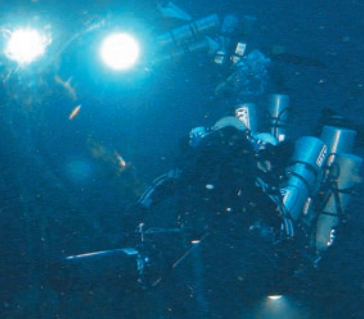


Giorgio Andreotta Calò

CITTÀDIMILANO

EN



Pirelli HangarBicocca

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FREE ADMISSION

Wreck of the steamship *Città di Milano*, Filicudi. Photo: Global Underwater Explorers

Giorgio Andreotta Calò

CITTÀDIMILANO

14 February – 21 July 2019

Curated by Roberta Tenconi

Pirelli HangarBicocca



Giorgio Andreotta Calò, Sardinia, Italy, 2014. Photographic documentation on 35mm film for *In Girum Imus Nocte*, 2014. Photo: Hector Castells-Matutano

Giorgio Andreotta Calò

Giorgio Andreotta Calò (Venice, 1979) has distinguished himself on the contemporary art scene by developing a unique artistic language in which the techniques of traditional sculpture—though entirely reinterpreted—merge with 1970s processual art forms, thus transforming the actual process of making art into a part of the artwork and eventually in its main subject. His pieces originate from in-depth site-specific researches, establishing a profound dialogue between his sculptures and the context in which he works. This is particularly the case with Venice—where the artist was born and raised—and the lagoon, which also represent for him a source of inspiration and a metaphor. Experimenting with a variety of media and materials, he explores recurrent themes and questions such as the passage of time and the concept of stratification, both material and symbolic.

Andreotta Calò's body of work includes both sculptures realized with a more traditional interpretation of the medium and environmental interventions (often in abandoned buildings or monumental structures) as well as more silent and ephemeral actions, such as taking solitary walks that last for weeks or months. The artist has been developing this *modus operandi* since his early productions, experimenting with elements like light, water and fire—which have become central in his practice— and implementing profound processes of transformation on the places he crossed and the materials he worked with.

Andreotta Calò trained at the Accademia di Belle Arti in Venice where he graduated in 2005—after a period of study at the Kunsthochschule in Berlin—with a thesis on the artist Gordon Matta-Clark (1943–1978). In the meantime, he worked as an assistant to the artists Ilya and Emilia Kabakov, in particular on their project for the 2001 Venice Biennale. Together with his research into Matta-Clark’s oeuvre, this experience would deeply influence his work. While attending the Accademia, he also worked on a two-year project on an abandoned building: «Starting from that moment—the artist recalls—I began to think of the building as an almost sculptural volume and to work directly on the architectural space rather than on a three-dimensional object.»

This intuition took material form with *Dal Tramonto all’Alba* [From Dawn to Dusk], which he created in Sarajevo in 2006. After a careful study of the city and its dynamics, Andreotta Calò identified the Parliament Tower, a state building in the city center that had been severely damaged during the siege of Sarajevo in 1996, reduced to no more than a skeleton in reinforced concrete. The directions in which it faced—one facade to the east, the other to the west—allowed the sunlight to be seen through its wounds at dawn and dusk.

On the night of February 7, the artist placed some Fresnel lights on the top floor of the building’s interior to create a powerful light that simulated the passage of sunlight from dawn till dusk. Although the light was fixed, the beams of orange light appeared to shift to those moving from one place to another within the city, thereby transforming the building in a sundial and generating a dichotomy between the vertical axis and the



Dal Tramonto all’Alba, 2006. Light intervention, XXII International Festival “Sarajevska Zima”, Parliament Tower, Sarajevo, Bosnia-Herzegovina, February 7, 2006. Photo: Giorgio Andreotta Calò

line of the horizon. By this short-lived action, observers were able to look to the building anew, and their attention was thus drawn to the building’s political and social significance.

The following year he returned to Sarajevo for what would become another fundamental element in his practice—the walks—crossing the city from east to west, following the course of the sun. The meditative approach of this firsthand experience represented another important aspect of his poetics, which the artist further developed in walks and interventions whose uniqueness arose from their circumstances and context.

