

Every lie has an audience

**Marsèll presents
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**Claire Fontaine
Seiko Mikami
Stuart Middleton
Georgie Nettell
D'Ette Nogle
Tiffany Sia
Davide Stucchi
Nikhil Vettukattil**

**Organized by
Attilia Fattori Franchini
and Felix Gaudlitz**

**Opening 1 April 2022 6—10 PM
On view 2 April 2022—6 May 2022
Marsèll Via Paullo 12/A Milan
forma.marsell.it**

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The show *Every lie has an audience* presents a group of artistic practices that observe, deconstruct, and comment upon the complexity of an over-mediated financialized present. Rather than posing a nihilistic political view—whilst using a broad range of approaches—the works in the show critically use subversion, paradox, reaction, brutality, ambiguity, romance, and humor to note and speculate the offering of transformative alternatives for dissent.

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Special opening Saturday 30 April 2022

Initiated by Culture Shifts

Marsèll
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20135 Milan

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ENTRANCE

Tiffany Sia

Do not Circulate, 2021

Film, sound

17:00 min*

Courtesy the artist

**Do Not Circulate* begins every half hour (00:00 and 00:30). Waiting for the film to begin marks a “dead time,” a period when the screen is blackened that illuminates the work’s relationship to redaction, loss, and the invisible material of history.

Do Not Circulate (2021) attempts a structuralist and materialist approach to unraveling the entrails of a collective media memory. Paced by an essay as a relentless voiceover, the film rips footage that challenges the materiality, ownership, and legal boundaries of documentation. This film contains footage, descriptions, and acts that may constitute criminal offenses under prevailing laws. The archival footage spans a single news event in Hong Kong, weaving a violent timeline in roughly the chronological order that the materials were published online, including anonymously uploaded videos from Twitter and internet forums, allegedly leaked audio, and news reportage—much of which has since been erased, disavowed, or forgotten. A digital media trail teeters between the seeable and unseeable, deception and truth, conjuring ghosts and occult forces on the timeline.

Tiffany Sia (b. 1988, Hong Kong, lives and works in New York) is an artist, filmmaker, and writer. She is the author of 咸濕 *Salty Wet*, a chapbook published by Inpatient Press in 2019, and the artist book sequel, *Too Salty Too Wet* 更咸更濕, published through Speculative Place Press in 2021. Sia is the director of the short films *Never Rest/Unrest* (2020), *Do Not Circulate* (2021) among others. Sia’s films have been screened at the New York Film Festival, MoMA Documentary Fortnight, Berwick Film & Media Arts Festival, and elsewhere. She is a recipient of the George C. Lin Emerging Filmmaker Award. Sia’s artwork has been exhibited at Kunstverein für die Rheinlande und Westfalen (Düsseldorf, Germany), Artists Space (New York), the Douglas Hyde Gallery (Dublin, Ireland), Chen’s (New York), Blindspot Gallery (Hong Kong), and more. She is the founder of Speculative Place, formerly an experimental project space established on Lamma Island in Hong Kong, hosting residents in film, art, and writing. Sia is slated for a solo exhibition at FELIX GAUDLITZ, Vienna in April 2022.

GROUND FLOOR

Seiko Mikami

The World Memorable: Suitcase

(*Accident Air Noxious Particles Waste Containers, Radioactive Waste Bags, Biohazard Autoclave Bags*), 1993

Mixed media

Variable dimensions

Courtesy Hubert Winter, Vienna

Seiko Mikami’s work informs us of the type of environment we are living in. Concerned with topics such as ecology and its relationship to the human body, she critically observed the transformations brought by the information society through large scale sculptural installations. Mikami’s first exhibition in Europe, in June 1993, was at Hubert Winter’s gallery. There she presented nine *Suitcases*, containers of biohazard material, in a display window, placed on a conveyor belt. “I had seen Seiko Mikami and her work in New York, in an exhibition arranged by Creative Time. I then contacted Seiko Mikami from Vienna and offered to realize a work of hers in the context of an exhibition series called ‘Window Shopping.’ The work she proposed was difficult to realize because we had to build a conveyor belt for suitcases, like the ones at airports, and with the means available we could only build a miniature version.”*

*As told by gallerist Hubert Winter

Seiko Mikami (Shizuoka, 1961—Tokyo, 2015) was an artist known for her large-scale installations exploring themes such as information society, surveillance systems, and the human body since the 1980s. Based in New York since 1992, she later began to incorporate computer science in her works and continued to expand her field of activity towards bioinformatics, investigating informational environments and forms of perception in contemporary society through interactive installations focusing on aspects of biology and immunity. In recent years, large-scale exhibitions of Mikami’s internationally acclaimed practice have been shown in Northern Europe, Germany, Austria, and France among others.

