

MAISONNEUVE

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Alberto SORBELLI

press release

Tentatives de rapport avec la société (Attempted contacts with society)

Exhibition from 16th September to 6th November 2004

Private view : Wednesday 15th September from 6 pm

Maisonneuve is pleased to announce the first solo exhibition by Alberto Sorbelli at the gallery.

Photographs, drawings, working notes, official letters, administrative correspondance, AFP wires, press articles, police cautions, court summons notifications, notices of legal proceedings, invitation cards, various programs... : this vast selection of documents that explains the performance work of Alberto Sorbelli came into being between 1990 and 1999.

This original piece of work was first shown in 1997 at the Château Bionnay and is being presented in its definitive form at the Maisonneuve gallery. Over and above the traces of the actions of the artist or the events he orchestrated, the elements of which it is made up reveal the the issues at stake in an area of uncertainty, somewhere between art and reality, where the work is linked to places, systems and fields of authority.

From his earliest works, Alberto Sorbelli raises questions about what art can accomplish, what it can produce and what is expected of it. As a student at the Paris Beaux-Arts school, he questioned the notion of artistic production and its reception. He assumed the role of the secretary of Monsieur Alberto Sorbelli, receiving individual members of the public with the aim of interesting them in the work of an artist who did not yet exist and who had therefore produced nothing.

Having discovered his aptitude for specially tailored interviews, he radicalized his approach and appeared in galleries and museums dressed as a prostitute and distributing his visiting card to those willing to take it. Having disrupted the mechanism which generally governs the perception of art in an exhibition, the artist provoked violent reactions against him both on an individual and an institutional level, which led him to abandon the role of whore and stage his own attacks.

While developing this trilogy (the secretary, the hooker and the victim of attacks), Alberto Sorbelli invented other models and fields of action that made art into a service and the artist an administrator of situations that would at first sight seem to have no relation to art, were they not shown in an art context. He organized and staged a symposium on prostitution, literally making work out of the intellectual stimulation that the school failed to provide. On several occasions he established a work team and the equipment necessary to produce a CD-Rom or internet site, assuming as much the role of editor as that of receptionist.

Throughout his work, Alberto Sorbelli is engaged in an immaterial practice which does not just make comments about, or represent, the present, but which produces it. The artist has become a catalyst in situations where participation is not implicit but tangible. The viewer is an integral part of the work and it is his or her participation which determines it. The meaning of the work emanates solely from exchanges with the viewer. A new reading flows from each new observation : it could be said that the work is thus replayed to infinity. It acts as an event in real time and space, precisely the two coordinates which eliminate the white cube that by definition places the artwork in a supposedly neutral and timeless context.

The piece *Tentatives de rapport avec la société (Attempted contacts with society)* will end by a judgment at the Paris Court on 29th October 2004, concerning a copyrights lawsuit for a photograph realized by Alberto Sorbelli at the Louvre Museum in 1997.

Alberto Sorbelli, Rome 1964, lives and works in Paris.

Graduated of the ENSBA (Ecole Nationale Supérieure des Beaux Arts) in Paris, Alberto Sorbelli has taken part to number of group exhibitions. In 1994 at the Musée d'Art Moderne de la ville de Paris, his *Club hiver de l'amour* is censored. In 1995 he worked with *Broadcasting Agency* for the exhibition "Fémininmasculin" at the Centre Georges Pompidou (*Just for Cynthia CD Rom*). Then in 1998 he performed the *Agressé* (the victim of attacks) at the Guggenheim in New York and also at the 48th Venice Biennale in 1999. In 2003, he created *Esthétique de la spéculation* in the program "Pas vu pas pris " at the Hôtel de l'Industrie in Paris, also performed in 2004 at Ménagerie de Verre. He recently produced his second theater piece, *Tragedia con intervallo*, at the Laboratoires d'Aubervilliers.

At the same time, Alberto Sorbelli has created his own production and performances. At the ENSBA: *Secrétariat du secrétaire de Monsieur Sorbelli et Bureau d'accueil* (1990); *Symposium esthétique de la prostitution* (1993); *Monument à la gloire de 15h à 17h30* (1994). In 1997, *Bob l'éclipse*, *Le pavé dans la mare*, in Besançon; *Au Bois dormant* au Capc, musée d'art contemporain, Bordeaux. *Bob bing* at the Caisse des dépôts et consignations de Paris. *L'audition* at galerie Public (1999). *ça se voit que j'écoute*, Festival Belluard Fribourg (2002).

Since 2000, Alberto Sorbelli has been producing series of two-hands drawings, that he sometimes did blinded. These mental projections seem to be an extension of the imaginary of the artiste, made of insects, flowers, erotics or abstracts..

For the FIAC in Paris (Oct. 21-25 2004), Alberto Sorbelli will create in public drawings on the booth of the Maisonneuve Gallery (booth B1, Hall 5.1) Wednesday 20th October at 8 pm and Sunday 24th October at 6 pm.

Visuals and press folders on request : maisonneuve@saintmonday.net

Artistes de la galerie :

Patrick BERNIER • Rainer GANAHL • Jan KOPP • Martin LE CHEVALLIER • Olive MARTIN • Alexandre PERIGOT • Alberto SORBELLI • Lincoln TOBIER •

programme 2004

Alberto SORBELLI Sept. 16 – Nov. 6 • FIAC Paris Oct. 21 – 25 • Martin LE CHEVALLIER Jan. – Fev. 2005