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**Petrit Halilaj**  
*Space Shuttle*  
*in the Garden*

**Pirelli HangarBicocca**

**Cover**

*They are Lucky to be Bourgeois Hens*, 2008 (detail)

Aquarium, iron, electric motors, feather

180 x 40 x 100 cm

Courtesy of the Artist and Chert, Berlin

**Public Programme**

The exhibition is accompanied by a series of conferences, video screenings, concerts and guided tours that allow visitors to learn more about various aspects of the artist's work. For information: [www.hangarbicocca.org](http://www.hangarbicocca.org).

**Pirelli HangarBicocca**

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**Opening Hours**

Thursday to Sunday

11 am – 11 pm

Monday to Wednesday

closed

*Free entrance*

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# Petrit Halilaj

## *Space Shuttle in the Garden*

**3 December 2015 – 13 March 2016**

curated by **Roberta Tenconi**

**Pirelli HangarBicocca**

## Petrit Halilaj

The work of Petrit Halilaj (1986, Kösterrc, Kosovo) evokes images of personal and utopian worlds in which the artist's past is the starting point for creating imaginary landscapes and fantastic tales that combine reality with fiction. The home, nature and memory are motifs that recur in his poetics, while travel and movement between different cultures and nations become vehicles for the creation of new visions.

Over the past decade Halilaj has lived in Kosovo, Italy and Germany. Most importantly, he has experienced the rebirth of an independent country, his place of origin. The complex geo-political realities that shaped his life and find reflection in his work are presented as comprehensive, nevertheless individual experiences of the world.

Halilaj uses sculptures, drawings, performances, videos and installations to explore the historical changes taking place around him as well as his surrounding context. Taking the experiences he and his family have undergone and the history of his country of origin as a point of departure, he delves into universal themes like the search for identity and the concept of home as both common and individual space. He then extends these reflections to touch on aspects related to community and the creation and conservation of a shared cultural heritage.

Performance presented for the opening of "Darling squeeze the button and remove my memory", Galeria Kombëtare e Kosovës, Pristina, 2014



His work is distinguished by the use of simple materials such as earth, wood and water – already utilized in many Land Art and Arte Povera works of the 1960s and 1970s – which he instils with a wholly different significance, often juxtaposing them with materials of equal importance to his artistic practice like copper, brass and clay.

Halilaj's works are created on different scales and often with a touch of humour: from jewels that belonged to his mother and that he blows up to enormous size in the series *It is the first time dear that you have a human shape* (2012–2015), to the creation of an outsized space rocket inhabited by chickens in *They are Lucky to be Bourgeois Hens II* (2009).

## The Exhibition

“Space Shuttle in the Garden” is Petrit Halilaj's first solo exhibition in Italy. It brings together a dozen projects, including modified and readapted works and new creations produced specifically for the occasion. For the first time in his artistic practice, Halilaj is confronted with a majority of the works he has realized since 2008 in the same space; a true challenge demanding new relationships and reflections.

The layout of the show, featuring sculptures, installations, videos and drawings, has been devised in close relationship with the architecture of Pirelli HangarBicocca's Shed, placing emphasis on a number of elements that characterize the space. Displayed in fragments and suspended, the work *The places I am looking for, my dear, are utopian places they are boring and I don't know how to make them real* (2012–2015), is emblematic of the arrangement of the works in the exhibition and continuously creates unexpected perspectives and perceptions.

The soundtrack of the video *Who does the earth belong to while painting the wind?!* (2012) is punctuated by natural sounds like the wind and rustling leaves and can be heard throughout the space, embracing the works, visitors, and marking the passing of time. The relationship between interior and exterior is unfolded in the installation *They are Lucky to be Bourgeois Hens II* (2009) installed outside the exhibition space.

