Hegyi at Galleria Fumagalli, continues with its **sixth exhibition**. With the aim of celebrating Annamaria Maggi's 30-year career at the helm of the gallery, it has been conceived to stimulate new interpretations of the paradigms of contemporary art in the light of unprecedented comparisons between twelve artists followed or represented by the gallery.

“Questioning the Functionality”, through the joint display of works by Mattia Bosco (Milan, 1976), Chiara Lecca (Modigliana, 1977) and Dennis Oppenheim (Electric City, Washington, 1938 - New York, 2011), presents a double query. Firstly, whether a work of art has functionality (in general), or if it is only the result of associations and comparison with other objects; secondly, the question challenges the specific works on view – on their own functionality and how this functionality manifests.

While Mattia Bosco and Chiara Lecca present works with strong sensual effects which seem to maximally exploit material qualities to activate the viewer's imagination, the works by **Dennis Oppenheim** – coming from the period in which he experimented with Land Art and Body Art – are lacking any kind of theatrical spectacularism and are the result of an objective observation of the human body and its interaction with the surrounding space. The artist focuses on the functionality of the body, not understood as a neutral medium, but characterized by certain uncontrollability and irregularity, given by the changing elements of the context in which it moves. The body actions are neither exploited, objectified, nor mechanical but instead maintain their own spontaneous character.

**Chiara Lecca's** works evoke artifacts or architectural conformations in which organic and inorganic elements hybridize, giving life to sensual and provocative forms. These works, made with unusual materials such as furs and taxidermy animal bladders, are exhibited in a theatrical, almost exhibitionistic way, and manifest as passive yet desirable objects, to be used without a defined function. Therefore, they destabilize and question any potential functionality.

**Mattia Bosco's** investigations also focus on questioning the functionality of the artwork, with particular attention to different states of matter and their types of functionality that are determined by the metamorphosis or the change of context. In fact, the possible changes in the context of things and the subtle interventions on the materials engender a permanent redefinition of the functionality and interpretation of the object.

Launched in 2021 and running until 2023, **the exhibition series** “MY30YEARS – Coherency in Diversity” consists of 8 exhibitions and involves 12 of the gallery's artists. Each exhibition jointly presents three artists (each of them involved in the series twice), whose works interact on specific themes, identified as recurring in contemporary art. The program aims to overcome certain artistic categorizations and suggest a free interpretation of languages and the interrelationships between artists coming from different generations and contexts.



## Biographies

**Mattia Bosco** was born in Milan in 1976 into a family of painters. He lives and works between Milan and the mountains of the Val d'Ossola, in Piedmont, his own open-air laboratory where he selects and operates with the materials. A sculptor with a philosophical background, he starts from considering matter as something in which the formal process is already underway: he does not invent new forms, but rather adapts his work to existing conformations, following the geological evolution of the stone and the vegetative seasons of wood. The form, then, naturally emerges from the act of sculpting. In 2014 he was among the finalists of the XV Cairo Prize, and in 2012 he came second ex aequo at the Henraux Foundation Prize. His works have been exhibited in Italian and foreign institutions, such as Palazzo Borromeo, Milan (2019); former Cimitero San Pietro in Vincoli, Turin (2018); Dolomiti Contemporanee, Pieve di Cadore (2017) and Casso (2014); Frieze Sculpture Park, London (2015); Museo Diocesano, Milan (2015, 2008); Museum Tinguely, Basel (2015); Camec, La Spezia (2015); Museo del Marmo, Carrara (2014); Triennale, Milan (2013, 2010); Limewharf, London (2013); La Permanente, Milan (2009); church of Santo Stefano, Milan (2007). He has been represented by Galleria Fumagalli since 2019 when "In Origine" was held: a double solo show with Filippo Armellin, accompanied by a catalog with text by Angela Madesani.

**Chiara Lecca** was born in 1977 in Modigliana (Forlì-Cesena), where she lives and works. Since the beginning, she has been experimenting with installation and sculpture, as well as photography and video art. In close contact with nature and the animal realm of her family farm since childhood, she has been aiming to highlight the fracture between nature and human being, made by contemporary society. The animal element, in particular, becomes subject for a semiotic alteration process. In 2016 she was a finalist in the XVII Cairo Prize and exhibited at Palazzo Reale in Milan. In 2020 she founded the Clarulecis Collective. Her works have been exhibited in various institutions in Italy and Europe: in 2019 she was artist in residence at MACRO Asilo in Rome, in 2018 at the Italian Cultural Institute in Madrid, in 2012 in the county of Kassel on the occasion of EUARCA – International European Art Camp, and in 2008 at the Fondazione Spinola Banna per L'Arte in Turin. She has had solo exhibitions held in institutions such as: Museo Carlo Zauli, Faenza (2017); Collezioni Comunali D'Arte – Palazzo D'Accursio, Bologna (2017); Ghisla Art Collection, Locarno (2016); Naturkundemuseum Ottoneum, Kassel (2015); Villa Rusconi, Castano Primo, Milan (2013); Palazzo del Monte – Banca di Romagna, Faenza (2013); MAR – Museo d'Arte della Città, Ravenna (2010); Kunst Meran, Merano (2009). She has been represented by Galleria Fumagalli since 2008, when her solo exhibition "Del maiale non si butta niente" took place at the gallery's former venue in Bergamo, followed in 2010 by the publication of "Quintoquarto" with texts by Martina Cavallarin and Valerio Dehò.

**Dennis Oppenheim** was born in Electric City, Washington, in 1938 and passed away in New York in 2011. He attended the California College of Art and Crafts in Oakland and the Stanford University. He stands out for having joined different artistic movements. Based in New York, he realized his first Land Art work in 1967, duly documented through the photographic medium. During the 1970s he developed a passion for Body Art, thus shifting the place of his impermanent interventions from the natural landscape to the human body. He also experimented with video, performance, kinetic and sound sculpture. During the 1980s and 1990s he created large-scale installations depicting distorted everyday objects – often combined in unpredictable ways – which seem to challenge the limits of physics. Since his first solo exhibition in 1968 at John Gibson Gallery, New York, numerous exhibitions have been held in some of the most prestigious institutions around the world. Among his most recent solo shows: MAMCO, Geneva (2022, 2015); Musée des Beaux Arts, Caen (2019); Guild Hall, East Hampton NY (2018); Art Institute of Chicago (2016); Yorkshire Sculpture Park, West Bretton (2013); Musée d'Art Moderne et Contemporain, Saint-Etienne (2011); MARCA, Catanzaro (2009); Neuberger Museum, New York (2006); Museo Nacional Centro de Arte Reina Sofia, Madrid (2005); Whitney Museum of American Art, New York (2003). He also took part in prestigious international events such as: Valencia Biennial (2003), Venice Biennale (1997, 1980), Johannesburg Biennial (1997), Documenta, Kassel (1977, 1972). His collaboration with Galleria Fumagalli began in 2010 on the occasion of his first exhibition "Material Interchange. Works 1968-1974", curated by Alberto Fiz, followed by a second solo show in 2013, "Dennis Oppenheim. Sculture 1979-2006", curated by Alberto Fiz and Amy Oppenheim – at the Museo Pecci in Milan and in collaboration with Spazioborgo.

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