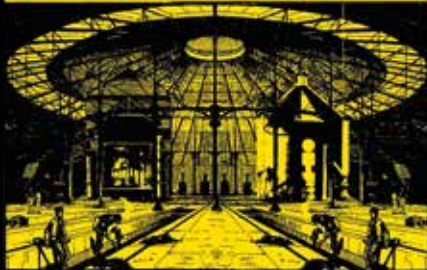


Matt Mullican

The Feeling of Things

EN



Pirelli HangarBicocca



### Public Program

3 May, 9 PM | A performative lecture by Matt Mullican

10 May, 9 PM | Projection of *Elevated* (2005) by Matt Mullican with *Man* by David Lang, composition performed by the ensemble Zone Expérimentale, Basel, with Mike Svoboda

26 May, 9 PM | Performance under hypnosis by Matt Mullican

### Cultural Mediation

To know more about the exhibition ask to our cultural mediators in the space

#ArtToThePeople

### Pirelli HangarBicocca

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20126 Milan IT

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Monday to Wednesday closed

### Contacts

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## FREE ENTRY

Cover: *Untitled (Two into One becomes Three)*, 2011  
Oil stick, acrylic on canvas, 2196 x 732 cm

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# Matt Mullican

## *The Feeling of Things*

12 April – 16 September 2018

Curated by Roberta Tenconi

Pirelli HangarBicocca



The studio of Matt Mullican, New York, 1975. Photo: Matt Mullican

## Matt Mullican

Active since the early 1970s, Matt Mullican is one of the leading figures on the international art scene, a pioneer in the use of hypnosis in contemporary art. His work is an incessant probing of the relations between reality and perception, in his ongoing attempt to explain and give a structure to every aspect of the human condition.

In over forty years of artistic career, Mullican has developed a vocabulary and a system of signs and symbols that offer a polyhedral vision of the universe. It is a classification system for the whole reality that he subdivides into five categories—the “Five Worlds”—each corresponding to a different level of perception and represented by a different color: green for physical and material elements; blue for everyday life; yellow for objects that acquire value through culture and science, such as art; black for language and signs; and red for subjectivity and ideas.

Mullican uses a wide array of media in his works, ranging from sculpture to installation, photography, drawing, and painting, employing diverse materials, including paper, glass, stone, and metal. His work also features performances and videos, including what was the cutting-edge use at the end of the 1980s of computers to generate immersive, imaginary virtual worlds. Mullican’s main *modi operandi* merge the elaboration of a cosmology, i.e. a speculative visual system that is a representation of the universe, categorizing each of its elements, with the exploration of the unconsciousness

through hypnosis and states of deep concentration and trance. He uses both methods to reflect on life to show how the understanding of the world is an entirely subjective and personal construction.

While being closely associated with the Californian art scene at the beginning of his career, and particularly with the context and discussion regarding research into light and space, Mullican's interest in cosmologies may also be linked to his familiarity with the anthropological objects of the collection of tribal and Oceanian art belonging to his parents, the Venezuelan Surrealist painter Luchita Hurtado and the American artist Lee Mullican. The notion of collection, which always implies a process of seeking, selecting, defining, and cataloguing the elements within a specific system, is implicit in all the works made by Mullican, who affirms: «I look at my work as a collection of stuff that I may or may not have made.»

During his years at CalArts (California Institute of the Arts)—one of the most innovative artistic communities in the United States, where he met David Salle, James Welling, Troy Brauntuch, and Jack Goldstein, all students of John Baldessari, leading figure of the art scene—Mullican made his first corpus of works, *Color Charts*: «I put red-colored cards on the wall and shone green light on them so they would all change. The idea was based on an awareness that all my eyes saw were light patterns.»

These early experiments, along with the deconstruction of the elements around him into simple patterns of light, culminated in one of his most recognizable series of drawings, focusing

on an imaginary person called Glen, who would become his alter ego over the years. Reduced to the highest degree of abstraction and the simplest graphical representation, the human figure is depicted on pieces of paper of various sizes whilst performing everyday activities—such as breathing, sniffing, pinching his arm, feeling fear or stomach pain—in the attempt to prove the existence of life even within an image.

Mullican draws his inspiration from multiple sources and references. On the one hand he reduces reality to the bare minimum (Stick Figure), on the other he creates canvases and collages using and overlaying the most diverse iconographic elements. These include films or cartoons, closer to the language of graphics and signs, as well as others derived from non-Western traditions—such as Hindu mandalas, Tantric images, or Hopi Indian symbols—in addition to other primordial ones (associated with concepts such as birth and death, angels and demons, figures of fate and destiny), and scientific illustrations that create a subjective system of symbols and pictograms (referred to by the artist as “Signs”).

