

## FUTURE

13.3 21 — 5.5 21      MADDALENA TESSER  
ARMOR

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## PAST

9.10 — 31.1 21      OP. CIT.

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25.9 — 2.10 20      WHATEVER IT TAKES

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10.6 — 20.9 20      RI-

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18.1 — 18.3 20      LIV SCHULMAN 🙄 AN  
INTERNATIONAL  
SUBCONSCIOUS  
AWARENESS OF  
CAPITALISM

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31.8 — 18.12 19      ANECDOTES ON  
ORIGIN

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5.5 — 7.8 19      EXERCISES IN STYLE,  
BY NOVEL

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19.1 — 14.4 19      IL DISEGNO POLITICO  
ITALIANO

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1.9 — 15.12 18      ALL'ESTERO & DR. K  
TAKES THE WATERS

# AT RIVA. VERSION A

• A PLUS A    EXHIBITIONS    ARTISTS    NEWS    OFFSITE    BOOKS    ABOUT    SCHOOL

17 5 — 11 2 12

THE HOUSE ELECTRIC

## ARTISTS



ENEJ GALA



KENSUKE KOIKE



SILVIA MARIOTTI



ROY CLAIRE POTTER



LIV SCHULMAN



MADDALENA TESSER



ALSO EXHIBITED

## NEWS & FAIRS

14.2 — 16.5 21

LIV SCHULMAN  
EURROPA @CRAC  
ALSACE

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2021

MIART 2021

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24.9 — 18.10 20

LIV SCHULMAN  
STEIRISCHER HERBST  
'20: PARANOIA TV

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4. — 25. 9 20

ENEJ GALA MESTNA  
GALERIJA NOVA  
GORICA

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21.9 — 27.10 19

KENSUKE KOIKE  
PALAZZO  
ZUCKERMANN  
PADOVA

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1 — 3.11 19

ARTISSIMA TURIN  
2019

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2019 — 2022

ENEJ GALA AT THE  
ROYAL ACCADEMY  
SCHOOL'S  
POSTGRADUATE  
PROGRAMME

25 1 — 10 3 19

FNF.I G A I A MARAVFF

OFFSITE &  
SPECIAL PROJECTS

21.10 — 20.11 20

SILVIA MARIOTTI,  
NOT AT FIRST  
GLANCE, CENTRE OF  
GRAPHIC ARTS  
LUBLIJANA

7.7 18

IN CONVERSATION  
WITH COLLECTOR  
KARSTEN SCHMITZ

23.6 18

IN COVERSAATION  
WITH COLLECTOR  
ALAIN SERVAIS

6.6 18

IN CONVERSATION  
WITH COLLECTOR  
PEDRO BARBOSA

# COMMAND- ALTERNATIVE- ESCAPE, THETIS GARDEN, VENICE, ARSENALE

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10.12 — 17.12 16

WORKS LIVE AND ON  
EXHIBIT AT VENICE  
INTERNATIONAL  
PERFORMANCE ART  
WEEK

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## BOOKS

● WB  
BY CURATORIAL  
STUDIES VENICE

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● EXHIBITION & ARTIST  
CATALOGUES

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● GOOD NIGHT, AND  
GOOD LUCK.

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● THE FIFTH  
MOVEMENT

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● THE CURATOR AS  
BARMAN

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Good Night, and Good Luck.  
28.9 — 30.11 16

Opening on Wednesday, September 28, 6.00 pm

- [press release](#)
- [comunicato stampa](#)
- [article on the greek national press](#)

—- TESTO IN ITALIANO SOTTO —-

The School for Curatorial Studies Venice, The Cool Couple and A plus A gallery are pleased to announce the exhibition “Good Night, and Good Luck.”

In October 1940, in a time when England was under German bomb attacks, Princess Elizabeth ended her first broadcast speech by saying “Good night and good luck to you all”. This farewell quote was a popular greeting among English citizens, in a period of time in which seeing each other the next morning was uncertain.

During the 1950’s, when the United States were dominated by the anti-communism policies of senator McCarthy, the war reporter Edward Murrow adopted this quote as a catchphrase to end his TV transmissions. In 2005, George Clooney used the same phrase to title a film dedicated to Murrow’s story. By portraying the reporter’s political battles, the movie brought to light not only his initiatives to

- A PLUS A

political battles, the movie brought to light not only his initiatives to reveal the obscure aspects of McCarthyism, but also his concerns about the use of television as a mere means of entertainment.

The exhibition “Good night, and Good Luck” recalls Murrow’s quote six decades later – in a historical time in which alienation and freedom of expression have once again become subjects of debate. In a period when digital connectivity and image circulation turned out to assume a central place in our societies, it addresses the hidden processes that undergo what is often “given to be seen” within the contemporary conflicts. It is a matter of questioning the invisible aspects that rule this increasingly visual reality, and by doing so, groping paths that could possibly allow us to leave the condition of lethargic spectators to become real political actors.

In a world in which images of progress, happiness and well-being are continuously created to disguise the real condition of economical, social and environmental unsustainability, the exhibition undertakes the potentialities of art in bringing to the gaze other possible visions and perspectives. Faced with the absence of any easy alternative that could guarantee a sustainable and promising future, it is an attempt to propose an ironical approach for a world that turns to be ironic for itself.

The show investigates how image can possibly emerge as a tool for critical action rather than as a representational device used to reaffirm given structures. With works that converge aesthetic and