In the subsequent years, the work of Giorgio Andreotta Calò took on an international dimension following his artistic residence at the Rijksakademie van Beeldende Kunsten (2009–2011) in Amsterdam. Like Venice, the city presents environmental characteristics capable of influencing the human presence in the urban landscape. In Amsterdam Andreotta Calò began to create his most mature projects, showing a rising awareness of the role of Venice in shaping his gaze. Like an archetype, Venice became a lens or a filter through which readings of other real or ideal places were possible. For example, in 2010 he conceived a site-specific installation in the studio of the residency he was working in—a two adjacent-rooms-space marked by a glass wall—, submerging one of the rooms in water, which could be seen from the other one. The sudden break of the glass that caused the whole studio to be flooded was a revelation for the artist: «the work burst the limit of representation to invade reality.» This intervention further prompted the themes of reflection, the horizon, and the idea of duality that have since run through all his production.

Whereas on the one hand his works deal with the ephemeral and transitoriness, on the other Andreotta Calò has elaborated over the years a different and complementary approach that investigates the crystallization of time through the creation of lasting objects. He has realized a considerable group of sculptures made of natural elements from different places—including wood, clay, and organic material—exalted using the lost-wax technique and bronze in order to explore the possibilities of sculpture. From this research aroused his most renowned works, including *Clessidre* [Hourglasses], *Meduse* [Jellyfish], and *Carotaggi* [Core samples] which define Pirelli HangarBicocca exhibition's narrative.

The artist also directed his research towards the use of light and photography, with emphasis on the material nature of light itself and the relation between architecture and photography, which he made explicit through his use of the camera obscura. In 2012, on the occasion of the Premio Italia Arte Contemporanea he was awarded by the MAXXI Museum in Rome, he presented this optical device on a large scale, creating a completely dark room in which the mechanism of the camera obscura was unveiled. Using natural light, a view of Rome was projected upside-down inside the exhibition space, and then righted by reflection in a pool of water on the floor. The urban landscape was literally transposed inside the museum, creating an experiential environment conceived to last for that occasion exclusively. The only trace left of the event was the impression of the view on a large photographic surface.

In 2017, Giorgio Andreotta Calò was one of the artists chosen to represent Italy at the 57th Venice Biennale. For the occasion, he presented a large-scale installation inside the Arsenale. *Senza titolo (La fine del mondo)* [Untitled (The End of the World)] was created with a complex structure of scaffolding through which visitors ascended to a higher level where they could look on a huge volume of water. An attentive and prolonged observation of this scenario gave shape to an alienating atmosphere activated by the presence of the viewer, positioned in a liminal and suspended dimension by his own reflection.



Senza titolo (*La fine del mondo*), 2017. Installation view, Italian Pavilion, 57th Venice Biennale, 2017. Photo: Nuvola Ravera



Carbosulcis core samples archive, Nuraxi Figus, Sardinia, Italy, 2019. Photographic documentation. Photo: Giorgio Andreotta Calò

The Exhibition

“CITTÀDIMILANO” brings together for the first time a wide selection of sculptural works by Giorgio Andreotta Calò. The artist conceived the exhibition display, transforming the Shed into a fluid environment in which the visitor can “navigate” and create his own reading through the many links and references between the exhibited works, which together form an archipelago of symbolic elements and connotations, each linked to a particular geographical context.

Among the contexts evoked, the city of Milan provides one of the central premises of the exhibition, which Andreotta Calò presents as a real yet also imaginary place. In particular, the prelude—*Senza titolo (Jona)* (2019), the video visitors encounter entering the show—and *Città di Milano* (2019), the large photographic print that acts as a backdrop, offer a sublimated vision of the city.

The exhibition meanders between these two polarities through the series *Carotaggi*—together with the new and striking work *Produttivo* (2019)—which, laid out on the floor, structures the exhibition space, breaking its orthogonal shape and creating a circular movement. The arrangement of these core samples relates to the depth under the ground from which they are extracted, thus creating an analogy between depth and the length of the Shed. In addition, *Carotaggi* generates a new perspective whose vanishing point corresponds physically and metaphorically to the focal point of the photographic print.

