



GRAND OPENING YEAR 1
FRIDAY 28th OCTOBRE 2016

Palazzo Cassano Ayerbo D'Aragona, salita San Raffaele 20 c - 80136 Napoli

CASA MORRA is the new space designed by Giuseppe Morra at Palazzo Cassano Ayerbo D'Aragona in Naples.

This is the next step in the Neapolitan patron of the arts' great adventure as he transfers his immense collection, accumulated in over forty years of activity on the international arts scene, to this new location.

Casa Morra will not be a static exhibition space, but will become an archive of contemporary art, a place of dynamism encouraging reflection and research on society and its development.

A "house of ideas" where the past blends into the present and the future, defining time with a programme mapped out until 2116.

Beppe Morra has in fact planned exhibitions for the next 100 years, using a 'snakes and ladders' system of references, cross-overs and turnings back. The exhibition cycles are governed by the alchemy of the numbers 3 and 7 to coincide with the number of artists on show or the number of works and exhibition sequences.

Giuseppe Morra will move into his new house, a monastery in the Materdei district, with over two thousand works of art accumulated over time, making it the New Medina of contemporary art in Naples. The house will be a workshop planning the next hundred years of events, entwining past and future, renewing and multiplying concepts and becoming a labyrinth of study and encounter.

News of the vision is not only a testimony to the theme of the vitality of those involved, but offers a vision of a new private institution rich in value - a change of scale for the Fondazione Morra and the Naples Art District.

The snakes and ladders game is not a reference to the labyrinth in Crete, but to the exuberant Chartres maze. Alpha and Omega are one and the same, and the need to go back to the beginning becomes increasingly pressing. The Manifesto is not an image of disorder, but of the complexity of the issues revealed by the simplicity of the path that always leads to Casa Morra. With each round trip, the Casa grows on the cognitive level, becoming the largest in the current city, bringing to it the chance to recognize that is an open, inclusive and international contemporary reality.

Pasquale Persico

FRIDAY 28th October 2016, 5pm
CAGE-DUCHAMP-KAPROW

The principle of randomness animates the symbolic path of the snakes and ladders game on which Casa Morra bases its structure and its becoming. The first exhibition opens with three artists who have made randomness their raison d'être and who represent a breakthrough in the way art is seen and perceived: John Cage, Marcel Duchamp, and Allan Kaprow, brought together in an exhibition whose purpose is not to build yet another exhibition space, but to create a place in which to act - to experiment with experience.

Randomness is the distinguishing feature of Stockroom (1961-1992) and as Kaprow said,

"... this version of Stockroom must be painted in different colours by the visitors each day: white, red, orange, yellow, green, blue, purple, and black, repeating this sequence every eight days. Those who wish to take part will find suitable brushes, rollers, a ladder and something to protect their clothing. Feel free to take part in this process!" This introduction to the role of chance recalls Cage's *Not Wanting To Say Anything About Marcel* (1969), designed as a tribute to Duchamp and constructed on the use of Yin and Yang as a way of determining image, composition and colour. For Marcel Duchamp, evoking the unpredictable is the only way to think about art, and Casa Morra proposes an alternative philological reconstruction starting from Duchamp's etchings dedicated to Arturo Schwarz and contained in his two 1968 volumes entitled 'The Large Glass' and 'Related Works'. The first volume is entirely given over to the structure and deconstruction of the individual sections of the Large Glass (1915-23), while the second is dedicated to the 'lovers' series, deemed by Schwarz to be the natural follow-on to the large glass itself, as it is here that the bride and the young man are finally united.

The exhibition will display six other important works, including *Rotoreliefs*, *À l'Infinifit*, and the above-mentioned texts by Arturo Schwarz.

7pm CONCERT 1
DANIELE LOMBARDI - CAGE T-13

Numerology has always played a role in Cage's musical development - eclectic and confused as his youth may have been. But he was fascinated by all mathematical and speculative games with numbers from the start: he loved mesotics, acoustics and every kind of sense-shifting device. He was attracted to works such as Marcel Duchamp's *Eratum Musical*, where the words are replaced by numbers that dictate the notes of the composition.

Numbers, coincidences, destinies: the year Cage was born, a new 13-hour live record was set at 13:00 on Friday 13th by a submarine with 13 people on board, built to the design of an inventor named John Milton Cage: the fate of numbers had preceded him.

The opening event, designed to be a whirlwind of activities that will continually animate these new spaces, will also be celebrated by the Daniele Lombardi project: *CAGE T-13*, with the performance of thirteen pieces by John Cage, along with Ana Spasic, Jonathan Faralli, the "puntoOrg" Ensemble, and Luigi Esposito.

9pm CONCERT 2
EMANUEL DIMAS DE MELO PIMENTA

DECAMERON is a complex work, specially created for the inauguration of Casa Morra. It has been produced entirely in virtual reality, and takes the work of Giovanni Boccaccio as its central point of reference. But it is also a conceptual and cognitive dip into the world of surrealism, of John Cage, Marcel Duchamp and Allan Kaprow. A concert, a music-installation, film ...