Georgie Nettell

I Love Data, 2022

Ballpoint pen on paper
47 x 36.5 cm

A De-dollarised Economy, 2022

Ballpoint pen on paper
47 x 62 cm

Big Open World, 2022

Ballpoint pen on paper
36.5 x 47 cm

Courtesy the artist and Lars Friedrich, Berlin

Georgie Nettell's practice employs the tactics of institutional critique in a financialized algorithmic present, observing the concept of the artist as a creative worker. Through various mediums including painting, drawing, photography, sculpture, and video, Nettell deconstructs the value of artworks in the gallery, the artist as producer, the aesthetics of minimalism and abstraction, the creative worker at home, and what she has called the "fascism of everyday life," often demonstrating the very process of critique and what is being critiqued in the doing. Nettell's work explores our own complicity in the reproduction of consumer capitalism whilst subtly instigating disobedience.

Georgie Nettell (b. 1984, Bedford, England) lives and works in London. Recent solo shows include *Totalitarian Typeface II*, Galerie Lars Friedrich, Berlin (2022), *Totalitarian Typeface*, Leech, London (2021), *Pre War Abstraction*, Project Native Informant, London (2020), *The Vivid Present*, Reena Spaulings, New York (2019), and *Deeply Subjective and Intensely Personal*, Kunstbunker Nürnberg (2018).

Tiffany Sia

A Wet Finger in the Air, 2021

Single-channel video
Infinite loop
Courtesy the artist

A Wet Finger in the Air (2021), a single-channel video, assembles appropriated footage of bilingual weather reports from the 1980s through 1997-era Hong Kong TVB and Pearl broadcasting stations into a hypnotic, randomized loop that repeats every hour. While these reels may invoke a kind of nostalgia, Sia's interest centers more on locating atmospheric and weather changes as a metaphor for the similarly unpredictable and slippery turns of history. The artist metaphorically raises a wet finger in the air to judge the invisible direction of the times.

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D'Ette Nogle

Banner (The Girl - Hair in Wind), 2020

Vinyl banner
127 x 232.2 cm

Banner (The Girl - Naked Under Leather/Harley), 2020

Vinyl banner
217.8 x 388.6 cm

Banner (The Girl - Ride), 2020

Vinyl banner
151.8 x 276.9 cm

Banner (The Girl - Teary), 2020

Vinyl banner
145.9 x 266.7 cm

Courtesy Sweetwater, Berlin

Encompassing objects, installation, video, and performance, Nogle's practice questions the professionalization of art-making. The series *Banner* (2020) takes the film *The Girl on a Motorcycle (La Motocyclette)* (1968) as a starting point for reflection on revolution, emancipation, and artistic agency. The film tells the story of a young woman, played by Marianne Faithful, who leaves her husband on a motorcycle to join her lover, played by Alain Delon. Originally planned to be presented during the 1968 Cannes Film Festival, the presentation was canceled because of the student riots in France at that time. Interested in the thin balance between art and labor, Nogle's work tends to inquisitively dissect the economic, personal, cultural, and social structures that govern the immediate lived relations and working conditions in the field of art.

D'Ette Nogle (b. 1974, La Mirada, California) lives and works in Los Angeles. Recent solo exhibitions included ']', Sweetwater, Berlin, *Bleeding Canvas*, Bodega (now Derosia), New York, and *D'Ette Nogle, 2019*, Hannah Hoffman, Los Angeles. Nogle was also recently included in the group shows *Time Without End*, Fluentum, Berlin, *When there is no laughing matter, laughter matters*, Halle für Kunst Lüneburg, and *Maskulinitäten*, Bonner Kunstverein, Bonn. Nogle received her MFA from University of California, Los Angeles.