**1** *They are Lucky to be Bourgeois Hens II, 2009*

**2** *They are Lucky to be Bourgeois Hens, 2008*

Displayed outside the exhibition space, *They are Lucky to be Bourgeois Hens II* serves as an ideal entrance point to the show: a rudimentary space rocket that conjures up the notion of a voyage of discovery; a trip to explore other realities. The interior with its Klein-blue vault is home to a number of hens – a recurrent motif in Petrit Halilaj's work – that are as free to move among the works in the exhibition as the visitors. The action brings to mind the artists of Arte Povera who, at the end of the 1960s in Italy, introduced nature into art spaces. Like Jannis Kounellis' iconic installation *12 Horses* (1969) – that included live horses inside the exhibition space of Galleria L'Attico in Rome – Halilaj's *They are Lucky to be Bourgeois Hens II* removes all notions of hierarchy between living creatures. As is often the case in the artist's work, the title taken from his writings introduces a humorously-inflected desire for change, in its association with animals of a class value normally attributed to man – that of the bourgeoisie. The hens are inhabitants of a miniature society, aspiring to a different life and integration into a new context.

The original idea for the work was born out of a conversation Halilaj had with his sister Blerina. For its construction, the artist asked friends and relatives in the town of Runik to build, according to his instructions, a space rocket that could function as a henhouse. The structure was created using the same materials employed building his family home and the entire venture was

*They are Lucky to be Bourgeois Hens II, 2009*; wood, paint, electricity, chickens, 550 x 150 cm ø. Courtesy of the Artist and Chert, Berlin



recorded on video. In the months following its construction, the structure was exhibited at the Centre for Contemporary Art in Pristina, thus obtaining a new life as a work of art.

The rocket-shaped installation is the latest part of the project *They are Lucky to be Bourgeois Hens*, begun in 2008 as part of “Art Is My Playground”, a group exhibition held in an amusement park in Istanbul. There, Halilaj presented a series of sculptures made from water, iron, wood and objets trouvés, with which he created a sort of theme park for hens and for eleven days shared the space and the objects with them. One of the exhibited works is a sculpture in the form of an aquarium that stands on an iron pedestal in the shape of a bird’s foot, inside a cock’s feather is



“Art is my Playground” exhibition view, Küçük Çiftlik Park, Istanbul, 2008.  
Courtesy of the Artist and Chert, Berlin

made to swirl back and forth by the movement of water generated by the aquarium’s motors. In Pirelli HangarBicocca, the work *They are Lucky to be Bourgeois Hens* is shown at the entrance to the narrow corridor that takes visitors into the space, which the hens of the space rocket can also access.

### 3 *The places I’m looking for, my dear, are utopian places, they are boring and I don’t know how to make them real, 2010–2015*

Created in 2010 for the 6th Berlin Biennial, and newly presented for the first time, this installation is made from the wooden superstructure used to construct Petrit Halilaj’s new family house in the capital Pristina after they decided to leave Runik, where they had lived for years. Like a negative, the structure – a mould of the building – fills the exhibition space with its empty spaces, defining the different rooms.

During its first exhibition, *The places I’m looking for, my dear, are utopian places, they are boring and I don’t know how to make them real* was inhabited by a group of hens and occupied the space of two floors of the Kunst-Werke, one of the main locations where the Biennial was held. Free to move throughout the installation, the hens symbolically referred to the idea of rebirth and reconstruction, to which the work bore witness. Unlike the 2010 installation, in which bricks were included at the base of the shell as an allusion to the involvement of local mafia necessary to obtain building authorization, this new, brickless version is the result of a development that reflects the changes that have taken place.