After moving to New York, where he spent most of the 1970s, Mullican came into contact with the emergent Picture Generation, one of the most interesting groups of artists in America at the time of the post-1960s economic boom, which included Louise Lawler, Sherrie Levine, Richard Prince, and Cindy Sherman. The Artists Space was the focal point of this alternative cultural scene, and Mullican also collaborated and exhibited his work there on several occasions, including his solo show in 1976. During the same period, he started to use hypnosis in his performances as a way of exploring the

possibilities and limits of the subjectivity of perception. From the outset, the artist performed public activities in a state of trance, which occurred at impromptu moments documented by photographs. It was only towards the end of the 1970s that he started to use a hypnotist, and in 1979 decided to be hypnotized in public, at the Foundation for Art Resources (Los Angeles), marking his first performance under hypnosis, during which he experienced states of regression and personality changes. Throughout the following years the figure of *That Person*—his alter ego that emerges under hypnosis—became better defined in these performances and occupied ever-increasing space in his work. In 1981 his first solo exhibition in Europe was held at Samangallery in Genoa.

The dualism of body and mind is also present in another central theme of Mullican's oeuvre: the depiction of the city as a place in which everyday actions and the unconscious expression of a specific community take form, also used by the artist as a space for the classification and memory of experiences. The formalization of the distinctive characteristics used by the artist for its depiction has its origins in a *Chart* presented in 1977 on occasion of his solo exhibition at Hallwalls, Buffalo, an abstract drawing in which the upper area is occupied by paradise, the middle by man, and the bottom by hell. Like a sort of map, the city is defined by a crossroads of streets and walls, which delineate the five areas implicit in Mullican's work, without ever referring to a possible real place. The work titled *Computer Project* (1986–90) marked the transition of the city from a generic-looking place subject to normal expansion to an immersive computerized space, whose map the artist managed to codify to

create a virtual space. Like a sort of primordial Second Life, *Computer Project* is constituted by a setting made up of colored volumes and symbols that refer to the artist's cosmology and is devoid of human figures.

Employing a computerized language, the artist seeks to redefine the spatial coordinates we are normally accustomed to by altering the perception of reality. «In many ways, entering a virtual reality is similar to going into a trance. That is why I often show the videos of the virtual environment, next to a video of myself in a hypnotic trance. Both of them are projected. Both of them are illusions. The hypnosis is about emotional space and the virtual city is about architectural space but they are both equally invisible. They are both about losing yourself in a certain place. You voluntarily immerse yourself in another world.»

The continuous relationship between loss and redefinition of a method of systematization, which tends to categorize all perceptible forms in an almost encyclopedic manner, is thus the foundation of Matt Mullican's work. At the beginning of the new millennium, he started creating highly complex solo exhibition at international venues, including the Museum Ludwig in Cologne (2005) and the Tate Modern in London (2007), and ambitious projects at the Haus der Kunst in Munich (2011) and the Kunstmuseum Winterthur (2016).





"Matt Mullican: Organizing the World", exhibition view, Haus der Kunst, Munich, 2011  
Photo: Jens Weber, Munich

## The Exhibition

“The Feeling of Things” is the most comprehensive retrospective of Matt Mullican’s work ever staged, featuring his most iconic works created between the early 1970s and the present day.

Four colored banners—emblematic elements of the artist’s production—welcome visitors to the exhibition display, arranged as a single large structure to be explored: a colossal version of *The M.I.T. Project* devised by the artist in the 1990s. Filling the Navate space of Pirelli HangarBicocca almost entirely, an exceptional variety of works are systematically organized and displayed in a layout designed by Mullican.

The structure—reminiscent of a tennis court or a football field—is divided into five areas, each distinguished by a color. The exhibition features more than 6,000 items, loans from museums and private collections, readymades and new productions, spanning from banners, works on paper, and videos, to lightboxes, sculptures, and large installations. Inside the display structure, outlined by one-meter-high walls, the works are arranged according to predefined systems: on tables and on a series of bulletinboards (a display device used by Mullican to create a visual archive and consisting of simple wooden boards, sloping or paired to form corridors through which visitors can walk), or directly on the floor. The walls of the Cubo space, on the

*Untitled*, 1990, installation view, Le Magasin, Grenoble, 1990  
Photo: Georg Rosteiger, Geneva



other hand, are completely covered with over 70 works made by using the rubbing technique, a primordial form of reproducing an image largely employed by the artist.

Entirely lit and filled with the artist's works, the exhibition space features a sort of taxonomy in which large-format works create a dialogue with smaller ones. Mullican measures himself against the vastness of Pirelli HangarBicocca space, which he ironically describes in the following terms: «It's like dressing a whale, I like to put it that way. You really have to apply yourself and cut the clothing to fit the space exactly.»

### Piazza

In addition to the four banners (*Untitled*, 1990) installed in the Piazza preceding the exhibition narrative—which were originally commissioned for the spaces of Le Magasin in Grenoble—, “The Feeling of Things” features eight red banners (*Untitled*, 1986) first presented at the Museum of Contemporary Art in Los Angeles as well as *Untitled* (2006), a yellow banner from the series the artist designed for the Neue Nationalgalerie in Berlin in 2006.