1 *Senza titolo (Jona)*, 2019

The work that opens “CITTÀDIMILANO” is a projection of seabed images where mysterious anthropomorphic figures—divers—delve deep underwater, ideally accompanying the visitor into the exhibition space. Like a prelude, the images of the wreck of the steamship *Città di Milano* unveil the stories and visions that run through the exhibition’s narrative, such as the notion of things submerged, and the processes of transmission, transformation, and physical and symbolic stratification. The centenary of the ship’s sinking occurs in 2019, and the name of the ship suggested the title of the exhibition.

Senza titolo (Jona) [Untitled (Jona)] further records the differently colored depths of the water, gradually revealing the spectral and imposing presence of the wreck. The projection, made using found footage, highlights the artist’s research on the context of the show, in particular the history of Pirelli, which from 1879 included the company Pirelli Cavi, at the time the world leader in the underwater telegraphic networks field. Specifically, Andreotta Calò focused on the subject of the *Città di Milano*, a ship built for Pirelli and the first used in Italy to lay and maintain the underwater cables that connected the smaller islands of Italy. During maintenance work in the Aeolian archipelago, the ship struck a shoal and sank on June 16, 1919. Today the wreck lies at a depth of 90 meters off the Sicilian island of Filicudi.

2 *Carotaggi Produttivo*, 2019

Andreotta Calò has been producing this series of works since 2014 using core samples (*carotaggi* in Italian) extracted from underground during geological and engineering surveys on the soil. Interested in the transformation of matter, the artist conceived these sculptures working on two different geographical settings, where he carried on samples campaigns: the region of Sulcis Iglesiente in southwest Sardinia and the Venetian lagoon.

Using core samples from these two sites, the artist has evoked a specific geological context, with its stratifications and possible transformations. The sections extracted from the lagoon are largely composed of caranto, the clay in the compact layer on which Venice rests, whose existence today is threatened by the sinking of the lagoon bed. On the other hand, the material from Sulcis is made of volcanic rocks, limestone and coal taken from the mine belonging to the coal-mining company Carbosulcis, the last in Italy and today in the process of closing.

Each work in the series is made up of several segments of one or more core samples set in parallel on the floor, thus offering a visual indication of the depths from which they were extracted. The arrangement of the samples, each roughly 130 centimeters long, provides visitors with an ideal way to descend through the layers of which the ground beneath our feet is composed. The different colors and shading visible on the surface of the samples vary depend-



In Girum Imus Nocte, 2014. Photographic documentation on 35mm film, Sulcis Iglesiente, Sardinia, Italy, 2014. Photo: Iris Rochet-Lanchet

ing on the type of material and level from which they were extracted. Some of these are presented inside the tubes or half-cylinders made either of PVC or metal that were used to extract them from the ground.

With *Produttivo* [Productive], specially created for the exhibition at Pirelli HangarBicocca, the artist has taken his research into the district of Sulcis a stage further. In this case, he was given access to the entire archive of core samples taken by Carbosulcis, from which he selected more than 1500 linear meters extracted from the “productive” layer. In the mining world, this adjective, taken by the artist as the name of the work, indicates the layer of coal between 350 and 450 meters deep used as a source of energy. The instal-

lation pervades the surface of the exhibition space, offering the last attestation of a reality that will shortly disappear.

3 *In Girum Imus Nocte*, 2014

This 16mm film was conceived by Giorgio Andreotta Calò during research carried out in the region of Sulcis Iglesiente between 2013 and 2015. The project involved the cooperation of the Carbosulcis company, which made it possible for him to descend to a depth of 500 meters below ground with coal miners on the site.

In Girum Imus Nocte records the walk taken from sunset to dawn by the artist with a group of workers. The film shows the path followed by the miners in a single line from the mine where they worked to the island of Sant’Antioco, moving through the darkness of the landscape lit only by the lights on their helmets. Once arrived at the sea, the group boarded boats piloted by local fishermen, who took them to the closest side of the island. On arriving at a beach, the lens of the camera focuses on a boat in flames that lights up the entire scene: with the gradual transformation of the wood of the boat into charcoal, the journey comes to its conclusion.

The title is a reference to the Latin palindrome *In girum imus nocte et consumimur igni* (which can be read in either direction and translated as “We go about by night and are consumed by fire”). This line had already been used by the French philosopher and director Guy Debord (1931–1994) as the title of a film he made in 1978. The presence of the fire, which initi-

ates a process of catharsis with the burning of the boat, takes viewers into a ritual and symbolic dimension in which time comes to a halt. The temporal suspension is heightened in the film by the absence of sound and alternation of chronologically consecutive actions with other, more distant, ones.

