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SUPPLICA PER UN'APPENDICE

Ketty La Rocca, Jeewi Lee, Anna Möller, Lerato Shadi, Eske Schlüters

In 1972, the artist Ketty La Rocca showed the silent black and white video “Appendice per una supplica” (Appendix for a petition) at the Biennale in Venice. It depicts hands in simple gestures: extended, interlaced, balled up into fists, surrounded by other hands, counting off fingers.

Forty years later, the artists’ house Villa Romana in Florence dedicated the exhibition “Supplica per un’appendice” to Ketty La Rocca and showed her works together with those of young contemporary artists. To this day, Ketty La Rocca, who died in 1976 in Florence, is an “artist’s artist.” Her oeuvre, which arose in the brief period between 1964 and 1976, has seldom been the object of comprehensive posthumous reception. It spans collage, sculpture, photography, video, performance, drawing, and text and explores the difference between sign and body, appropriation and transference, power and resistance in a call for a “different” language that lends form to the non-identical.

Now, in the Kunstraum Munich, her works are presented in a present-day context: four Villa Romana fellows from the years 2012 and 2018 dedicate works to Ketty La Rocca. Coming from a variety of perspectives, they aim for the core of artistic production: the distance between representation and communication, language and body, identity and aberration.

The art of Anna Möller (1980) operates with strategies of withholding visibility, with physical gesture and pretense. Eske Schlüters (1970) slurs gaps in filmic narration to evoke the difference between images as an unconquered zone. Jeewi Lee (1987) explores the materiality of traces and the tension between the present and absent. Lerato Shadi’s works (1979) focus on those that leave behind no traces at all, on eradicated lives, and on Black Feminism.

On the occasion of the exhibition, two publications on Ketty La Rocca will be presented: the book “SUPPLICA PER UN'APPENDICE,” initiated and designed by Anna Möller, contains texts by Ketty La Rocca in various German translations as well as essays by the philosopher and filmmaker Eva Meyer and the artist Josef Strau. The first English-language monograph “**you Ketty La Rocca** works and writings 1964–1976,” edited by Angelika Stepken and published in 2018, documents the overall artistic work and includes numerous texts by Ketty La Rocca as well as essays by Emi Fontana, Pier Luigi Tazzi, and Angelika Stepken.

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