Beyond the Piazza lies the massive architectural structure of the exhibition display.

### Red Area

This section of the exhibition presents a series of works that explore the most remote wanderings of the psyche and subjectivity. In particular, alongside a series of glass pieces that represent the artist's cosmology, Mullican



“12 by 2”, exhibition view, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, 2010  
Photo: Blaise Adilon, Lyon

introduces the figure of *That Person*, an ageless, asexual entity that, commencing in the 1990s, surfaced as the artist's alter ego during his performances under hypnosis, a practice that he has employed as an artistic medium since the late 1970s to explore inner space and everything that is not visible to the physical eye.

In the photographs of his early performances featured in this exhibition [presented in the Black Area] Mullican appears in a self-induced state of trance seated in front of an image in the presence of an audience. During these events he initiated a mental journey, exploring an image of a figurative work (i.e. a print by Piranesi or a painting by Brueghel, or even one of his own drawings) and giving the audience in front of him a detailed description of the creative process, leaving

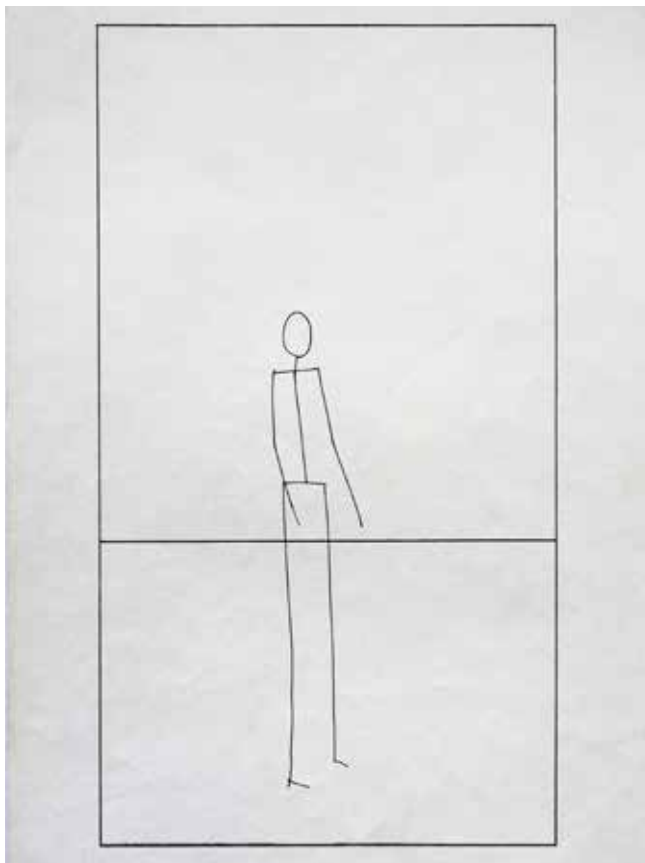


the imagination free to create virtually and go beyond that which is objectively visible in the work examined—**Untitled (Entering the Picture)** (1973). Subsequently, with the aid of a hypnotist who would induce him into a deep trance, Mullican presented a series of performances in which he measured himself with the deepest part of his unconscious. In a state of hypnosis, he claimed to be a different person and was under the influence of That Person, who created works in a trance, as in the case of **Untitled (Learning from That Person's Work)** [on display in the Red Area]. Originally conceived for a solo show at the Museum Ludwig in Cologne in 2005 and displayed at the 55th Venice Biennale in 2013, this work is composed by a huge maze of sheets on which are pasted a series of drawings made by That Person depicting a tangle of texts, numbers, images, and diagrams that plunge the visitor into his psychology, revealing other aspects of his personality.

### Black Area

The exhibition continues with the area focusing on the theme of communication and language, represented by the color black. A series of tables and bulletinboards display a collection of works on paper tracing the artist's entire production from the 1970s to the present day, featuring drawings, photographs, book designs, prints, pages of notebooks—on which Mullican writes or draws—and illustrations of his famous pictograms and abstract symbols (**Signs and Posters**). In particular, the section presents some of the most significant works of his early career, dating from 1973 and 1974, which subsequently became the master plate for

the ideas that the artist would elaborate over the following years. In the series of collages based on comics titled **Details from a Fictional Reality** (1973) and **Details from an Imaginary Universe** (1973), Mullican explores the details of a reality that transcends the physical world and exists solely as a mental construct, imagining its existence in a parallel world, for example inside a picture. Starting with cuttings from comics, which show details of a reality recounted in a story, the artist imagines the life of the characters or the objects before they become part of the actual story: penetrating these images becomes a way of understanding the objective meaning of things. In this respect, the artist maintains: «Everything is abstract and it is only through our history and culture that we construct a reality.» In this sense, even the concepts of life and death exist as subjective experiences, a theme tackled in **Untitled (Dead Comic Book Characters)** (1974)—a collage of comic strips showing pictures of dead characters—and **Doll and Dead Man** (1973). This work developed out of a private performance in which Mullican attempted to define the life of a corpse, i.e. a person who, having left the objective world, existed only as pure individuality. The work consists of two photographs: one depicting a doll—an object that has never really lived yet enjoys a life of its own in the subjective world—and one picturing a corpse—the physical and material remains of a person whose body is no longer living, but whose subjectivity is still considered alive. Consequently, with **Doll and Dead Man**, the artist explores the difference between the objective dimension—the representation of reality—and fiction, trying to demonstrate the subjective nature of all existence.