4 *Clessidre*

This series of works carried out by Giorgio Andreotta Calò since 1999 has its origin from the symmetrical overlapping of two wooden elements: the Venetian *bricole*, poles planted in the bed of the lagoon to mark the limits of the navigation channels and to moor boats. Due to the rise and fall of the tidal water, the poles are subject to corrosion where they are in contact with the surface of the lagoon, thus becoming progressively thinner around their central section.

The artist developed *Clessidre* [Hourglasses] by including two identical exemplars in wax that he joins symmetrically through the lost-wax technique, creating a bronze sculpture. The title is a reference to the characteristic and symmetrical form composed by the two elements and calls to mind the passing of time, which Andreotta Calò considers a sculptural element and a material that can be mold. Three of the works in the series exhibited in the show form the triptych *Scolpire il Tempo* (2010), which also refers to *Sculpting in Time*, a book on cinema written by the Russian filmmaker Andrei Tarkovsky (1932–1986).



Scolpire il Tempo, 2010. Bronze, 3 elements, various dimensions. Courtesy Nomias Foundation. Photo: Giorgio Andreotta Calò



Medusa (B), 2015 (foreground) and *Medusa (A)*, 2015. Installation view, Milan Triennale, 2015. Photo: Kirsten de Graaf

The sculptures are arranged vertically like actual *bricole*, thus evoking the Venetian lagoon and the surface of the water in which the landscape is reflected. Previously beneath the surface of the water, the poles are revealed following the natural process of metamorphosis, which is taken further by the artist by transposing the poles into bronze. This process reinforces the temporal dimension

intrinsic to the *Clessidre*: the metal casting interrupts the corrosion of the wood, thus freezing its shape.

5 *Meduse*

Like the *Clessidre* series, the group of works titled *Meduse* [Jellyfish] has its origin from elements in the landscape that are familiar to the artist, such as the wooden poles typical of the Venetian lagoon he employs as sculptural materials. Using sections of poles that have been thinned down in their central section, Andreotta Calò smooths down the upper part to create a polished rounded surface, though he leaves the irregularities found in the lower section similar to the stalactitic accumulations typical of corroded wood. The semi-spherical upper section of each sculpture is reminiscent of a head, a subject traditionally represented in sculpture.

Some of the *Meduse* are made from original wooden poles manipulated by the artist, while others are a transposition of the poles into bronze using the lost-wax technique. The manual work of the artist is complemented by nature's action: the strongest currents of the lagoon give the particular screwed shape to the *Meduse*.

6 *Pinnae Nobilis*

This series of works begun in 2014 takes the name and appearance of the *Pinna nobilis*, a large mollusk that lives in the Mediterranean, whose byssus is a threadlike material that was once employed in the production of textile fabrics and embroideries. Andreotta Calò's sculptures are bronze reproductions of the shells of these creatures found by the artist. In some cases, the sculptures are exhibited with the original shell.

The bronze sculptures preserve parts of the opening and casting channels used in the lost-wax process, which in this case have also been incorporated as a support to each work. In Pirelli HangarBicocca the *Pinnae Nobilis* are installed in close relationship with the structure of the building as well as with the other works exhibited; some of them are positioned close to the Shed's pillars whereas others are set on the ground.

The symmetrical shape of the bivalves that originated the series evokes the theme of duality and the idea of specularity that runs through the artist's production, in particular in relation to the phenomenon of the reflection of the lagoon's landscape. The works also allude to issues inherent in the environmental changes that have taken place in recent years in the lagoon, where there has been a re-population of this species also due to the ecosystem change connected to the MoSE project (Experimental Electromechanical Module), a program to install moving gates in the lagoon to hold back the water of the high tide.