FIRST FLOOR

Claire Fontaine

Newsfloor (Il Manifesto), 2018

Mixed media
Variable dimensions
Courtesy the artist

Founded in 2004 in Paris and currently based in Palermo, Claire Fontaine is a "collective artist" that appropriated the name of a popular brand of French notebooks, evoking both the crisis of authorship and new ways of conceiving the subjectivity of the artist. Claire Fontaine's *Newsfloor (Il Manifesto)* (2018–2022) is a site-specific installation transforming the entire first floor of the exhibition space by covering it with recent copies of *Il Manifesto*, an Italian communist newspaper. The broadsheet pages are laid out so that the entire visual and written content are made visible and accessible, although it lies beneath our feet and gives us the feeling that the exhibition space is undergoing a renovation. The neutral background of the white cube is compromised by the installation: the unplanned encounters between the traces of our present laying in the newspaper pages and the artworks exhibited force the entire exhibition to dialogue with the world outside of it.

Four point five out of five, 2021

LED stars, vinyl, cables, transformer
100 x 25 x 5 cm
Courtesy the artist and Galerie Neu, Berlin

Four point five out of five is a work conceived as a comment on our society in which every action, service, and character is publicly reviewed through rating systems. By materializing the stars, the artist creates an ambiguous statement that can be applied to the surrounding exhibition, to our troubled present times, or to our lives. Claire Fontaine gives a material form to the usually digital stars, giving them the size and presence of stars of a hotel sign, showing how the consumers' satisfaction can never be complete.

Claire Fontaine is a Palermo-based collective founded in 2004 in Paris. Recently, Claire Fontaine's works have been shown at: Bundeskunsthalle, Bonn (2022), Musée D'Art Moderne de Paris (2021), Museo 900, Florence (2020), Galleria Municipais, Lisbon (2019), Palazzo Ducale Genova, Genova, (2019), Confort Moderne, Poitiers, T293, Rome, House of Gaga / Reena Spaulings Fine Art, Los Angeles, Pacific Northwest College of Art, Portland (all 2018), Neuer Berliner Kunstverein (2017), Schirn Kunsthalle Frankfurt (2014), Jewish Museum, New York (2013), CCA Wattis Institute for Contemporary Arts, San Francisco (2013, 2009), Manifesta, Genk und Rovereto (2012, 2008), Museion, Bolzano (2012, 2006), Istanbul Biennale (2011, 2007), Moskau Biennale (2011), Witte de With, Rotterdam (2008), Palais de Tokyo, Paris (2007).

Davide Stucchi

Shy led I, 2020

LED light, color, filter, cable, plug, cardboard
Variable dimensions

Shy led II, 2020

LED light, color, filter, cable, plug, cardboard
Variable dimensions

Courtesy the artist and Martina Simeti, Milan

Davide Stucchi draws from everyday life to investigate intimacy and feelings that materialize in space as psychic dimensions. Referring to a system of objects that imply the presence of individuals, the artist stages affective and material absences through choreographies of volumes, lights, and sounds. Conceived for the 2020 Art Quadriennale of Rome, as part of the project *Light Switch (The Guy Next Door)* and designed specifically for the spaces of the Palazzo delle Esposizioni, *Shy led I, II* and *Confident led I, II, III* (2020) appear rolled up in packaging material or placed in semi-open boxes, leaning against a wall, hanging in precarious places, or left on the floor. The electrical wires are left visible and draw paths, climbing the walls or creating volutes on the floor. Imagined as a series of perennial movements of precarious and unstable lives, the cautious, almost intimidated works, half-hidden by their envelopes, feed on darkness and the possibilities it offers.

Davide Stucchi (b. 1988, Italy) lives and works in Milan. Recent solo exhibitions include: *Falli (Phalluses)*, Martina Simeti, Milan (2021), *DS*, Deborah Schamoni, Munich (2020), *Light switch (Entrance)*, Galerie Gregor Staiger, Zurich, 2546/9728, Sundog, Paris, *Davide Stucchi con Corrado Levi, Zazà*, Naples (all 2019). Group exhibitions include: *RETROFUTURO*, MACRO, Roma, *STILL TIME*, Fitzpatrick Gallery, Paris (both 2021), *FUORI! Quadriennale di Roma*, Palazzo Delle Esposizioni, Rome, *All Clothes Artists' Own*, A project by Davide Stucchi, Galerie Gregor Staiger, Milan, *KASTEN*, Stadgalerie, Bern (all 2020), *Performativity*, Centrale Fies, Dro (2019), *Coming Soon*, Fondazione Sandretto Re Baudengo, Turin (2018), *Altri Tempi, Altri Miti*, Quadriennale di Roma, Palazzo Delle Esposizioni, Rome (2016).