*Untitled (Stick Figure)*, 1974  
Ink on paper, 36 x 22 cm

This work is connected with ***Untitled (Stick Figure)*** (1974), a series of ink drawings also presented in this area. The artist creates an imaginary character called Glen that he reduces to the maximum degree of abstraction and the simplest possible graphical representation on hundreds of pieces of paper.

The idea of analyzing a fictitious life returns in ***Untitled (Birth to Death List)*** (1973), a poetic description of life, from birth to death, of an anonymous female character in over 200 short statements, similar to the captions accompanying the pictures of Glen. Mullican conceived the work in October 1973, at the time he was drawing up his first cosmology, and he also used psychology, biology, history, and physics texts to compile the list. He created his first cosmology in 1973, basing it on a memory associated with his infancy when, still a child, he would ponder his existence before his birth and after his death: «One of the things was choosing my parents, which answered the question, where was I before I was born? [...] This was something that I thought about. And then, why do things happen the way they do? Well, fate controls them. That was another answer. Then obviously the next one is death, because I was already dealing with death. And fate meets death, my death, and they decide, if I go up to heaven or down to hell.» (***Choosing My Parents***, 1973, ***Untitled (Details of Fates Control Panel)***, 1973, ***Overall Chart***, 1975). It was from this first simple representation, which personifies the forces that determine the beginning and the end of life, that Mullican developed his first cosmology. Over the years, the artist has drawn and redrawn this first model of cosmology connected with individual destiny, hundreds, if

not thousands, of times, along with the subsequent 1983 version in which he decodifies the entire universe with the theory of the “Five Worlds.”

This section of the exhibition dedicated to language also includes a series of “books,” works in which Mullican accompanies texts, notes, and drawings with photographs taken from the internet or from other books. Entirely opened out, with the individual pages pinned to the bulletinboards, the selection includes *Notating the Cosmology* (1973–2008), *Untitled (Histoire Illustrée de la Fonction Cérébrale)* (2011), *The Meaning of Things* (2014), *Illustrated Anthology of Sorcery. Magic and Alchemy* (2016), *Man and His Symbols* (2016).

### Yellow Area

In the yellow section—situated in the middle of the exhibition display—the artist investigates the world of art, science, and culture, installing a series of works in different formats and media, which echoes the structure of the entire exhibition, as if we were in a huge kaleidoscope. It includes *The M.I.T. Project* (1990), a crucial work for the definition of the exhibition narrative, which marks the transition from the symbolic depiction of the world to the display of reality itself, with objects and materials of various kinds arranged in a predetermined order. Inside the structure, the objects are in turn arranged in five interconnecting areas, or five levels of meaning. The different levels of perception, from the tangible (or material) to the intangible (or spiritual), are also represented by the five colors (green for material and primary objects, associated with natural elements; blue to represent



*Untitled City Plan (Based on Overall Chart)*, 1989  
Wood, paint, 10 x 105.5 x 228.5 cm  
Courtesy Kunsthaus Bregenz

everyday life, the city, and also nature; yellow in the middle to represent the arts and sciences; black for language, while the semicircle of red walls represents the level of pure meaning and the spiritual). The Yellow Area features many works, including the textile structure titled *Nomadic Pavilion* (1993), the wooden model *Untitled, City Plan (Based on Overall Chart)* (1989), the glass cosmology *Untitled (City Chart with Picture)* (2001), and the work displayed on the floor *Untitled (7 Signs with City Chart)* (1992).

### Blue Area

Devoted to the world of everyday life, the blue section is composed of a series of works focusing on the theme of the city. From the 1980s onwards, the artist expanded his cosmological diagrams (*Charts*) to comprise the map of a fictitious city, with both general views and details of buildings. Using the map of a city—developed using the most diverse array of media, from drawings on paper to granite, Gobelins tapestry, and above all computer-generated images—Mullican arranged his conceptual model within an ideal and well-ordered space.