Senza titolo (La fine del mondo), 2017. Detail of a *Pinna Nobilis*, Italian Pavilion, 57th Venice Biennale, 2017. Photo: Kirsten de Graaf

7 DOGOD, 2014
DOGOD, 2015
DOGOD, 2015-2016

These three works in bone and bronze arose from the research Andreotta Calò carried out when investigating Sulcis Iglesiente area. Formed by seven bone elements gathered on the shore of the island of Sant'Antioco, and assembled to recall the skull of a primitive animal, the sculpture has the overall form of a regular hexahedron, a shape in which each face is the same as the others when seen from any angle. Andreotta Calò then created two reproductions of the original respectively in bronze and white bronze, both of which are exhibited here.

The title, *DOGOD*, is the result of the union of the words “dog” and “god”, a palindrome that emphasizes the mysterious and ancestral aspects of the sculptures. Like the shape of the works themselves, the title does not change regardless of the direction in which it is read. This characteristic is reinforced by the sculptures’ support, a reflective surface that allows the entire volume to be seen. Like several *Pinnae Nobilis*, these sculptures are positioned close to the Shed’s pillars, bringing out the contrast between their archaic appearance and the industrial aesthetic of the setting.

8 Senza titolo, 2016

Senza titolo [Untitled] is formed by two elements positioned vertically against the wall—one is a burned branch, the other is its symmetrically-installed replica in bronze. The sculpture’s shape suggests the sticks used for walking, a recurrent practice in Andreotta Calò’s work. Evoking the transformation of the wood into charcoal, with *Senza titolo* the artist also refers to his film *In Girum Imus Nocte*.

9 Volver, 2008

Lying on the floor of the exhibition space, *Volver* (“to return” in Spanish), recalls the idea of navigation like other works in the show. Originally used by the artist on the Venice lagoon, the boat was later turned into a sculpture for his first solo exhibition at the Galleria ZERO... in Milan in 2008. Before giving the work its final form and exhibiting it on the gallery’s roof, Andreotta Calò performed a symbolic gesture: an extraordinary action that generated a dreamlike and surreal atmosphere in which the principles of reality were overturned.

The artist removed the boat from its normal context in order to make an “imaginary flight” over the roofs of the buildings in the sky of the Lambrate district in Milan. Seated in his boat suspended from a crane, Andreotta Calò made a circular journey that metaphorically transformed its function. Visitors to the exhibition could look at images of the journey inside the gallery and then climb up to the gallery roof where the boat lay, cut perfectly in two down the middle and placed on



Volver, 2008. Photographic documentation of the action, Milan, 2008.
 Courtesy ZERO..., Milan. Photo: Davide Conconi

the surface of a pool of water. An optical illusion created by the reflection on the water gave the impression that the two halves of the boat were doubling and then recomposing.

More than ten years on, the artist has presented the boat again as part of an exhibition that places emphasis on the history and urban landscape of Milan. The installation has been rearranged, once again creating a physical and symbolic inversion and giving the boat the appearance of a large shell. A continuous and slowly presented slideshow features the original action of 2008 so that visitors can witness that surreal—yet also real—flight.

10 *Senza titolo (Cavi)*, 2019

A segment of underwater cable used for data transmission, that once connected the locality of Cuma, near Naples, with the island of Ischia, hangs in the space looking organic and zoomorphic. While researching the context for this exhibition, Andreotta Calò investigated certain aspects of the history of Pirelli, in particular the production of underwater cables, which, in the artist's symbolic world, become the emblem of everything submerged.

During the months before the exhibition, when the chance presented itself to recover a damaged section of cable from the seabed during a maintenance operation, Andreotta Calò decided to include this element in the show. Like other works, *Senza titolo (Cavi)* [Untitled (Cables)]—long and cylindrical like *Carotaggi*—attests the energy that flows deep underground. Its presence expresses the concept of the transmission of information between distant places, ideally creating an element of connection between the geographical locations suggested in the exhibition and the works.

11 *Città di Milano, 2019*

Centered on a vision of Milan, this work has been specially created for the project at Pirelli HangarBicocca. An ideal horizon of the exhibition, *Città di Milano* [City of Milan] is an imposing black-and-white photograph of a previously unseen view of the city. The work arose out of the research conducted by the artist on light and the way in which it generates images and possible scenarios, in this case offering a unique vision of the urban landscape. In order to create it, Andreotta Calò built a camera obscura (an optical device that was the precursor of the photographic camera) to produce a gigantographic image measuring roughly 5 by 11 meters.

