



**ANA  
MENDIETA**

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**TRACES**

Top: Press releaseBottom: Installation viewsExhibition: *Carl Andre and Ana Mendieta: Duetto - Pietre Foglie*

17 January-19 February 1985

A.A.M. Architettura arte moderna Roma, Rome

A.A.M.COOP. ARCHITETTURA ARTE MODERNA ROMA 12 VIA DEL VANTAGGIO 3619151  
ROMOLO E ROSALBA BULLA EDIZIONI ROMA 4 VIA DEL VANTAGGIO 3612288DUETTO  
CARL ANDRE PIETRE FOGLIE ANA MENDIETA

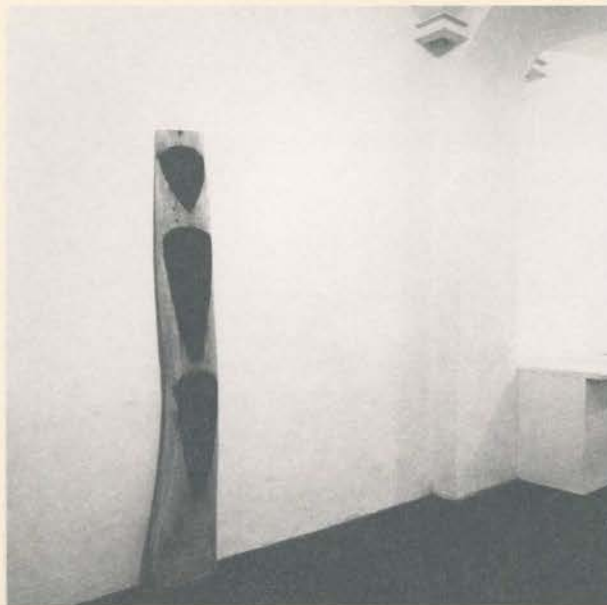
a cura di Francesco Marchini

giovedì 17 gennaio / sabato 9 febbraio 1985

orario d'apertura 16,30-20

Si inaugura giovedì 17 alla A.A.M. una mostra che ricorre la serie dei "duetti", dei confronti cioè tra differenti esperienze artistiche e architettoniche. Questa volta però andrebbe confrontare un artista con un architetto per evidenziarne e scoprirne anche insospettite affinità metodologiche o linguistiche, il confronto è tra due artisti: Carl Andre e Ana Mendieta. L'occasione della mostra scaturisce dal libro che i due artisti hanno appena terminato con la stamperia di Romolo e Rosalba Bulla. Un libro composto di 20 litografie, dieci per ognuno dei due artisti, stampato da una delle più prestigiose stamperie d'arte, su cui sarebbe per altro ormai imminente avviare un serio studio data la loro importanza storica. Il libro ci sembra costituire una novità nell'itinerario artistico dei due autori. Carl Andre sembra qui abbandonare la sua solita assoluta connettività per introdurre alcuni elementi di instabilità e di incertezza sin quasi a sordinare ogni presunto ordine preconstituito. Ana Mendieta abbandona certo primitivismo a lei caro sempre congiunto con un manico che nasce dalla natura alla figura, più vicino alle cose, cui privilegia il tema della foglia, analizzata sì nella corrosività dell'energia stessa che la percorre, ma anche nella sua capacità di porsi come immagine archetipa se non addirittura con una sua figuratività data dalla stessa cosizione delle foglie. Entrambi poi operano però una sorta di messa alla ribalta del lavoro, rinunciando a quella che è sempre stata la loro caratteristica comune: quella di affidare il significato alla "mimetizzazione" delle loro opere quasi sempre appoggiate, o per lo meno pensate come appoggiate, e in qualche modo adagiate a terra. Le forme cilindri di Andre e le figure della Mendieta diventano ora quasi comparse di un discorso teorico sulla operazione artistica sino quasi a farsi autoriflessione sulla stessa. Nella mostra oltre alle 20 litografie del volume viene presentata altresì un'opera significativa di entrambi gli artisti cui a sottolineare la continuità tra un lavoro pensato come pura trasposizione in immagine di una vacillante archaicità del fare e l'evidenziazione della stessa con la sua solidità e con la sua realtà.

'In this case, instead of comparing an artist with an architect to underline and discover unexpected methodological and linguistic correspondences, the comparison is between two artists: Carl Andre and Ana Mendieta. The exhibition follows a book recently realised by the two artists with the printing house Romolo e Rosalba Bulla. The book is composed of 20 lithographs, ten for each of the two artists, printed by a most prestigious art printer, in itself an interesting case study of historical significance. What emerges from this book is a new direction in the artistic paths of the two authors. Carl Andre, on this occasion, seems to have abandoned the usual compositional steadiness to introduce elements of instability and uncertainty, as if wanting to upset a pre-established order. Ana Mendieta abandons the primitivism that is so dear to her, which she always combined with a feeling of panic. Shifting from nature to figure, she focuses on the leaf as an element, analysing the corrosive nature of the energy flowing through leaves, but also their potential as archetypal images, with a particular figurative language determined by their positions. Both artists have overturned their own usual practices by abandoning their common characteristics: the artwork always lying on the ground, conceived as leaning against something, and the meaning of it determined by this formal language of leaning. The forms applied by Andre and the figures used by Mendieta feature in a complex theoretical discourse about the meaning of artistic practice and become tools for self-reflection. As well as the 20 lithographs from the book, the exhibition features, in addition, one substantial artwork by each of the artists. This underlines a continuity between the works, which are thought of as pure transposition of an ambiguous, archaic way of making - highlighting this process of making through solidity and reality.'



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Hayward Gallery, London  
24 September–15 December 2013

Museum der Moderne  
– Rupertinum, Salzburg  
29 March–6 July 2014

Curator: Stephanie Rosenthal  
Assistant Curator: Dominik Czechowski  
Curatorial Assistant: Jessica Cerasi  
Curatorial Intern: Morgane Conti

Museum der Moderne Salzburg  
Curator: Sabine Breitwieser (Director)  
Curatorial Assistant: Tina Teufel

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Museum der Moderne

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# Traces

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# Ana Mendieta

Edited by

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Stephanie Rosenthal

With essays by

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Stephanie Rosenthal

Adrian Heathfield

Julia Bryan-Wilson

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# ANA MENDIETA

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During her short career, Ana Mendieta (1948–85) created a body of work that was provocative and radically inventive. Using her own body, together with elemental materials – blood, fire, earth and water – she created visceral ‘tableaus’ and ephemeral ‘earth-body’ sculptures exploring life, death, rebirth and spiritual transformation. Born in Cuba, but sent to the US as a child, much of her art expresses the pain and rupture of cultural displacement and exile. In Mendieta’s work the outline of her body is consumed by gunpowder, fireworks, or advancing waves, and ancient goddess-forms are shaped from sand, carved into rock, or incised into clay or onto leaves. The media are exceptionally diverse, but the images are consistently compelling, mysterious and poetic.

*Ana Mendieta: Traces* provides an array of new approaches to Mendieta’s practice, through essays by art historians, Julia Bryan-Wilson and Adrian Heathfield, as well as Stephanie Rosenthal, Chief Curator at Hayward Gallery. This publication also includes a wide-ranging and highly illustrated anthology of never-before-seen material, including Mendieta’s own notebooks, exhibition plans and correspondence, the result of unparalleled access to the Ana Mendieta Archive.

Filled with new imagery, ephemera and scholarship, *Ana Mendieta: Traces* provides a comprehensive introduction to this major twentieth-century artist, as essential for Mendieta experts as for those coming to her work for the first time.

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