Since 1986, thanks to his partnership with the Hollywood IT company Digital Productions, Mullican has used a powerful computer to virtually develop the map of his ideal city, covering an area of 18 square kilometers and divided into five

*Untitled*, 2013

Carved granite, 2 x 614 x 983 cm

Courtesy of the artist and Massimo De Carlo, Milan/London/Hong Kong

Photo: Roberto Marossi



districts associated with the five colors of the cosmology. **Computer Project** (1986–90), as it was titled, thus recreated the cosmology as though it were the landscape and architecture of a city, made up of streets and administrative buildings, but also restaurants, theatres, hospitals, and detailed interiors of houses, with furniture and furnishings, and to do so the artist used an absolutely innovative medium, a precursor of virtual reality and artificial intelligence. The exhibition includes **Untitled** (1989), a series of lightboxes with computer-generated views taken from this project, photographs which were originally displayed on occasion of an exhibition at MoMA in New York in 1989.

The Blue Area also comprises a series of films and videos by the artist, from the earliest films in Super 8 format shot in the 1970s, in which Mullican described the world around him, to the famous **Elevated** (2005), a poetic portrait of New York City, made from found footage from 1935 and featuring music by David Lang, and the virtual journey made by the artist in his virtual city (**Five into One**, 1991–92). The latter is a further development of *Computer Project*: thanks to more advanced technology, Mullican builds a navigable three-dimensional virtual environment. Nonetheless, given the complexity and unsustainable costs of transferring the computer that developed the project in real time to a museum, Mullican decided to film two video extracts of one of his journeys and present them on monitors accompanied by a text with the same title in which he describes his journey.

Alongside a series of works in glass and granite that represent models of cities, Mullican has also built a yellow box in the Blue

Area, which represents the domestic everyday real world. Inaccessible to the public and visible only from the outside, the room recalls a performance set and includes the objects and furniture that characterize the life and passions of the personification of the artist (as a radio, a few newspapers, a coffee machine, a table, a bed, a bath sink, a pot, a chair). Two fundamental works of Mullican's career, dating from the 1970s, are also presented here. In these two sculptures—created in close connection with the Stick Figure, the series of drawings realized by Mullican in 1973–74—the artist has reduced the figurative representation to the bare minimum. **Head and Body** (1973) and **Sleeping Child** (1973) consist of a simple piece of wood, the first placed next to a smaller one and then, in the second case, partially resting on a pillow on the floor. Other abstractions of a real subject, both works are closely connected with the subjective capacity to feel empathy for inanimate objects and images, since the artist attributes them human qualities and projects subjective experience onto them (imagining the corresponding experience).

### Green Area

The large three-dimensional structure in the Navate exhibition space of Pirelli HangarBicocca ends with the Green Area, in which in Mullican's cosmology represents the natural world of matter and the elements. Here the artist displays a selection of his works on the theme, such as the **Melted Objects**, along with a series of **readymades**, like machines and prototypes connected to steam and electricity production, but also bones, stuffed animals, seeds, insects, rocks, and minerals, which are among his favorite subjects and





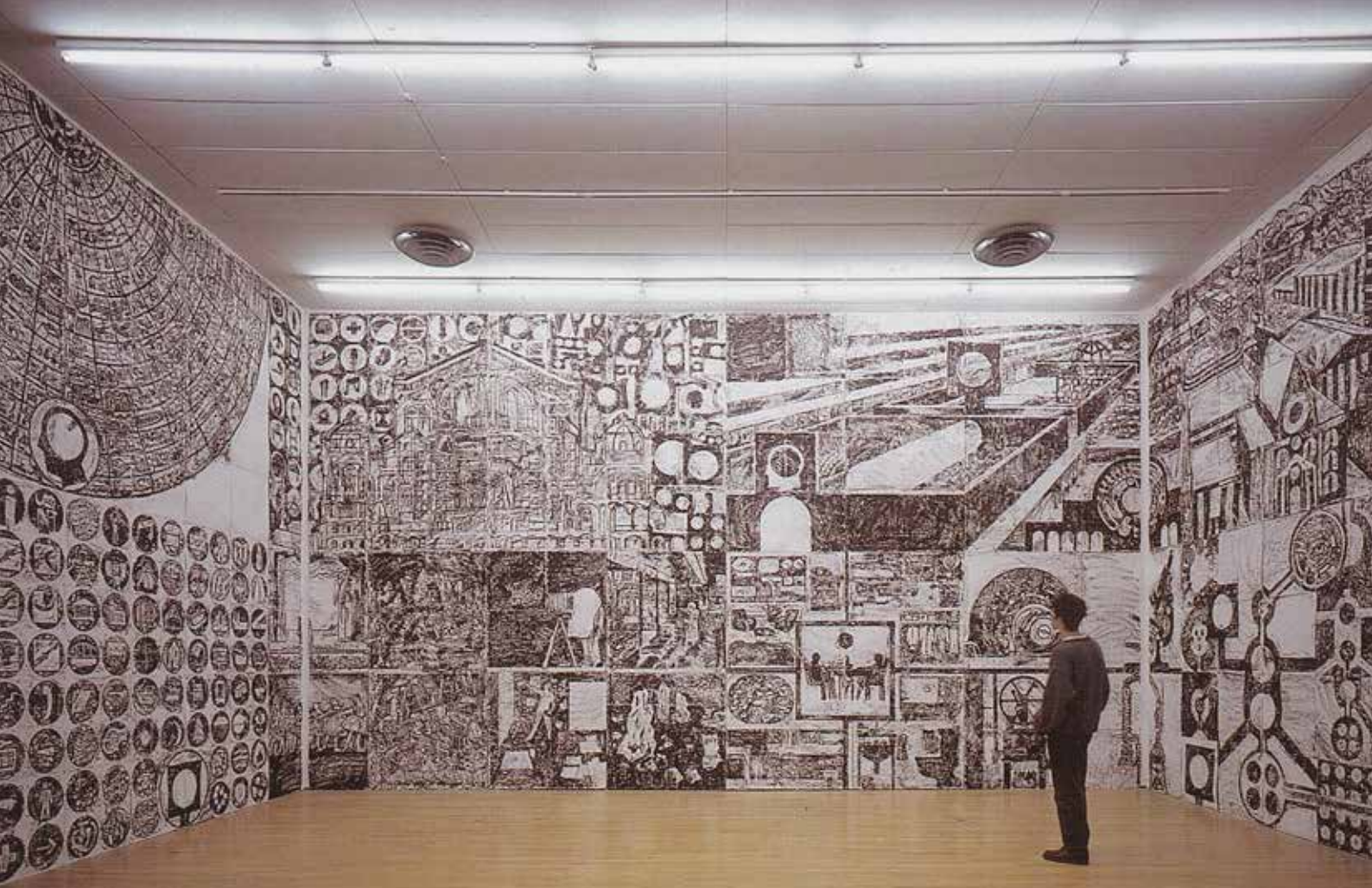
*Untitled (Models for the Cosmology)*, 2006  
 Cast pewter, steel, glass; 2 parts, 15.5 x 42.5 x 42.5 cm each  
 Private collection. Photo: Werner Schnüriger, Wädenswil/Zurigo