On the thirty-first floor of the Pirelli Tower, an iconic building in Milan that was Pirelli's headquarters until the late 1970s, Andreotta Calò conceived a temporary structure that allowed him to darken the internal space to create a camera obscura. When the light filtered through a tiny hole, it impressed nine modules of photosensitive paper on the opposite side inside the camera, thus creating a negative image of the cityscape seen from the building. Through a lens in the hole, the projection of the city is turned upside-down and inverted left-right, like the phenomenon of light entering the iris and hitting the retina in the human eye.

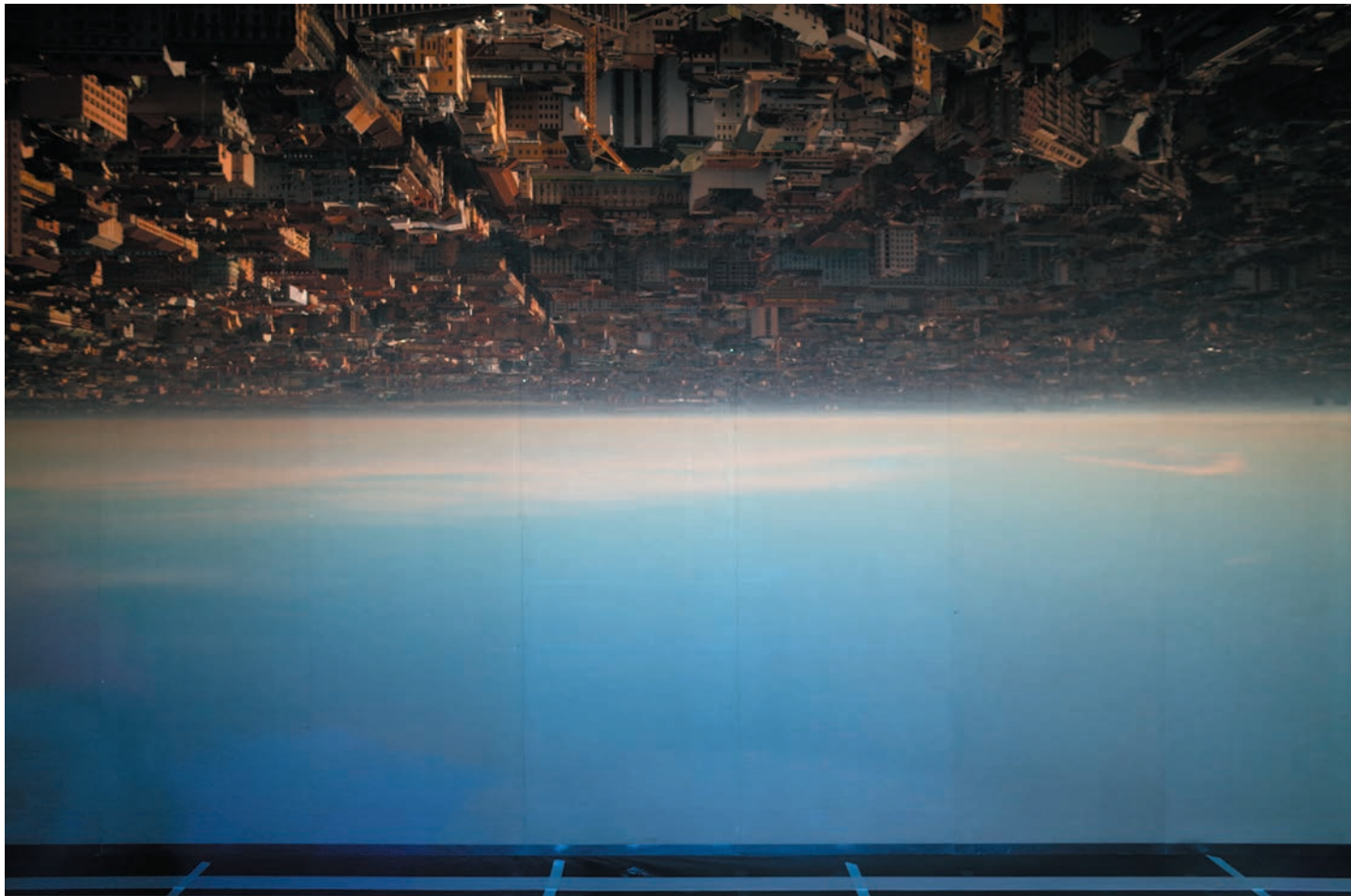
The photographic print in the exhibition acts as a backdrop and offers a possible perspective, thereby broadening the narrative of "CITTÀDIMILANO". The image looks eastwards towards the Lambrate district, an area whose skyline went through less urban and architectural transformations than elsewhere in the

