



Press Release

The Situation is an exhibition by Oliver Ressler for the Museum of Contemporary Cuts (MoCC). Curated by Lanfranco Aceti the exhibition presents a series of recent artworks by Oliver Ressler that engage with the contemporary social crisis. Ressler has worked on the theme of the contemporary post-postcapitalistic society and its crises both as an artist and as a curator. *It's the Political Economy, Stupid*, is a show that Ressler curated presenting artists that are engaged with the contemporary prolonged economic crisis. *The Situation* explores Ressler's large artistic practice and brings together the artist's works of art and films to discuss the political and economic implications of the dismantling of democracy in favor of oligarchic corporate systems of governance.

As an artist and filmmaker Ressler produces installations, projects in public space, performances, and films that challenge the viewer creating an obligation to engage with 'that distant world' that appears to be 'the contemporary economy.'

The Situation collects Ressler's recent artworks and displays them as a social media practice – questioning the consumption of the images as well as modalities of constructions of engagements in increasingly disconnected societies – where the political element is no longer represented as a direct consequence of economic and social actions. Both the artworks and the curatorial framework analyze and problematize contemporary aesthetic structures by asking questions that remand necessarily to a historical analysis of our times as a byproduct of complex philosophical traditions and interpretations.

“What is the relationship between history and revolution? What is revolutionary transformation? How is it possible to sustain and carry out the consequences of a revolutionary transformation? And how do revolutions connect with one another to produce a new form of worldwide solidarity?” [1]

The artworks are not an exegesis – which often plagues contemporary political artworks – but an exploration of humanity and its lack of solidarity. Hence all of the questions asked in the artworks and the exhibit can be reduced to one about human nature and political power: why do we continue to fail in the realization of a fairer society?

[1] Thomas Nail, *Returning to Revolution: Deleuze, Guattari and Zapatismo* (Edinburgh: Edinburgh University Press, 2012), 2.



Biographies

Oliver Ressler, Biography - Artist

is an artist and filmmaker who produces installations, projects in public space, and films on issues such as economics, democracy, migration, the climate crisis, forms of resistance and social alternatives.

Ressler has had solo exhibitions at Berkeley Art Museum, USA; Museum of Contemporary Art, Belgrade; Centro Cultural Conde Duque, Madrid; Alexandria Contemporary Arts Forum, Egypt; The Cube Project Space, Taipei; Kunsthau Graz, Graz and comprehensive solo exhibitions at Wyspa Institute of Art, Gdansk; Lentos Kunstmuseum, Linz; Centro Andaluz de Arte Contemporaneo – CAAC, Seville; SALT Galata, Istanbul; MNAC – National Museum of Contemporary Art, Bucharest; and Cultural Centre of Belgrade. He has also participated in more than 400 group exhibitions, including Museo Reina Sofía, Madrid; Van Abbe Museum, Eindhoven; MASSMoCA, and the biennials in Prague (2005), Seville (2006), Moscow (2007), Taipei (2008), Lyon (2009), Gyumri (2012), Venice (2013), Athens (2013, 2015), Quebec (2014), Helsinki (2014), Jeju (2017), Kyiv (2017), Gothenburg (2019) and Stavanger (2019), and at Documenta 14, Kassel, 2017 (exhibition organized by EMST).



Lanfranco Aceti, *Self-Portrait of the Artist as a Young Revolutionary as Performed by Francesco Sacco*, 2021. Digital photography and mixed media. Dimensions: 100 cm. x 67 cm.

Lanfranco Aceti, Biography - Curator

Lanfranco Aceti works as an artist, curator, and academic. He is Editor in Chief of the *Leonardo Electronic Almanac* (MIT Press, *Leonardo* journal), for which he has edited more than twelve volumes. He worked as the director of Kasa Gallery in Istanbul, where he exhibited a range of innovative artworks including *75 Watts* by Revital Cohen and Tuur Van Balen (acquired by MoMA) and Paolo Cirio's *Loophole4All* (awarded the 2014 Golden Nica at Ars Electronica). Recently he performed and curated *Hope Coming On* at the Museum of Fine Arts Boston, as well as curated *The Small Infinite* at the John Hansard Gallery.

In 2011, he curated the exhibition *Uncontainable* as part of the 12th Istanbul Biennial and an exhibition of digital artworks on the media facade of the Museum of Contemporary Art, Zagreb. In 2017, Aceti curated a series of exhibitions and projects including a large public installation on the promenade of the city of Thessaloniki, coinciding with the Thessaloniki Biennial, and curated a public intervention at documenta14. In 2020/2021 he exhibited a large body of works of art at the Venice Architecture Biennale, challenging established notions of white cube and public space. As a result, he is now curating *ad infinitum*, together with Alessandro Melis, the Italian Pavilion 2021 for the Museum of Contemporary Cuts and completing *empty pr(oe)mises* for the EMST, Athens.