recur in many of his paintings and works on paper. In fact Mullican also collects them and often features them in his installations. As he has often done in previous exhibitions, the artist also selects these objects from the collections of civic museums, in this case Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci and Museo Civico di Storia Naturale in Milan. The section also presents one of the artist's earliest works, *Light Patterns* (1972), and *Light Patterns Under Green Light* (1972). Conceived while he was still a student at CalArts, and considered by Matt Mullican his first mature work, *Light Patterns* clearly expresses the artist's research into the idea of light as a

psychological and symbolic phenomenon of perception. By exposing colored paper cards to different light sources (from total darkness to different colored light), the artist shows how color depends on light and our perception, exploring the relative nature of the experience of reality.

### Cubo

The exhibition ends in the separate area of the Cubo, which is literally covered with Mullican's *rubblings*, a medium whose very nature refers to the master plate that it reproduces. First made in 1984, they have since become a constant feature of the artist's investigations, with subjects ranging from symbols to abstract signs, stylized representations of the cosmology of the "Five Worlds," words and key figures of his symbology, and images referring to comics, or taken from the internet (*Yellow Monster*, 2017). They also include depictions of places or even technical machinery associated with the idea of exchange, movement, transformation, and the transfer of energy or knowledge (such as railway stations, but also theatres, museums, libraries, electric generators or steam engines). «There is a kind of fake history that occurs, because in my studio I have the master plate, the relief, and in the gallery you see the rubbing, but it is taken from another place. This relationship between the master and the print creates a kind of artificial history. The rubbing is not a painting, a drawing or a print, none of them and all of them. It is a retinal image in the sense of Plato's shadow. When I look at something, what any eye sees is the retinal image, but the world is not that. What the rubbing represents is what the eye sees, the relief is it.»

