



FONDAZIONE  
PASTIFICIO CERERE



THE GALLERY  
APART

forum austriaco di cultura<sup>rma</sup>

present

## ***Transnational Capitalism Examined***

*A double solo exhibition of the Austrian artist*

***Oliver Ressler***

curated by Mike Watson

***Transnational Capitalism Examined: Dancing on Systemically Important Graves***

Fondazione Pastificio Cerere

opening: Tuesday, September 27<sup>th</sup> 2016, 7.00 pm

***Transnational Capitalism Examined: Border as Method***

The Gallery Apart

opening: Wednesday, September 28<sup>th</sup> 2016, 7.00 pm

**press release**

Rome, July 2016

**Fondazione Pastificio Cerere** and **The Gallery Apart**, with the support of the **Austrian Cultural Forum in Rome**, are pleased to announce ***Transnational Capitalism Examined***, the **double solo exhibition** of Austrian artist **Oliver Ressler** curated by **Mike Watson**.

*Transnational Capitalism Examined* presents an overview of the work of Austrian artist and filmmaker across two art spaces in Rome: **Fondazione Pastificio Cerere** (from **September 27<sup>th</sup> 2016**) and **The Gallery Apart** (from **September 28<sup>th</sup> 2016**).

Both exhibitions will be open to the public **until November 26<sup>th</sup> 2016**.

As the economic crisis lingers three sectors of transnational capital stand out as the most aggressive and prone to seek neo-fascist political arrangements in order to maximize profit: speculative financial capital, the military-industrial-security complex, and the extractive and energy sector. What all of these aspects have in common is their transcendence of national boundaries. Globalization, which once promised unbound freedoms has become a restrictive force as finance capitalism, punitive military actions and commodity extraction operate on a transnational level, unanswerable to individual political subjects or their governments. The problem is exacerbated by two contradictory but equally dangerous right wing tendencies:

one towards nationalism and insular protectionism, the other towards a disregard for nation states and their sometimes democratically elected leaders. The former tendency finds expression in far right hooliganism and right wing electoral victories, whilst the latter is harder to detect as trade agreements (such as the Transatlantic Trade and Investment Partnership – TTIP) and financial deals are conducted behind closed doors. It is part of Oliver Ressler's role as an artist **to make visible things which are otherwise kept invisible**, thereby opening the possibility for dialogue around political wrongdoing and strategies to challenge it.

It is with this in mind that Oliver Ressler has conceived *Transnational Capitalism Examined* across two sites, in collaboration with curator and theorist Mike Watson. The double solo exhibition will put existing works, partly undertaken in collaboration with the artists Zanny Begg and Martin Krenn, in dialogue with new works carried out especially for the exhibition.

Part One of the exhibition, ***Transnational Capitalism Examined: Dancing on Systemically Important Graves*** at Fondazione Pastificio Cerere brings together works from Ressler from the past 13 years. Ressler is an artist who approaches and presents the documentary form via an artistic outlook. Such an approach aims to concretize art's critical capacity whilst exposing the effects of Transnational Capitalism. Whilst *The Bull Laid Bare* and *The Visible and the Invisible* explore the machinations of international debt and finance, *The Fittest Survive* examines the perverse link between corporations and warfare. Meanwhile, *Leave it in the Ground* examines the politics of fossil fuel extraction.

Conversely, ***Transnational Capitalism Examined: Border as Method*** at The Gallery Apart examines the visible face of global capitalism as embodied in social unrest, economic collapse, undocumented migration and the influx of refugees from the war-zones into Europe. The exhibition takes its title from Sandro Mezzadra & Brett Neilson's *Border as Method, or the Multiplication of Labour* (2013), which examines the proliferation of borders which has accompanied the advance of free market capitalism and globalization, highlighting a contradiction of transnational capitalism. Though, as the book's authors explain, this is not to say that the nation state has become resurgent as a political force in the 21st Century. Rather, they argue that, "borders, far from serving simply to block or obstruct global flows, have become essential devices for their articulation."

During the exhibition several collateral events will be hosted by Fondazione Pastificio Cerere and curated by Mike Watson: ***Art. Class. War***, an event bringing together VJ's and DJ's to present audio, visual and performance works which aim to address the issues of social class and warfare within an art environment; ***Boundaries and Confines***, two workshops around the theme of arts and media activism with students of local universities.

## **Biographies**

**Oliver Ressler** (Knittelfeld, Austria, 1970) lives and works in Vienna and produces installations, projects in public space, and films on issues such as economics, democracy, global warming, forms of resistance and social alternatives. Ressler has had more than 60 solo exhibitions, among them in Berkeley Art Museum, USA; Platform Garanti Contemporary Art Center, Istanbul; Museum of Contemporary Art, Belgrade; Centro Cultural Conde Duque, Madrid; Alexandria Contemporary Arts Forum, Egypt; Wyspa Institute of Art, Gdansk; Lentos Kunstmuseum, Linz; and Centro Andaluz de Arte Contemporaneo – CAAC, Seville. He is currently preparing solo exhibitions for SALT Galata, Istanbul and MNAC – National Museum of Contemporary Art, Bucharest that both will take place in November 2016. Ressler has participated in more than 300 group exhibitions, including Museo Reina Sofía, Madrid; Van Abbe Museum, Eindhoven; MASSMoCA, North Adams, USA; Centre Pompidou, Paris and at the biennials in Seville (2006), Moscow (2007), Taipei (2008), Lyon (2009), Gyumri (2012), Venice (2013), Athens (2013, 2015), and Quebec (2014). Ressler is the first price winner of the newly established *Prix Thun for Art and Ethics Award* in 2016. [www.ressler.at](http://www.ressler.at)

**Mike Watson** is an art theorist, critic and curator based in Italy who is principally focused on the relation between art and politics. He holds a PhD in Philosophy from Goldsmiths College and has curated for Nomas Foundation and at both the 55th and 56th Venice Biennale. In May 2016 he published a book entitled 'Towards a Conceptual Militancy' for ZerO books. He has written regularly for Frieze, Art Review, Radical Philosophy and Hyperallergic.

A conversation between Mike Watson and Oliver Ressler has recently been published at ArtReview: [http://artreview.com/features/online\\_feature\\_oliver\\_ressler\\_mike\\_watson/](http://artreview.com/features/online_feature_oliver_ressler_mike_watson/)

## **SCHEDULE**

### **Fondazione Pastificio Cerere**

*Transnational Capitalism Examined: Dancing on Systemically Important Graves*

September 27<sup>th</sup> - November 26<sup>th</sup> 2016

### **The Gallery Apart**

*Transnational Capitalism Examined: Border as Method*

September 28<sup>th</sup> - November 26<sup>th</sup> 2016

## **OPENING TIME**

### **Fondazione Pastificio Cerere**

Via degli Ausoni 7, Rome

Monday – Friday 3.00-7.00 pm, Saturday 4.00- 8.00 pm

### **The Gallery Apart**

Via Francesco Negri 43, Rome

Tuesday – Saturday 3.00 – 7.00 pm or by appointment

FREE ENTRY

## **CONTACTS**

### **Fondazione Pastificio Cerere**

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### **The Gallery Apart**

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[www.thegalleryapart.it](http://www.thegalleryapart.it)

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