*The places I'm looking for, my dear, are utopian places, they are boring and I don't know how to make them real*, 2010; wood, iron, various materials, 8 x 11 x 13 m.  
Photo Uwe Walter. Courtesy of the Artist and Chert, Berlin

*Kostërrc (CH)*, 2011; photograph. Courtesy of the Artist and Chert, Berlin

Additionally, in Pirelli HangarBicocca the work has been fragmented; it is literally “exploded” and is presented on different horizontal and vertical levels. The common areas of the house, such as the kitchen and living room, serve as central section of the installation. Those related to a more individual and intimate space have been separated and set out singularly, thus creating a constellation of volumes that intersect with the architecture of the exhibition building. Like fragments, some of the elements seem to extend beyond the limits of the space in which they have been placed. The installation is strongly graphic in character: straight and perpendicular lines, angles and volumes dialogue with the totality of the Shed and the other works

on display, creating a series of highly diverse perceptions and perspectives that characterize the entire exhibition.

In its conceptions as both physical space and a place for sharing and belonging, the house is a recurrent motif in Halilaj's work. For the creation of his 2011 work *Kostërrc (CH)*, he transported some of the land on which his family house in Kosovo stood and used it to fill the booth of his gallery at Art Basel, transposing the soil from a country whose political and juridical status is uncertain to a country – Switzerland – recognized as politically neutral.

The act of leaving an empty space and filling a new one stands in direct relation to Halilaj's life, his frequent movements and his attempt to adapt to new realities while maintaining his own identity. The act of removing the block of land and exhibiting it in an entirely new context, which would seem related to Land Art actually examines social and cultural issues connected with the fledgling Republic of Kosovo and the exodus of its people.

As a desire marked by expectation, a feeling that precedes any move to a new city, *The places I'm looking for, my dear, are utopian places, they are boring and I don't know how to make them real* is a family portrait in which past and future intertwine to compose new stories related to the vicissitudes of the lives of its inhabitants. As in many of Halilaj's works that combine and recreate objects related to his personal life, the installation affirms the artist's interest in loss and constant process of re-definition of an individual's identity and self-identification. During a conversation with his sister, he stated, «I cannot live without dedicating my attention to my house because it is like us: full of mistakes».

#### **4 26 Objekte n' Kumpir, 2009**

#### **5 Untitled (objects), 2009**

The installation **26 Objekte n' Kumpir** is presented as an imposing structure of branches and earth held in the air by slender supports. The interior is composed of hidden display cases resting on copper plates, which contain twenty-six commonly used objects. They are replicas of those made and customarily used by Halilaj's paternal grandfather, all of which have been re-

modelled in different materials by the artist. He often uses natural, humble materials such as earth and wood, but also metal, to create organic ecosystems that symbolically store memories and objects linked to his personal history.

Similar in materiality and choice of colors, one of Halilaj's most intimate works *I'm hungry to keep you close. I want to find the words to resist but in the end there is a locked sphere. The funny thing is that you're not here, nothing is* was created in 2013 for the Kosovo pavilion at the Venice Biennale. This outsized nest-like structure was transformed into a secure space populated by two canaries: an intimate refuge with its interior only visible through a few openings into the structure. Both works are characterized by the relationship between interior and exterior, discovery and stratification, roughness and preciousness.

With the work **26 Objekte n' Kumpir**, Halilaj, who at the time was already living in Berlin, tackles the question of the distance separating him from his family. He replicated daily objects linked to his family customs from memory – including walking sticks, footwear and frames handmade by his grandfather – in an attempt to re-examine this form of non-verbal communication associated with making. Placed and illuminated in display cases as though in a museum, the objects are fixed and crystallized in time: «I do have the desire to dedicate my attention and be there in the middle of you. And not forget you. But you must not change anything in your life», Halilaj declared in a conversation with his sister Blerina. The work offers evidence of emotions linked to memory, as well as the potential, inevitable changes that time wreaks on reality and our affective and family dynamics.



This reflection is further highlighted in the text handwritten by the artist and hung alongside the work: Halilaj reflects on the lack of verbal communication between members of the family and the processes of creating a language that may also arise through the very production of objects. The sheets of paper on which the text is written seem to have been ripped out of a personal diary: grammatical mistakes and deleted words highlight the intimate nature of the text and the manner in which it was written, with a mix of languages and identities.