city in recent years. The sky in the lower section of the photograph resembles the sea, and the volumes of the buildings merge on the horizon. As in *Volver*, the artist is here playing on the ambiguity between boundaries, and on the overturning of what exists at great depth and what is on the surface.

Main Exhibitions

The works of Giorgio Andreotta Calò (Venice, 1979) have been exhibited in international spaces and institutions, including Oude Kerk, Amsterdam (2018); DEPART Foundation, Los Angeles (2016); Peep-Hole, Milan (2014); SMART Project Space, Amsterdam (2012); MAXXI Museo nazionale delle arti del XXI secolo, Rome (2012); Galleria Civica, Trento (2009). He has participated in numerous group shows that took place at, for instance, 16th Quadriennale d'Arte, Palazzo delle Esposizioni, Rome (2016); High Line Art, New York (2016); Milan Triennale (2015); 54th Venice Biennale (2011). In 2017, he represented Italy at the 57th Venice Biennale.

Following pages: *Città di Milano, 2019*. Photographic documentation of the projection in the camera obscura, Pirelli Tower, Milan, January 10, 2019. Photo: Nicola Settimo



**This publication accompanies the exhibition “CITTÀDIMILANO”
by Giorgio Andreotta Calò**

Lenders

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List of the Exhibited Works

- 1 Senza titolo (Jona), 2019**
Video, color, silent, 15 mins 18 secs
Image courtesy Global Underwater Explorers
Commissioned and produced by Pirelli HangarBicocca
- 2 Carotaggi**
- Carotaggio, 2014**
Caranto clay, steel and PVC drilling tube
1 element, 157 x Ø 10 cm
- Carotaggio, 2014**
Caranto clay, steel and PVC drilling tube
8 elements, variable dimensions
- Carotaggio, 2014–2015**
Caranto clay, steel and PVC drilling tube
1 element, 173 x Ø 13.2 cm
Courtesy Sprovieri, London
- Carotaggio, 2014–2017**
Caranto clay, steel and PVC drilling tube
1 element, 150 x Ø 10 cm
- Carotaggio, 2016**
Vulcanite, coal, steel drilling tube
12 elements, variable dimensions
Courtesy ZERO..., Milan
- Carotaggio, 2016**
Vulcanite, coal, steel drilling tube
1 element, 132 x Ø 7.5 cm
- Produttivo, 2019**
Environmental installation, vulcanite, siltstone, sandstone, lumachella limestone, microconglomerate, carbonaceous layers, miliolidae limestone.
Extraction depth: 350–450 m
1500 m linear, 130 x Ø 7.5 cm ca. each, overall dimensions variable
Commissioned and produced by Pirelli HangarBicocca
- 3 In Girum Imus Nocte, 2014**
16mm film, b/w and color, silent
13 mins 59 secs
Courtesy ZERO..., Milan
- 4 Clessidre**
- Scolpire il Tempo, 2010**
Clessidra (M, N, O)
Bronze
3 elements, 158 x Ø 27 cm; 134 x Ø 22.5 cm; 137 x Ø 24 cm
Nomas Foundation
- Clessidra (B), 2011**
Bronze
167 x Ø 26 cm
- Clessidra (U), 2012**
Bronze
169 x Ø 24 cm
Giuliani Collection, Rome
- Clessidra (AB), 2013**
Bronze
230 x Ø 30 cm
- Clessidra (B), 2017–2018**
Bronze
171 x Ø 25 cm
- 5 Meduse**
- Medusa (A), 2014**
Wood
86 x Ø 38 cm
- Medusa (B), 2014**
Wood
100 x Ø 44 cm
- Medusa (A), 2015**
Bronze
86 x Ø 38 cm
- Medusa (AC), 2016**
Bronze
92 x Ø 28 cm
- Medusa (AC), 2016**
Bronze
92 x Ø 28 cm
Private Collection, Rome
- Medusa (C), 2016**
Bronze
95 x Ø 30 cm
- Medusa (A), 2018**
White bronze
84.5 x Ø 38 cm
- Medusa (B), 2018**
Bronze
100 x Ø 44 cm
Commissioned and produced by Pirelli HangarBicocca
- Medusa (E), 2018**
Bronze
104 x Ø 25 cm
- 6 Pinnae Nobilis**
- Pinna Nobilis (B), 2014**
Shell
58 x 21.5 x 12 cm
- Pinna Nobilis (B) 4, 2016**
White bronze
55 x 19 x 10 cm
- Pinna Nobilis (C), 2016–2017**
White bronze
57 x 17 x 12 cm
- Pinna Nobilis (E), 2016–2017**
White bronze
62 x 20 x 12 cm
Collezione Alessia Antinori e Giorgio Gallenzi
- Pinna Nobilis (J), 2016–2017**
White bronze
60 x 20 x 10 cm
Private Collection
- Pinna Nobilis (FK), 2016–2017**
White bronze
52 x 22 x 15 cm