DECAMERON offers a whole world of experience in which the public can take part via three audio tracks that can be downloaded directly onto a smartphone. It is also a reflection on the metamorphoses produced by the electronic universe.

Casa Morra thus adds a new element to the great "Il Quartiere dell'arte" project (designed by Giuseppe Morra, Pasquale Persico, Nicoletta Ricciardelli and Francesco Coppola) aiming to regenerate an entire neighbourhood bordering the Naples old town centre which already houses the Museo Laboratorio per le arti contemporanee Hermann Nitsch opened in 2008 by Fondazione Morra.

The public opening of Palazzo Cassano Ayerbo D'Aragona in the Materdei district, and access to the works in the collection will help to enliven and give new verve to artistic and cultural debate in the city, but above all to ensure that contemporary art will become more accessible, and bring benefits to the community.

Numerous conference activities, meetings, and seminars will also reflect the study and teaching role of the Casa. The 4,200 square metres of the building will be restored over time and will gradually come to present the corpus of the extensive Morra collection, with over 2,000 works, including thematic pathways and focusing on specific artists. A journey across the history of contemporary art and fundamental movements from Gutai, Happenings, Fluxus, Viennese Actionism, Living Theatre, and Visual Poetry to the most advanced research in Italy and abroad.

THE PROJECT

PICA CIAMARRA ASSOCIATI, structures: MICHELE CANDELA

Palazzo Cassano Ayerbo D'Aragona in Salita San Raffaele will host the numerous activities of the new Fondazione Morra Museum. The building is being restored, and every new intervention opens it up to its surroundings, offering new perspectives and expressing a spirit of freedom.

Thus, the monumental stairs become an open staircase, discreetly leading to the rear garden; the arches on the façade are overturned, penetrating the surface of the courtyard and embracing the underground spaces.

Thus, access will be from the garden that separates the Palace from the Church, and visitors will be able to cross the ancient and once more rain-fed cistern, and to glimpse the upper court and the now open monumental staircase.

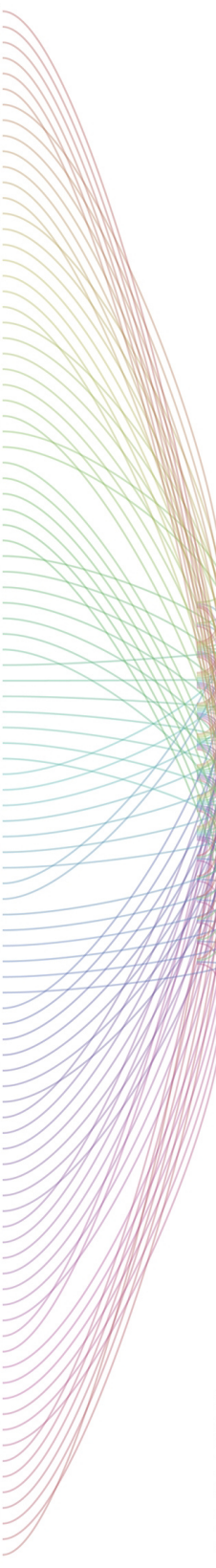
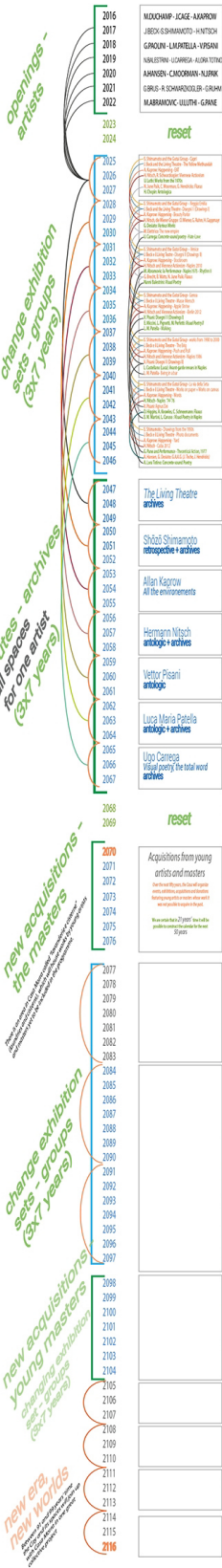
Thus, at right angles to this line of sight, a new one will be created: reopening the old vaulted passages, doubling their height, and bringing into view the new Via Tutini entrance, alluding to the farmlands that used to lie that side of the palazzo.

Museum spaces, laboratories, and accommodation for students and artists: once transformation is complete, the result will be a restored palazzo, with a breath of modernity running through it, opening up to the neighbourhood and the future.

Massimo Pica Ciamarra



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open: Tuesday to Friday from 10am to 5pm - weekends and public holidays by appointment only



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