Nikhil Vettukattil

Alienation, 2021

4K digital video
12:38 min, loop*
Courtesy the artist

*Two "versions" of the video, each approx 6:19 min long, are played back-to-back. The artist deliberately shows them in a loop. The images are very slightly rearranged in order to play on the viewer's memory.

In his work *Alienation*, Nikhil Vettukattil presents a deconstructed photo collage of images depicting industrial labor set to the repetitive rhythm of *Black Alienation* by Zenith (1997), a hard techno soundtrack. The images are taken from three photo series/ exhibitions from approximately the same time: Michael Schmidt's *EIN-HEIT (U-NI-TY)* (1991–94), dealing with the topic of German reunification, Sebastiao Salgado's *Workers* (1989–94), and Michael Kenna's book *The Rouge* (1992–94), which documents the closure of the Rouge car plant in Detroit. Embracing a slow and repetitive layering process, Vettukattil has collected around 550 images, scanning, cropping, and reframing each of them manually—self-reflecting on systems of production and display—to reinsert their visual information in a continuous subliminal flow.

Nikhil Vettukattil (b. 1990, Bengaluru, India) is an artist and writer based in Oslo. Using a range of media such as sound, installation, performance, text, sculpture, and video, his practice questions modes of representation and image-making processes in their relation to lived experiences. He has previously exhibited at venues such as Kunsthall Oslo (2022), K-U-K, Trondheim (2021), CAPC, Bordeaux (2021), Art Hub Copenhagen (2021), K4 Galleri, Oslo (2021), Louise Dany, Oslo (2020), EKA Gallery, Tallinn (2020), Kristiansand Kunsthall (2020), and Le Bourgeois, London (2019). Forthcoming exhibitions include Kunstnerforbundet, Oslo and the National Museum of Norway, both taking place in June 2022. He is a member of the art collectives Tenthaus and Carrie, as well as a part of Atelier Kunstnerforbundet.

BASEMENT

Davide Stucchi

Confident led I & II, 2020

LED lights, color filter, cables, plugs, bubble wrap
Variable dimensions

Confident led III, 2020

LED lights, color filter, cables, plugs, bubble wrap
Variable dimensions

Courtesy the artist and Martina Simeți, Milan

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Stuart Middleton

Beat, 2017

Stop-frame animation with sound

5:14 min

Courtesy the artist and Carlos Ishikawa, London

Stuart Middleton works in a transdisciplinary and site-specific way. His projects reflect on structures that both control and comfort, using storytelling as a research method to examine spaces where ideas of responsibility, capital, gender, class, and cruelty intersect. His diverse use of materials and his multi-disciplinary approach intentionally seek to avoid conventional classification in order to develop a resistant form of creativity that is responsive and economical in terms of energy, material, and its effect on the environment. The work *Beat* (2017) depicts a mangy black dog trapped in a shallow white space, moving through a series of everyday behaviors. Curled up in a corner dreaming of rabbits, its legs kick out in fitful chase, it licks and barks noisily at the camera, wags its tail left and right against the floor to beat out a rhythm against the boredom. The video lasts only a few minutes before looping, but the black dog—traditionally a portent of death or depression—offers an aggressive yet melancholic companionship shifting between fear and attachment.

Stuart Middleton (b. 1987, Crewe, UK, lives in Glasgow) graduated from the Städelschule in Frankfurt am Main (2016) and Camberwell College of Art, London (2009). Selected solo exhibitions include *Rupert*, Lithuania (2021), *Stuart Middleton, Carlos/Ishikawa* at Qiao Space, Shanghai (2019), *Motivation and Personality*, Künstlerhaus Halle für Kunst & Medien, Graz (2018), *Improvers*, Carlos/Ishikawa, London (2018), *Beat*, Institute of Contemporary Arts, London (2017), *Beat*, Tramway, Glasgow (2017) among others. Selected group exhibitions include Towner International Inaugural Biennial, Towner, Eastbourne (2020), *Drawing 2020*, Gladstone Gallery, New York (2020), *Animation Beyond Cinema*, National Gallery of Art, Washington (2019), *Hello, My Name is Capitalism*, Peak Projects, London (2019), *Techniques of the Observer*, Greene Naftali Gallery, New York (2019).

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