In the work **Untitled (objects)**, close to the installation, Halilaj has combined a series of waste materials, such as wood, plastic and piping, taken from *26 Objekte n' Kumpir*.

Previous pages: *26 Objekte n' Kumpir*, 2009; vitrines, wood, copper, neon lights, various objects, soil; pencil on paper, tape; 420 x 290 x 290 cm.  
Courtesy of the Artist and Chert, Berlin

## 6 ***Si Okarina e Runikut*, 2014**

The series ***Si Okarina e Runikut*** is made up of several sculptural objects created from clay and brass, modelled in the form of an ancient wind instrument found in the archaeological zone of Runik, where the artist's family lived for a number of years. Similar to ocarinas, these instruments hark back to the prehistoric origins of music and relate to the Neolithic period, which we can only assess through objects, with the contemporary era.

Halilaj created these works after studying the technique from Shaqir Hoti, one of the last people to make and play these traditional musical instruments. However, the artist inserted new elements in them: slender brass tubes with the dual function of precariously-seeming support for the object, and as a mouth-piece that allows the instrument to be used and to generate sound. Simple, light elements are juxtaposed with the rough, material appearance of the ocarinas, thus connecting modernity and antiquity. Operating and manipulating the functionality of the object, Halilaj turned it from personal to choral, suggesting the participation of several people.

*Si Okarina e Runikut* acknowledges one of the themes central in Petrit Halilaj's artistic practice – the intent to establish communication channels between individuals and to create moments of sharing through objects.



*Si Okarina e Runikut*, 2014; brass, clay ocarina, stone; 200 x 13.8 x 76 cm.  
Photo Fabrice Seixas. Courtesy of the Artist and kamel mennour, Paris

- 7a** *It is the first time dear that you have a human shape (diptych I – earring)*, 2012
- 7b** *It is the first time dear that you have a human shape (butterfly collier)*, 2015
- 7c** *It is the first time dear that you have a human shape (bracelet)*, 2015

Started in 2012 and exhibited for the first time at the Kunst Halle Sankt Gallen, the series consists of various metal sculptures that are reproductions of jewellery of Halilaj's mother enlarged one hundred times. Through these large objects, Halilaj explores the relationship between visitors, the works and the surroundings. For the exhibition at Pirelli HangarBicocca, the artist presents two earrings – *It is the first time dear that you have a human shape (diptych I – earring)* – and two new works, a bracelet and a necklace with a pendant in the form of a butterfly, arranged gracefully in the space. The stones, which are usually set in jewels, have been substituted with coloured powder and building material taken from the ruins of his family's original home in Kostërrc, which was destroyed.

Forced to flee the village where they lived, Halilaj's mother buried her jewellery along with her son's drawings in the ground on the hill where their house stood. Family heirlooms to be kept and handed down and Halilaj's children's drawings are a reflection on the concept of belonging and renewal. His mother's gesture encouraged him to consider and tackle these themes: «You know, when our mother talks about the future? That's art... She is the light and she always showed us enthusiasm».



*It is the first time dear that you have a human shape (diptych I – earring) (detail), 2012; metal, ruins from artist's family house; each earring: 40 x 150 x 400 cm. Photo Gunnar Meier, Kunst Halle Sankt Gallen. Courtesy of the Artist and Chert, Berlin*

## **8 Who does the earth belong to while painting the wind?!, 2012**

The video was shot on the hill where Halilaj's family house once stood and where today, years later, nature has taken the upper hand. The work revolves around visual descriptions of a peaceful and natural landscape and the artist's frantic, fretful research, characterized by fleeting and indistinct visions. An excerpt from a text written by Petrit Halilaj elucidates this continual connection between dream and reality, research and utopia: «Only this great energy is able to build a planet. Yes, but isn't one smaller than the others though? Yes, but the sea is attached to the Earth and it never floats around in space. The stars would turn off and what about my planet?».

