



PRESS RELEASE

Sarah Morris
China 9, Liberty 37
curated by Gianfranco Maraniello and Andrea Viliani

MAMbo – Museo d'Arte Moderna di Bologna
26 May – 26 July 2009

Inauguration
25 May 2009, 7.00 p.m.

Press conference
25 May, 12.00 p.m.

MAMbo – Museo d'Arte Moderna of Bologna is showcasing the first solo exhibition of Sarah Morris in an Italian museum and has the pleasure of welcoming the international première of her new film: *Beijing*.

Starting from the mid 1990s, Morris became famous due to paintings and films characterised by an abstract and complex structural approach. The artist creates paintings and films in which she traces urban and social topologies. The urban environments, the architectural motifs, the symbols, the places and the representations of the power are the subject of a close investigation, according to an alternation of fiction and reality. She explores both the psychology of the contemporary city and its architecturally encoded politics in order to survey how a particular moment can be inscribed and embedded into its visual surfaces. Morris assesses what today's architectural façades, urban structures, cities and nations might conceal. Often, these non-narrative fictional analyses result in studies of power, of the structures of control, of global socio-political networks.

Beijing, an 86-minute 35mm film, focuses on one of the most intricate and ambiguous international broadcasted events of past years – the 2008 Olympic Games in Beijing. It observes the overwhelmingly perplexing and contradictory economy and authority of China, made all the more resonant in current climate of global crisis.

The film continues Morris's investigation into the psychological and political space of architecture and the changing city. It explores a spectacle unfolding during the days leading up to and surrounding the Olympics of 2008. Shot from multiple perspectives and given

unprecedented access by the International Olympic Committee, *Beijing* captures the variances within the city, from the urban routine of its citizens to the President of China, Mr. Hu Jintao, moments before his speech at the opening ceremonies on August 8th, 2008. The unmediated and the scripted are all part of one continuum. Morris's version of *cinéma vérité* uses not only architecture and its infrastructure as phantom characters, but political leaders (Henry Kissinger), Olympic athletes (Michael Phelps), actors (Fan Bingbing), performers (Lang Lang), film directors (Zhang Yimou), and architects (Rem Koolhaas, Norman Foster, Jacques Herzog and Pierre de Meuron) in a quasi-narrative about this developing city that opens up numerous fictional possibilities and questions the authorship of the spectacle itself. Morris plays with the notion of duality, coupling it with the constant presence of the spectacle or the event and its multiple interpretations.

The film is a surreal portrait of a state of turbo-capitalism, during a period when the International Olympic Committee seemed to take over sovereignty of the capital. *Beijing* depicts a hitherto closed country at a moment of apparent and possible theatrical openness, a hidden culture at a moment of extreme visibility.

China 9, Liberty 37, a reference to the English title of 1978 Italian-Spanish western film (*Amore, piombo e furore*), contains nine paintings, the film, and a site specific large scale wall painting by the artist.

The exhibition itinerary includes works belonging to the series *Origami* and *Rings*.

Origami paintings are based on schematic folding diagrams for the traditional Eastern paper compositions, which give rise to complex forms starting from a simple process. Also, in popular culture, origami is often used to signify impending events.

The *Rings* paintings are titled by date of the various years of Olympic games and their corresponding cities. These works are based on the never ending "Ring Road" systems of Beijing, which ultimately lead to disorientation, and on their analogy with the official symbol of Olympic Games (the five rings of the Olympic flag).

The large scale intervention, *Taurus*, will occupy a 30-metre-long exhibition hall of the museum.

In concomitance with the inauguration of the exhibition in Bologna, *Beijing*, a publication edited by MAMbo – Museo d'Arte Moderna di Bologna, MMK – the Museum für Moderne Kunst of Frankfurt and Witte de With – Center for Contemporary Art of Rotterdam, will be available. The catalogue is published by Walther König, Cologne.



Sarah Morris was born in the United Kingdom in 1967. She lives and works between London and New York.

Technical partner for the exhibition:



EXHIBITED WORKS:

Taurus [Origami]

2009

Household gloss paint on wall

31.18 m x 4.02 m

Courtesy of the artist and Jay Jopling/ White Cube, London

Beijing

35 mm film/Magic Pixel Box

86 min.

