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RETHINKING CIVILISATION: TALKS ABOUT ASIA.

A series of conversations organised by Gluck50 in collaboration with the National Museum of Science and Technology Leonardo Da Vinci, curated by Maurizio Bortolotti.

13 April 2018, 11 a.m. - 1 p.m.

ULI SIGG

A brief History of Chinese Contemporary Art and its Recourse to Tradition.

Sala Auditorium

24 April 2018, 3 - 5 p.m.

BHARTI KHER

The Sum of All Parts.

Sala Cenacolo

RETHINKING CIVILISATION is a series of conversations and meeting opportunities dedicated to the changes and widening of the boundaries of contemporary art that have today incorporated new areas, especially in Asia, but also beyond.

The two scheduled meetings focus on aspects of artistic research in the two most important Asian countries, China and India, and are dedicated to artistic languages and their social implications.

At 11 in the morning on **13 April**, the programme opens with **Uli Sigg**, the leading collector of contemporary Chinese art and co-curator of the inaugural exhibition at the M+, Museum for Visual Arts in Hong Kong, which is scheduled to open its doors in 2019. Sigg's talk, *A brief History of Chinese Contemporary Art and its Recourse to Tradition*, will explore the theme of the relationship between contemporary Chinese art and tradition.

This will be followed on **24 April** at 3 in the afternoon by the *The Sum of All Parts* with **Bharti Kher**, who lives and works in New Delhi; she is a figure of great interest and one of the best known artists on the contemporary Indian scene. Her work often reflects her condition as a female artist working in the Asian context. For her work, she was nominated *Chevalier of the Ordre des Arts et des Lettres* in 2015.



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Over the past three decades, contemporary art has been profoundly influenced by a renewed process of internationalisation. New players have appeared on the world stage and the boundaries of what could once be called the world of art have expanded considerably, to the point of questioning the earlier centres of production. One of the areas of greatest development, in part due to sustained economic growth, is undoubtedly Asia. New centres have appeared and the artistic debate has taken on new forms and languages.

In a more general sense, rethinking the contemporary idea of *civilisation*, and linking it to the process of *globalisation*, also means widening the very boundaries of art and showing points of view and artistic research that are rooted in cultural traditions different to those to which we have been accustomed in interpreting contemporary art in the past few decades, with particular reference to the modern tradition.

The very idea of *civilisation* today appears to be multifaceted and there is therefore urgent need to explore the new forms of artistic culture that have developed within this new scenario.

The two meetings will take place in the National Museum of Science and Technology Leonardo da Vinci in Via San Vittore 21, Milan.

Free admission while seats last.

For further information:

GLUCK50

Chiara Calini | chiara.calini@gluck50.com

Press Office RETHINKING CIVILISATION

Maddalena Bonicelli | maddalena.bonicelli@gmail.com | +39 335 6857707



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GLUCK50

Gluck50, a cultural organization in Milan, Italy, is proposed as a multi-functional creative space and a place for artists from all around the world. Gluck50 was created with the intention of promoting contemporary art through an international residency programme for artists. The programme's objective is to give selected artists the opportunity to spend a period of time in Milan concentrating on research and work, culminating in an exhibition project.

NATIONAL MUSEUM OF SCIENCE AND TECHNOLOGY LEONARDO DA VINCI

The National Museum of Science and Technology tells stories of science, technology and industry.

The idea of the founder, the Milanese industrialist Guido Ucelli, was to equip Italy with a museum that could recount "the becoming of the world" based on an integrated interpretation of culture. This idea of a dialogue between humanistic and scientific technical cultures still inspires the institution's strategic development plan.

The Museum preserves, protects, studies and enhances the historical heritage to make it accessible to the public. In this perspective the role of historical heritage is essential as an intermediary between past and future, between tradition and innovation.

Today, our society requires citizens who can be creators, investigators, makers, thinkers, able to make decisions that respond to contemporary challenges, from both a personal and professional point of view.

The National Museum of Science and Technology Leonardo da Vinci was born February 15, 1953, at the urging of a group of Lombard industrialists led by Guido Ucelli with the support of public institutions.

The name of Leonardo da Vinci accompanies the Museum from its opening with a major exhibition that celebrated the fifth centenary of the Master's birth. Leonardo da Vinci was, and still is, a symbol of the continuity between artistic and scientific-technological culture, two different but complementary expressions of human creativity.

MAURIZIO BORTOLOTTI is a curator who has worked in China, South Korea and India. He curated the exhibition *Ai Weiwei. Disposition* at the Venice Biennale in 2013 and he has been the director of the “Research and Public Program” at the Himalayas Museum in Shanghai between 2015 and 2016.

ULI SIGG, born 1946, grew up in Switzerland. He completed his studies with a Ph.D. of the University of Zurich Law Faculty. He then worked as journalist and editor for various Swiss newspapers and magazines. From 1977 to 1990 he joined the Schindler Group where he held positions as Area Manager for Asia Pacific and later Member of the Group Executive Committee and Shareholders Board. He established in 1980 the first Joint Venture between China and the West and remained its Vice Chairman for ten years. He then served on the boards of a number of global companies till 1995 the Swiss federal government appointed him for four years ambassador to China, North Korea and Mongolia. Upon his return to Switzerland he again assumed the chairmanship or board membership of several multinational companies. Presently he also serves as Vice-President of the Ringier Media Group and as member of the Advisory Board of China Development Bank, as Board member of Xintian Global Macro Fund and other Chinese entities. He is Honorary Director of China Foreign Investment Association, Beijing and Founder and Honorary Member of the Swiss-Chinese Chamber of Commerce.

As collector of contemporary art he has formed with 2400 works the most substantial collection of contemporary Chinese art in the world of which in 2012 he donated 1450 and sold 50 works to M+ Museum for Visual Arts in Hong Kong. He also established 1997 the Chinese Contemporary Art Award (CCAA), an art award for Chinese contemporary artists living in China, and, in 2007, the CCAA Art Critic Award. He is a member of the M+ Museum Board, the International Council of New York Modern Art Museum MOMA and International Advisory Council of Tate Gallery, London.

BHARTI KHER (1969, UK), who lives and works in New Delhi. Her work encompasses painting, sculpture and installation. She has been engaged with the varying traditions of the readymade, mythology and the narrative for the past twenty years, often incorporating the bindi the forehead decoration worn by women in India — which in Kher’s hands become an epidermal filter, transforming objects and dissolving the distinction between two and three dimensions and particularly as a marker for the third eye. Pervading themes that link her diverse practice are the interlocking relationships between man and animal kingdom, associated notions of hybridity and the questions of the other in gender, ethics and imagery. She often links abstraction and duration to create associations of disparate things.

Kher’s most recent shows include: “Sketchbooks and Diaries”, Isabella Stewart Gardner Museum, Boston (2017); “Dark Matter”, Museum Frieder Burda Salon Berlin (2017); “Matter”, Vancouver Art Gallery (2016); “This Breathing House”, Freud Museum London, (2016); and “Misdemeanors”, Rockbund Art Museum (2014). She was awarded the *Chevalier dans l’Ordre des Arts et des Lettres* in 2015.