

VICTOR BURGIN

The Ideal City

opening: Thursday September 25, 2014, h 7pm

Gallery opening times: Tuesday- Saturday h 11am – 1.30pm / 2.30pm - 7pm

Continuing its historic relations with the great protagonists of **Conceptual Art**, after David Lamelas, Galleria Lia Rumma in Milan is pleased to announce the opening of its new exhibition season with *The Ideal City*, a solo show by **Victor Burgin**, which will open on Thursday **25 September 2014**.

Victor Burgin (Sheffield, England, 1941), whose first solo show in Italy was in the spaces of Galleria Lia Rumma in Naples in 1972, is now showing a new creation, *The Ideal City*, and two historical works, *Hôtel Latône* (1982) and *Solito Posto* (2008).

An artist and the author of seminal essays on photography and on the theory of art, since the late sixties Burgin has been developing his artistic research, constantly moving between practice and theoretical reflections. This “third space” (H. Bhabha, 1991), which is the place and outcome of this alternation, has become the deliberately ambiguous, ever-shifting foundation of his work. On each occasion it may appear in the pages of a book or in a gallery space, and it is much more than a simple act of perception by the viewer.

From this perspective, his preferred medium, photography, has acquired various meanings: it has powerfully corroded modernist autonomy, and has also made it possible to recreate a link with the real world and to abandon the analytical logic of many conceptual practices.

But whether as a form of appropriation or the *hijacking* of advertising images in his early works, or even the representation of sexual roles in the history of art and in the media, Burgin’s work has also been influenced by his studies of semiotics, cinema and psychoanalysis. He has investigated and decoded “the agency of the image” in defining the predominant terms of representation.

More recently, Burgin has directed his verbal-visual discourse towards architecture and the space of the psyche, which is to say the power and impact of architecture in shaping the world and our unconscious imagination.

Invited by **Lia Rumma** to create a work especially for Milan, Burgin has designed *The Ideal City*, in which the title is an explicit reference to the Renaissance painting now in the Ducal Palace in Urbino. It is a symbol of the ideal city governed by geometric discipline and perspective, but also where the fascinating mental associations generated by the image lead all the way to the elegant but alienating sequences in Michelangelo Antonioni’s film, *La Notte*.

Victor Burgin (Sheffield, England, 1941) is one of the most eminent academic artists of our age.

He studied painting at the Royal College of Art in London (1962-65) and Philosophy at Yale (MFA, 1967). He is currently Emeritus Professor of History of Consciousness at the University of California, Santa Cruz, and Emeritus Millard Chair of Fine Art at Goldsmiths College, University of London. His works are in leading institutions such as The Metropolitan Museum and the Museum of Modern Art, New York; Corcoran Gallery, Washington DC; Museum of Contemporary Art and LA County Museum of Art, Los Angeles; The Walker Art Center, Minneapolis; Tate Gallery, Tate Modern, and the Victoria and Albert Museum, London; and Centre Georges Pompidou, Paris. He is the author of several books that have left their mark on critical debate not only in America. These include *Thinking Photography* (1982), *Between* (1986), *The End of Art Theory: Criticism and Postmodernity* (1986), *In/Different Spaces: Place and Memory in Visual Culture, Shadowed* (1996); *The Remembered Film* (Reaktion, 2004); *Situational Aesthetics* (Leuven University Press, 2009); *Parallel Texts: interviews and interventions about art* (Reaktion, 2011), The latest outcome of his artistic and theoretical research is summed up in the title of his essay: “The Location of Virtual Experience”, in Annette Khun (ed.), *Little Madnesses: Essays on D.W. Winnicott*, (I.B.Tauris, 2013).