Courtesy of the artist and Jay Jopling/ White Cube, London

2002 [Rings]

2007

Household gloss paint on canvas

289 cm x 289 cm

Courtesy Jay Jopling/ White Cube, London; Vladimir Ovcharenko, Private Collection, Moscow

2008 [Rings]

2007

Household gloss paint on canvas

289 cm x 867 cm

Courtesy of the artist and Friedrich Petzel Gallery, New York

Tree [Origami]

2009

Household gloss on canvas

214 cm x 214 cm

Courtesy of the artist and Friedrich Petzel Gallery, New York

Rhino Beetle [Origami]

2008

Household gloss paint on canvas

21 cm x 214 cm

Fanari Collection, Milan

Moth [Origami]

2009

Household gloss paint on canvas

214 cm x 214 cm

Courtesy of the artist and Jay Jopling/ White Cube, London

June Beetle

2009

Household gloss paint on canvas

214 cm x 214 cm

Courtesy of the artist and Air de Paris, Paris

1964 [Rings]

2009

Household gloss paint on canvas

214 cm x 214 cm

Courtesy of the artist and Jay Jopling/ White Cube, London

1948 [Rings]

2009

Household gloss paint on canvas

214 cm x 214 cm

Courtesy of the artist and Jay Jopling/ White Cube, London

Elephant [Origami]

2009

Household gloss paint on canvas

214 cm x 214 cm

Courtesy of the artist and Jay Jopling/ White Cube, London

Sarah Morris

Selected Solo Exhibitions

2008

White Cube, London
Beyeler Foundation, Basel
Städtische Galerie im Lenbachhaus, Munich

2007

Whitechapel Laboratory, Whitechapel Gallery, London
Air de Paris, Paris

2006

Lever House, New York
Museum Boijmans Van Beuningen, Rotterdam

2005

Palais de Tokyo, Paris
The Aldrich Contemporary Art Museum, Connecticut
Galerie Aurel Scheibler, Cologne

2004

Museum Boijmans van Beuningen, Kunstforeningen, Copenhagen

2002

Museum of Contemporary Art, Miami
Hirshhorn Museum, Washington, D.C.

2001

Friedrich Petzel Gallery, New York
Nationalgalerie im Hamburger Benhof, Berlin

2000

Kunsthalle Zurich, Zurich
Philadelphia Museum of Art, Philadelphia

1999

Museum of Modern Art, Oxford

1998

Galerie Max Hetzler, Berlin
Le Consortium, CentreD'Art Contemporain, Dijon

Selected group exhibitions

2008

Museum of Contemporary Art, Belgrade
Palazzo delle Arti Napoli (PAN), Napoli
University of Cambridge, Cambridge
Queens Museum of Art, New York
Museum of Contemporary Art, Leipzig

2007

Kumho Museum of Art, Seoul
Museum Of Modern Art, New York
Friedrich Petzel Gallery, New York
Museum Folkwang, Essen, Germany
Guggenheim Museum, New York
Permanent Collection, Tate Modern, London
Stedelijk Museum, Amsterdam
La Maison Rouge, Paris
Centraal Museum, Utrecht
Deutschen Bundestag, Berlin
Musée d'Art Moderne de la Ville de Paris (ARC), Paris
Santa Monica Museum of Art, Santa Monica
ESPOO, Finland

2005

Centre Pompidou, Paris
Galleria Comunale d'Arte Contemporanea, Monfalcone
Contemporary Art Centre, Vilnius
National Museum, Oslo
Frankfurter Kunstverein, Frankfurt

2003

San Francisco Museum of Modern Art, San Francisco
Hamburger Kunsthalle, Hamburg
Museum of Contemporary Art, Chicago
25th São Paulo Biennial, Brasil

2001

Tate Liverpool, Liverpool
Royal College of Art, London
Bibliothèque Nationale de France, Paris



2000

Moderna Museet, Stockholm
Sommer Contemporary Art, Tel-Aviv
Museum Friderichianum, Kassel
Neue Nationalgalerie, Museum fur Gegenwart, Berlin

1999

Liverpool Biennial, Liverpool
INIT Kunsthalle, Berlin
Institute of Contemporary Art, Boston
Saatchi Collection, London
Centres Georges Pompidou, Paris

1997

Centre National D'Art Contemporain de Grenoble, Grenoble

1990

Whitney Museum of American Art Independent Study Program, New York



TECHNICAL SHEET

Artist:	Sarah Morris
Title:	<i>China 9, Liberty 37</i>
Curator:	Gianfranco Maraniello, Andrea Viliani
Exhibition hall:	MAMbo – Museo d'Arte Moderna of Bologna via Don Minzoni 14 – 40121 Bologna
Exhibition opening:	26 May – 26 July 2009
Opening times:	Tuesday – Sunday 10 – 18 Thursday 10 – 22 Closed on Monday
Entrance fee:	Full price € 6 – Reduced price € 4
Information:	MAMbo – Museo d'Arte Moderna of Bologna www.mambo-bologna.org tel.: +39 051 6496611 – fax: +39 051 6496600
Catalogue:	MAMbo – MMK – Witte de With (Publisher König Books)
Guided tours:	Info and booking: tel. 051 6496626 – 628 mamboedu@comune.bologna.it
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Technical partner of the exhibition:	Christie. Officine
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