The first sequences of the work show brief extracts of a CNN documentary filmed the day the artist returned to where his home once stood at the end of the Kosovo war. We see him as a child, eating cherries in a tree. The images that follow show him as an adult chasing butterflies as they fly across a field of flowers. Throughout the video, the camera rarely rises above the blades of grass. Shots of the hauntingly beautiful countryside provide a background to more abstract visions that remain slightly out of focus, dwelling on details in an attempt to capture those moments when the butterflies and other insects fly from flower to flower. Sunlight, filtering into a clearing, blinds our vision, creating chiaroscuro effects. The video continues recording different moments of the day, from sunrise to night, to glimmers of dawn. Nature is described through sound, with chirping cicadas, the sound of the wind blowing, and footsteps on the grass. We hear the artist's laboured breathing as he runs, overpowering other sounds from the surrounding land-



*Who does the earth belong to while painting the wind?!*, 2012; video still.  
Courtesy of the Artist and Chert, Berlin

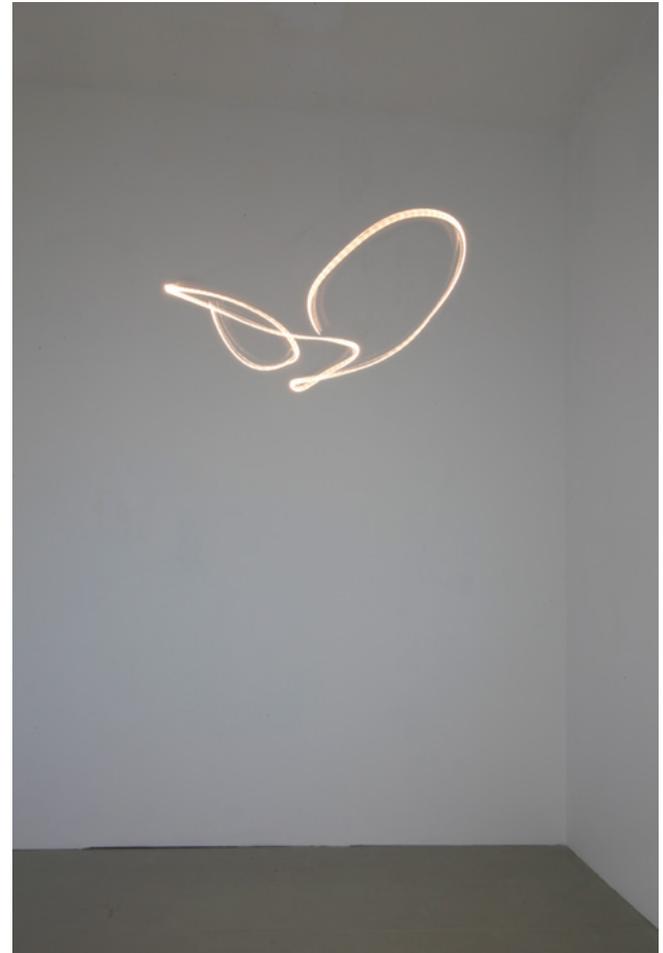
scape as he grasps for air. The sound of the video ***Who does the earth belong to while painting the wind?!*** plays throughout the exhibition area.

## 9 ***Cleopatra (lamp), 2011-2013***

***Cleopatra (lamp)*** is a light sculpture suspended from the ceiling. Its fast, random and twirling motion simulates the movement of insects. And indeed the title of the work stems from the most common type of butterfly – the cleopatra. Visually most compelling, almost hypnotizing, the tracks of light generated by the lamp's frenetic movement create traces in the air: momentary drawings in the space, which, like a wingbeat, last only a few, short moments.

Sometimes exhibited with old museum display cases containing butterfly and insect collections, the work represents the beginning of research into themes that Halilaj later developed in "Poisoned by men in need of some love" (2013) – a project in which the artist investigated the collection of animals removed from the former Museum of Natural History in Kosovo, which was placed in a warehouse in 2001 to create space for an exhibition of ethnographic and folkloristic objects. By studying the methodologies of acquisition and classification of the living species that compose a museum collection, Halilaj explores problematic aspects of the conservation of collective memory.

