

The Museum Problem 17 January - 28 February 2012

Frutta is thrilled to present *The Museum Problem* - its inaugural exhibition.

Featuring works by Nina Beier, Liudvikas Buklys, Gintaras Didžiapetris, Dalia Dūdėnaite & Elena Narbutaite, France Fiction, Antanas Gerlikas, Morten Norbye Halvorsen, Chosil Kil, Juozas Laivys, Stephen Lichty, Lauren Marsden, Nicolas Matranga & Žiga Testen, Gizela Mickiewicz, Rosalind Nashashibi, Brandon Walls Olsen, Post Brothers, Chadwick Rantanen, Will Rogan, Iza Tarasewicz, Suzanne Treister, and Amy Yao.

A corresponding publication will be available at the reception, designed and mimeographed by Friends Make Books around a text by Post Brothers.

And at 7 pm on January 18, Ilaria Gianni, Virginija Januškevičiūtė, Valentinas Klimasauskas, and Jennifer Teets will lead a discursive ambulation from Frutta, stopping to consider a few points along the line to a bar.

The Museum Problem is titled after a peculiar “visibility exercise,” wherein computational geometry is used to determine the least amount of security guards needed to keep watch over the largest area of a gallery (and the works it contains). Frutta is not a museum, nor is it the size of one.

With works by more than twenty international artists densely installed within the two levels of the gallery, solving “the museum problem” is not the point. It is the line.

Why stand still? Reconnoitering the space, will the search for a prime position that doesn’t exist reveal all possible permutations of a single exhibition? Does each work physically, referentially, procedurally, or conceptually engender a line and constitute a point (while being suggestive of both lines and points)?

If so, where do they lead—to each other, to themselves, to their authors, to ideas, to our eyes, feet, or minds, to time, space, things, dimensionality, or its dissolution, to unseen relations, unspoken conversations, to museum guards and optimal vistas? If ‘xed, static, how can we chart and navigate the lines of (ight (and sight) stemming from each work, extending between each pairing, across each subset, bouncing through the whole exhibition? How does each

Frutta
Via Giovanni Pascoli, 21
00184 Roma
Italy

+39 06 68210988
info@fruttagallery.com
www.fruttagallery.com

work's proximity to another change the proximity of everything else, including us?

And with sound reflecting throughout the space, does what we hear re-contextualize what we see, or is it the reverse? With so many works leading to so many destinations, if we follow them far enough, will we end up outside of Frutta?

In any case, in any media, and from any angle, *The Museum Problem* is the sum of the works it presents, however variably divisible. And as such, it is defined by the individual concerns in, over, around, and behind those works—delimited only by how far we perceive them to relate, echo, and amplify one another within and without the space.

* Listen to a sound poster, of the exhibition “sleeper,” by Dalia Dūdėnaitė & Elena Narbutaitė; it will be available for download at fruttagallery.com for the duration of the exhibition.

Frutta
Via Giovanni Pascoli, 21
00184 Roma
Italy

+39 06 68210988
info@fruttagallery.com
www.fruttagallery.com