Pinna Nobilis (H/H), 2016-2017

White bronze, shell
40 x 14 x 12 cm

Pinna Nobilis (J/J), 2016-2017

White bronze, shell
46 x 16 x 15 cm
Courtesy Wilfried Lentz Rotterdam

Pinna Nobilis (K/K), 2016-2017

White bronze, shell
45 x 17 x 20 cm

Pinna Nobilis (KJ), 2016-2017

White bronze
49 x 19.5 x 15 cm
Collezione Maramotti, Reggio Emilia

Pinna Nobilis (M), 2016-2017

White bronze
70 x 24 x 14 cm

Pinna Nobilis (P), 2016-2017

White bronze
75 x 25 x 15 cm

Pinna Nobilis (Q), 2016-2017

White bronze
84 x 30 x 19 cm

Pinna Nobilis (R), 2016-2017

White bronze
47 x 18 x 15 cm
Courtesy Wilfried Lentz Rotterdam

Pinna Nobilis (B) 5, 2017

White bronze
74 x 30 x 13 cm
Courtesy Sprovieri, London

Pinna Nobilis (C/C), 2018

Bronze, shell
56 x 18 x 7 cm
Commissioned and produced by
Pirelli HangarBicocca

Pinna Nobilis (N/N), 2018

White bronze, shell
77 x 28 x 17 cm

Pinna Nobilis (R/R), 2018

Bronze, shell
46 x 16 x 16 cm

Pinna Nobilis (T/T), 2018

White bronze, shell
53 x 17 x 14 cm

Pinna Nobilis (Z/Z), 2018

Bronze, shell
60 x 16.5 x 19.5 cm
Courtesy ZERO..., Milan

7 *DOGOD, 2014*

Bones
20 x 20 x 30 cm

DOGOD, 2015

Bronze
20 x 20 x 30 cm
Courtesy Wilfried Lentz Rotterdam

DOGOD, 2015-2016

White bronze
20 x 20 x 30 cm
Courtesy ZERO..., Milan

8 *Senza titolo, 2016*

Bronze, wood
2 elements, 160 x Ø 3 cm each
Courtesy ZERO..., Milan

9 *Volver, 2008*

Boat
73 x 115 x 400 cm
Courtesy ZERO..., Milan

Volver, 2008

44 color slides, loop
Exhibition copy 2019

10 *Senza titolo (Cavi), 2019*

Section of underwater cable
3 elements, 1100 x Ø 9 cm each
Commissioned and produced by
Pirelli HangarBicocca

11 *Città di Milano, 2019*

Direct impression on
photosensitive paper
through a pinhole
9 modules, overall dimensions
500 x 1143 cm
Commissioned and produced by
Pirelli HangarBicocca
Thanks to Regione Lombardia for
supporting the realization
of the artwork

The experience of the exhibition changes according to the natural variations of light. We suggest viewers to visit the show both during daytime and night-time

For all works: Courtesy Giorgio Andreotta Calò



Volver, 2008. Boat, water, neon, 73 x 400 x 400 cm. Installation view, Galleria ZERO..., Milan, 2008. Courtesy ZERO..., Milan. Photo: Cosimo Pichierrri

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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