*Cleopatra (lamp)*, 2011-2013; electric motor, iron, light bulb, electric wire.  
Photo Chert gallery. Courtesy of the Artist and Chert, Berlin







"Poisoned by men in need of some love" exhibition view, WIELS, Contemporary Art Center, Brussels, 2013. Photo Kristien Daem. Courtesy of the Artist; Chert, Berlin and kamel men-nour, Paris

Previous pages: Installation view *The places I'm looking for, my dear, are utopian places, they are boring and I don't know how to make them real*, 2010–2015

Photo: Agostino Osio. Courtesy of the Artist and Fondazione Pirelli HangarBicocca, Milan

**10** *Untitled (Celebration)*, 2013

**11a** *Bourgeois Hen*, 2009

**11b** *Bourgeois Hens*, 2010

Drawing and writing play an important role in Petrit Halilaj's work,

which freely alternates between large sculptural installations and small delicate works on paper.

The exhibition at Pirelli HangarBicocca combines a selection of works from one of his most recognisable projects, ***Bourgeois Hens***, in which a number of hens are depicted in distinct and elegant poses. The precision and refinement of the drawings contrast with the nature of the support. Objets trouvés, referring to popular tradition and craftsmanship, provide the backdrop and counterpoint to the lightness of the drawings, which represent joyous scenes. The gentrified hens, portrayed in self-important and smug poses, are suggestive of themes linked to the gradual loss of knowledge of rural life and the process of gentrification that many Western cities undergo, including Pristina in recent years.

Marked by bright colours and abstract forms on a black background, like firework explosions, ***Untitled (Celebration)*** is composed of a series of drawings projected directly on the wall. Unencumbered by a paper support, the drawings feature a graphical language that is continuously changing – our vision of them conditioned by the rhythmic and constant cycle of the slide projector.

The drawings are transmuted to the point of taking on sculptural forms: with *Untitled (Celebration)*, Halilaj transforms a sketch on paper into animation, while with *ABETARE*, a project presented at the Kölnischer Kunstverein in 2015, he created a three-dimensional metal reproduction of scribbles and designs that he found on benches and walls in the classrooms of his school in Runik shortly before it was demolished to make way

for construction of a new building. Despite an evidently sculptural form, these objects, just like many of the works in the exhibition, have retained a strongly graphic character and resemble “drawings in space”. The notion of translation of different media, formats and sizes can equally be assessed in Halilaj’s usage of language, through which the artist plays with words, different language and their specificities and constantly invents new expressions: «Here the flowers are like the ice that turns into water. Like the pen you have and you decide to *variamentare*».



*Bourgeois Hen (V)*, 2013; pencil on paper, 29.7 x 21 cm. Courtesy of the Artist and Chert, Berlin

## Selected Exhibitions

Petrit Halilaj's solo exhibitions were held in various international institutions, including: Center for Contemporary Art Pristina, Pristina, 2009; Kunstraum Innsbruck, Innsbruck, 2011; Kunst Halle Sankt Gallen, Saint Gallen, 2012; WIELS, Centre d'Art Contemporain, Brussels, 2013; Foundation d'entreprise Galeries Lafayette, Paris, 2013; National Gallery of Kosovo, Pristina, 2013; Kunsthalle Lissabon, Lisbon, 2014; Bundeskunsthalle, Bonn, 2015; Kölnischer Kunstverein, Cologne, 2015. He has also contributed to many group shows, such as those at: Tershane Contemporary Art and Idea Production Platform, Istanbul, 2008; New Museum, New York, 2011; Bonner Kunstverein, Bonn, 2011; Nomas Foundation, Rome, 2011; Kunstverein Nürnberg, Nuremberg, 2012; Museion, Bolzano, 2012; Museum Schloss Moyland, Bedburg-Hau, 2013; Villa Romana, Florence, 2014; Palazzo Cavour, Turin, 2014; Punta della Dogana, Venice, 2015; PAC, Milan, 2015; Museo Marino Marini, Florence, 2015; National Gallery of Kosovo, Pristina, 2015.