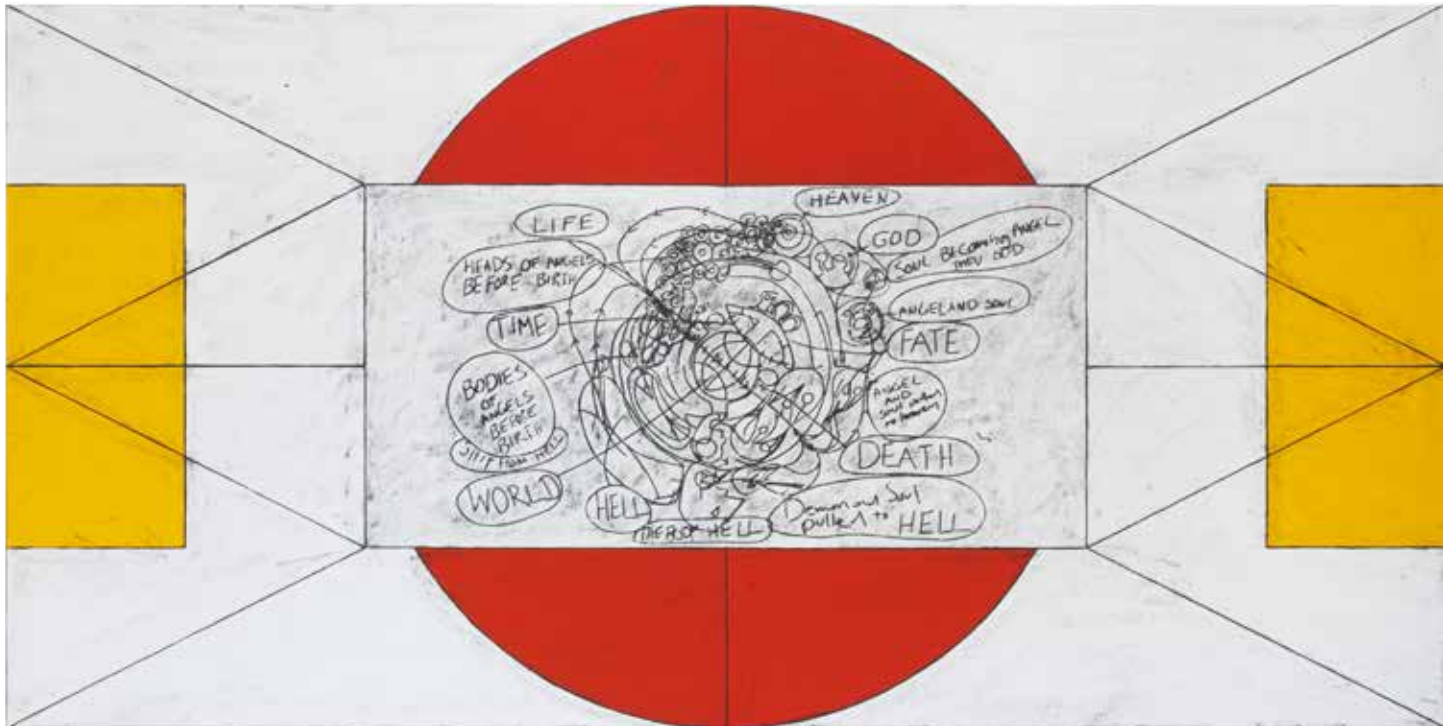


*Dallas Project (Third Version)*, 1987, installation view, Le Magasin, Grenoble, 1990  
Photo: Georg Rosteiger, Geneva

The walls of the Cubo are completely covered with over 70 rubbings, among which the **Dallas Project** (1987) stands out in particular. Originally conceived for the Dallas Museum of Art and presented here in its third version—**Dallas Project (Third Version)**, 1987—, the work is composed of 416 black and white pages and contains Mullican's entire cosmology, from the signs that represent heaven, God, life before birth, fate, destiny, death, and so on, to the world of communication or that of technology, the illustration of the Paris Opéra, or that of dance or music, and the vision of the city and family life. The other great cycles featured in the Cubo include **Untitled (Cosmology)** (1984), a cosmology imprinted on a gigantic cotton cloth and in some ways another umpteenth master plate of the structure of the exhibition, and **Untitled (Two into One becomes Three)** (2011), an imposing black and yellow work originally presented at the Centre Pompidou-Metz. Finally, in the centre of the room, the artist has arranged the 449 plates of **Untitled (New Edinburgh Encyclopedia Project)** (1991) on numerous low tables. Taken from the pages of a 1825 encyclopedia owned by Mullican and copied exactly on magnesium plates, the work represents a compendium of information, a complete system of knowledge, thus making it a cosmology itself.

## Main Exhibitions

Matt Mullican (Santa Monica, California, 1951) lives and works in Berlin and New York and has been Professor of Time-based Media at the Hochschule für Bildende Künste in Hamburg since 2009. His works have been exhibited in many international venues, including the Camden Arts Centre, London; The Kitchen, New York and Kunstmuseum Winterthur, Winterthur (2016); Kunsthalle Mainz, Mainz (2014); Fondazione Ratti, Como (2013); Haus der Kunst, Munich (2011); Institut d'art contemporain, Villeurbanne/Rhône-Alpes (2010); Tate Modern, London (2007); Museum Ludwig, Cologne (2005); Kunsthalle Basel and Kunstmuseum St. Gallen (2001); Fundação de Serralves, Porto (2000); Stedelijk Museum, Amsterdam (1998); Van Abbemuseum, Eindhoven (1997); Centre for Contemporary Art – Ujazdowski Castle, Warsaw and Kunsthalle Fridericianum, Kassel (1996); Nationalgalerie, Berlin and IVAM, Centre del Carme, Valencia (1995); Wiener Secession, Vienna and Kunstverein Hamburg (1994); M.I.T. List Visual Arts Center, Boston (1990); Magasin - CNAC, Grenoble (1989); MOCA, Los Angeles (1989 and 1986). He has participated in several collective exhibitions, most recently the 55th Venice Biennale (2013); Singapore Biennale (2011); 28th São Paulo Art Biennial, and the Whitney Biennial, Whitney Museum, New York (2008).



