

cine // città

Jacopo Palma
Philipp Lachenmann

_Introduction

An exhibition fragment and fireplace replica with references to the early Renaissance and an unfinished original painting from the High Renaissance, together with films from the heyday of Cinecittà, span an open space for thoughts of contrasts at the foot of the Niemeyer Sphere.

The fireplace by Philipp Lachenmann is a replica in wood and paint of one of two representative fireplaces of the throne room of the Palazzo Ducale in Urbino - an early focal point of the Renaissance. This palazzo and its art-minded builder, Duke de Montefeltro, were the source of significant political and cultural impulses that continue to reverberate to this day in the form of the duke's collection, which has been housed in the Uffizi since the 17th century.

Philipp Lachenmann produced this colossal film prop in 2013 together with craftsmen specializing in scenery fabrication as part of his fellowship period at Villa Massimo. From then on, the fireplace functioned both as an independent artwork in the tradition of Pop Art and as the linchpin of a conceptual exhibition that developed the evolution of art from painting to film in a dialogical manner, questioned established habits of seeing in the art world, and sent the viewer on a journey of discovery of unexpected connections.

In cine//città this art, which operates on allusions and reflections of art historical and socio-cultural meta-levels, meets a painting of the High Renaissance by Jacopo Palma. As much as the fireplace can be read as a powerful sign of the dawn of a new era, the painting is a picture that - although clearly belonging to the Renaissance - already announces the transition to Mannerism.

Palma's painting developed, initially from religious motifs to mythological and secular themes. The exhibited work is a Venus from his last creative period. The painter was not able to finish it. It was last shown in an exhibition on the representation of women in Venetian painting of the Cinquecento in the Palazzo Reale, Milan next to works by Titian and Veronese.

A carpet-sized Italian flag sewn together from the cheapest pieces of clothing and lying on the floor, which in its materiality and manner of making stands in maximum contrast to the geometric clarity and ruling symbolism of the national flag, continues this exhibition of contrasts as the third large-format work of art. A rough distillation from the writings of Werner Hofmann tries to bring these thoughts to the point in a woodcut-like manner.

_Jacopo Palma

(also called Palma il Vecchio, born Jacopo Negretti, 1480 - 1528)
was from Serina near Bergamo, lived and worked as a painter in Venice.

His works are in many important collections and churches (selection):

Saint Barbara with Pieta and Saints, Venice, Maria Santa Formosa
Venus, Dresden, Zwinger
Judith and Holofernes, Florence, Uffizi Gallery
Christ and the Adulteress, Rome, Museum of the Capitol
Diana and Callisto, Vienna, Museum of Art History
Portrait of a Poet, National Gallery London
Venus and Cupid, Cambridge, Fitzwilliam Museum
Adoration of the Shepherds, Paris, Louvre
The Resurrection of Mary, Venice, Accademia

_Philipp Lachenmann (*1963 in Munich)

studied art history & film, works in Berlin and Los Angeles

Exhibitions (selection):

Shanghai Biennale, Hamburger Bahnhof/Museum für Gegenwart Berlin,
Deichtorhallen, Hamburg, House of World Cultures,
Bundeskunsthalle, Bonn
Pinakothek of Modern Art, Munich
Ernst Schering Foundation Berlin,
ACE Gallery Los Angeles

Film Festivals (selection):

MIT Short Film Festival, Boston, IFFR Rotterdam, SFIFF San Francisco International
Film Festival, NYFF New York, HKIFF Hong Kong, Kino der Kunst, Munich