In 2010 Halilaj participated in the 6<sup>th</sup> Berlin Biennial and the same year he was shortlisted for the "Blau Orange" prize for up-and-coming artists held at the Hamburger Bahnhof – Museum für Gegenwart in Berlin. In 2013 he represented Kosovo at the 55<sup>th</sup> International Art Exhibition at the Venice Biennale (the country's first presence there) and won the Fondazione Ettore Fico prize. In 2015 he co-curated the exhibition "Thirty One" at the National Gallery of Kosovo with Hans Ulrich Obrist.

"I'm hungry to keep you close. I want to find the words to resist but in the end there is a locked sphere. The funny thing is that you're not here, nothing is", installation view, Kosovo Pavilion, Venice Biennale, 2013



**This publication accompanies the exhibition  
“Space Shuttle in the Garden” by Petrit Halilaj**

**Lenders**

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**1*****They are Lucky to be Bourgeois Hens II, 2009***

Wood from the rebuilt artist's family house in Runik (2000), paint, lamp, soil, hay, metal net, chickens

Wooden structure: 550 x 200 cm  
Variable dimensions  
Nomas Foundation, Rome

**2*****They are Lucky to be Bourgeois Hens, 2008***

Glass, steel, water, feather, electric motors

180 x 40 x 100 cm  
Collezione Francesco Dalla Rovere

**3*****The places I'm looking for, my dear, are utopian places, they are boring and I don't know how to make them real, 2010–2015***

Wood from the new artist's family house in Pristina (2010), iron

Variable dimensions  
Courtesy of the Artist and Chert, Berlin

**4*****26 Objekte n' Kumpir, 2009***

Structure: wood, soil, copper, vitrines, neon lights  
Various objects: plastic, wood, rubber, horsehair, mirror, stone  
Pencil on paper, tape  
Structure: 420 x 290 x 290 cm

Drawing: 74 x 21 cm  
Private collection  
Courtesy of the Artist and Chert, Berlin

**5*****Untitled (objects), 2009***

Plastic, wood, rubber, horsehair, mirror, stone  
Variable dimensions  
Collezione Mariano Pichler

**6*****Si Okarina e Runikut, 2014***

Brass, clay ocarina, resin  
21 x 77 x 8 cm  
Courtesy of the Artist and kamel mennour, Paris

***Si Okarina e Runikut, 2014***

Brass, clay ocarina, resin  
58 x 13 x 6 cm  
Courtesy of the Artist and kamel mennour, Paris

***Si Okarina e Runikut, 2014***

Brass, clay ocarina, resin, stone  
200 x 13.8 x 76 cm  
Courtesy of the Artist and kamel mennour, Paris

***Si Okarina e Runikut, 2014***

Brass, clay ocarina, resin  
Variable dimensions  
Courtesy of the Artist and kamel mennour, Paris

***Si Okarina e Runikut, 2014***

Brass, clay ocarina, stone  
220 x 40 x 15 cm  
Courtesy of the Artist and kamel mennour, Paris

***Si Okarina e Runikut, 2015***

Brass, clay ocarina, resin  
108 x 12 x 9 cm; 138 x 2 x 2 cm; 109 x 0.5 x 0.5 cm; 200 x 57 x 6 cm  
Courtesy of the Artist and kamel mennour, Paris

**7a*****It is the first time dear that you have a human shape (diptych I – earring), 2012***

Iron, ruins from artist's family house  
Each earring: 40 x 150 x 400 cm  
Private collection, Köln  
Courtesy of the Artist and Chert, Berlin

**7b*****It is the first time dear that you have a human shape (butterfly collier), 2015***

Iron, ruins from artist's family house  
3600 x 280 x 31 cm  
Courtesy of the Artist and Chert, Berlin