*Untitled (Subjective Cosmology)*, 2016

Oil stick on canvas, 150 x 300 cm

© Matt Mullican. Courtesy Captain Petzel, Berlin

Photo: Jens Ziehe

**This publication accompanies the exhibition  
“The Feeling of Things” by Matt Mullican**

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**Pirelli HangarBicocca**

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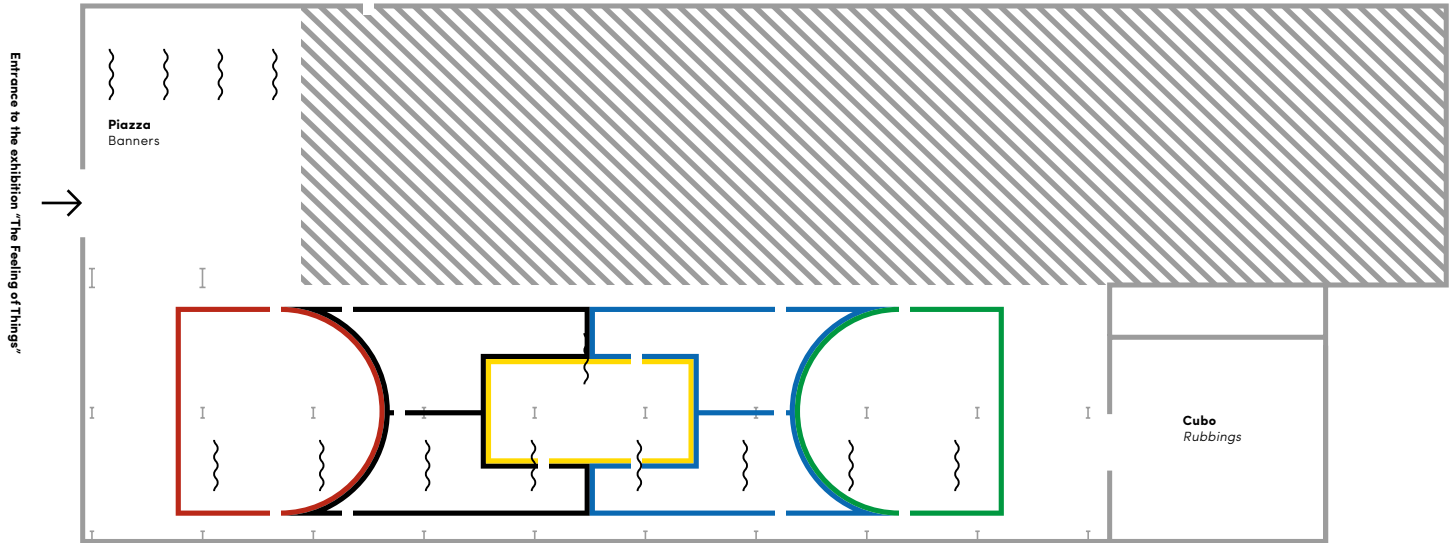
*Installation Supervisor*

Cesare Rossi

*Registrar*

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**Red Area**

Artworks related to the world of psyche and subjectivity

**Black Area**

Artworks related to the world of communication, symbols, and language

**Yellow Area**

Artworks related to the world of art, science, and culture

**Blue Area**

Artworks related to the world of everyday life

**Green Area**

Artworks related to the natural world of matter and the elements

Find the complete map and the list of the exhibited works on:  
[hangarbicocca.org/en/exhibition/matt-mullican/](http://hangarbicocca.org/en/exhibition/matt-mullican/)



Untitled (Matt Mullican Under Hypnosis, Martin Klosterfelde Galerie, Berlin), 2001  
Performance, Martin Klosterfelde Galerie, Berlin (video stills)

Pirelli HangarBicocca is a non-profit foundation, established in 2004, which has converted a former industrial plant in Milan into an institution for producing and promoting contemporary art.

This dynamic center for experimentation and discovery covers 15,000 square meters, making it one of the largest contiguous exhibition spaces in Europe. It presents major solo shows every year by Italian and international artists, with each project conceived to work in close relation to the architecture of the complex, and explored in depth through a calendar of parallel events. Admission to the space and the shows is completely free of charge, and facilitators are on hand to help the general public connect with the art. Since 2013, Vicente Todolí has been the foundation's Artistic Director.

The complex, which once housed a locomotive factory, includes an area for public services and educational activities, and three exhibition spaces whose original twentieth-century architectural features have been left clearly visible: **Shed**, **Navate**, and **Cubo**.

As well as its exhibitions program and cultural events, Pirelli HangarBicocca also permanently houses one of Anselm Kiefer's most important site specific works, *The Seven Heavenly Palaces 2004-2015*, commissioned for the inauguration of Pirelli HangarBicocca.



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