**7c*****It is the first time dear that you have a human shape (bracelet), 2015***

Iron, ruins from artist's family house  
573.3 x 664.8 x 40 cm  
Courtesy of the Artist and Chert, Berlin

**8*****Who does the earth belong to while painting the wind?!, 2012***

HD video, colour, sound, 17 mins  
Courtesy of the Artist and Chert, Berlin

**9*****Cleopatra (lamp), 2011–2013***

Electric motor, iron, light bulb, electric wire  
Variable dimensions  
Courtesy of the Artist and Chert, Berlin

**10*****Untitled (Celebration), 2013***

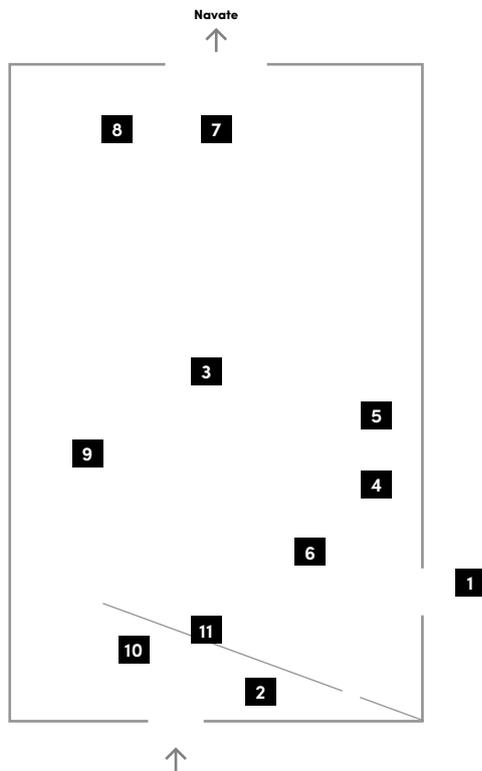
Ninety-four slides projected  
Courtesy of the Artist and Chert, Berlin

**11a*****Bourgeois Hen, 2009***

Drawing on paper, wooden structure  
Drawing: 28.5 x 20.5 cm  
Structure: 75 x 40 cm  
Private collection, Milan

**11b*****Bourgeois Hens, 2010***

Two drawings on paper, wooden structure  
Drawing: 28.5 x 20.5 cm  
Collezione Mussini, Bozzolo



Entrance to the exhibition "Space Shuttle in the Garden" in the Shed

**Pirelli HangarBicocca** is an institution dedicated to contemporary art that offers an exhibition programme featuring Italian and international artists, accompanied by a series of live events, encounters with artists and teaching labs open to schools and the general public. The project, the brainchild of the Pirelli company, is the result of a process that has led to the reconversion of a vast industrial production facility into a space dedicated to art, inaugurated in 2004 with the realization of Anselm Kiefer's *I Sette Palazzi Celesti*, the artist's most important site-specific work, enriched in 2015 with five pictorial works. Beginning in 2012, Pirelli HangarBicocca has presented to the general public exhibitions entirely conceived and produced for its spaces – the Shed, Navate and Cubo – alternating works by renowned artists like Yervant Gianikian and Angela Ricci Lucchi, Mike Kelley, Dieter Roth, Cildo Meireles, Joan Jonas and Juan Muñoz with others by younger artists who have already established an international reputation, including Tomás Saraceno, Apichatpong Weerasethakul, Ragnar Kjartansson, Micol Assolè, João Maria Gusmão & Pedro Paiva and Damián Ortega. Open to the city and its environs, Pirelli HangarBicocca is an internationally-oriented project that reflects Pirelli's corporate culture based on values like research and innovation, fostering cultural diversity and concern for the welfare and well-being of the local community.

#### Founding member and promoter



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Find out more about our exhibition  
guides on [hangarbicocca.org](http://hangarbicocca.org)