

Fondazione Nicola Trussardi presents:
MY RELIGION IS KINDNESS. THANK YOU, SEE YOU IN THE FUTURE.
a project by PAOLA PIVI
Old Warehouse, Porta Genova Station
Via Valenza 2, Milan
November 14 – December 10, 2006

**FONDAZIONE
NICOLA
TRUSSARDI**

From November 14th through December 10th, 2006 the FONDAZIONE NICOLA TRUSSARDI presents My Religion is Kindness. Thank You, See You In The Future, the first major solo exhibition by Italian artist PAOLA PIVI, in the space of the Old Warehouse of Porta Genova Station in Milan.

With her sculptures, installations and performances Paola Pivi builds an upside-down world, a personal universe ruled by the laws of irony and absurdity. Paola Pivi's works originate from colossal operations but they appear light, spontaneous and agile like an athlete's movements. Through changes of scale, duplications of objects or alterations of context, Paola Pivi's magic realism transforms impossible actions into simple and disarming gestures. For her exhibition with the Fondazione Nicola Trussardi, Paola Pivi has conceived of an extraordinary and surreal selection of her works combining historical, recent and brand-new installations. The majestic industrial spaces of the Old Warehouse of Porta Genova Station are invaded by a joyful, but also unexpectedly threatening, collage of today's world.

First presented at the Venice Biennial in 1999, and never exhibited since, Untitled (airplane) announces a blissful apocalypse in which objects come to life reshaping the order of things: a menacing war aircraft is flipped on its back and, while challenging physical and engineering rules, stages a radical overturn of our daily life.

All around it, the exhibition is occupied by a drove of completely white animals living all together as in a visionary countryside fair. In Interesting – produced by the Fondazione Nicola Trussardi – horses, cows, dogs but also parrots, Japanese round-fish and llamas transform the Old Warehouse into a bizarre albino Noah's ark. At once both actors and audience, Paola Pivi's white animals can also be interpreted as a metaphor for the spectacle of contemporary art: who is the living sculpture, the animals looking at us or we the confused visitors walking around the exhibition?

Realized thanks to the enthusiastic involvement of individuals, companies and shops in Milan, Guitar Guitar is an uncontrolled archive of thousands and thousands of objects, each presented as identical twins. As if in a crazy mirror of consumerist society, the twin objects in Guitar Guitar invite the audience to seek out the similarities and differences as if they were playing in a three-dimensional book of riddles, but at the same time it suggests the existence of parallel worlds in which any certainty is lost.

In a continuous search for forgotten and overlooked places in Milan that can be reshaped through contemporary art, the Fondazione Nicola Trussardi arrives at one of the most fascinating industrial spaces in Milan, never used before for an art exhibition. The Old Warehouse of the Porta Genova Station, in the lively area of the Navigli, maintains an austere charm that recalls an abandoned cathedral: the Old Warehouse is the perfect setting to discover Paola Pivi's Topsy-Turvy world.

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HARD FACTS

Artist: PAOLA PIVI
Title: My Religion Is Kindness. Thank You, See You In The Future.

At: Old Warehouse, Porta Genova Station
Via Valenza 2, Milan

Dates: November 14 – December 10, 2006
Open daily from 10 am to 8 pm
Free entrance

Curated by: Massimiliano Gioni, Artistic Director
Fondazione Nicola Trussardi, Milan

Press Preview: November 14, 2006 – 11:30 am
Old Warehouse, Porta Genova Station
Via Valenza 2, Milan

Opening: November 14, 2006 – 6:30 pm
Old Warehouse, Porta Genova Station
Via Valenza 2, Milan

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under the patronage and with the contribution of



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CHECKLIST OF THE EXHIBITION

Untitled (airplane), 1999

Fiat G91 airplane

860 x 300 x 1180 cm

Collection Edoardo Gnemmi, Milano

Restored with the contribution of: Fondazione Nicola Trussardi, Milano and Galleria Massimo De Carlo, Milano

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Interesting, 2006

White animals

Life size

Produced by: Fondazione Nicola Trussardi, Milano

Guitar Guitar, 2001-2006

2 of each object

Life size

Produced by: Fondazione Nicola Trussardi, Milano

Thanks to:

Adria Italia Srl

Alessi Spa

Althea Spa

Animal House

Aqua Sphere

Artcrafts International

B&B Italia

Corrado Beldi

Bialetti Industrie Spa - Bialetti Casa

Italia

Blitz

Bolgiani Franco Sas

Brand Lancia

Brico Center

Bruno Mondadori Editore

Camomilla Spa

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Carré Milano

Casamilano

Centroedile

Corrado Calza Food&Co

Cte International

Decathlon

Deroma Spa

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Entratalibera Srl

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FMI Franceschi Srl
Foppa Pedretti
Francesco Pantaleone Arte
Contemporanea
G.V.M. Srl
Galleria Massimo De Carlo
Gallery Arnaud
Giordani - Gruppo Giochi Preziosi
Diego Grandi
Gruppo Giochi Preziosi
Gruppo Saggiatore
HT Milano Srl
Imperatore Srl
Italfash Srl
Italsilva
Jacuzzi Europe Spa
Kartell
La Serra
Lamborghini Trattori (marchio del gruppo Same Deutz-Fahr)
Laterlite Spa
Lavazza
Lea Ceramiche
LecaSistemi Spa
Maino Enrico - Adriano Snc
Guglielmo Masala
Milver Srl
Minotti

Alessandra Mauri
MV AGUSTA Motor Spa
Nap Lab
Olivetti
Operazione Mato Grosso
Otto Multicom Srl
Panasonic Italia
Paradiso delle Sorprese
Mariano Pichler
Poliform Spa
PR Help Comunicazione d'Impresa
Realchimica
Rino Beautysun Center
Roda
Saporiti Italia
Serralunga
Showtime Milano
Studio Navone
Swarovsky Italia
Taffetà
Technisub
Technogym Spa
Tessilplastica Srl
Tisca Italia
Trading Group Srl
Trussardi
Whirlpool Europe Srl - Divisione Italia
Zibetti e Orsini
Zucchi

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Special thanks to:

Altofragile
Minitransport Spa
Overdrive Art

SELECTED WRITINGS
PAOLA PIVI

I feel an affinity with Werner Herzog: I saw him on TV once saying, about his movie Fitzcarraldo, "I wanted to bring the boat on the other side of the mountain. I had to do it. I had to do it because if I did not do it I would have been a man without dreams and I didn't want to be a man without dreams, so I had to do it."

What I like about art, whether it is mine or someone else's, is the feeling that something has entered my experience, without exactly knowing what it is, but somehow feeling enriched by it.

The image in my head, even clear and definite, is not enough for me. I want it to become "real", even just for 10 seconds, but the idea must touch reality. There is a concept of truth that has to penetrate the piece, permeating it if only for just a moment - like life - and leave an indelible trace.

I don't know if animals have a soul, but surely I don't think they are just living objects. When I put them in these situations, I question whether they are living the experience of an artwork. I think an artwork doesn't need the viewer to know art nor to be conscious that he is looking at art. So I question whether these animals have seen an art-work or not.

The experimental element is for me an essential component of my work, it allows the unexpected to occur in the production of the work.

When I think of a work, it appears to me as a finished image, complete, making itself known in a kind of unconscious moment. The absolute immediacy of the idea excludes any constructive planning in this phase. The idea is produced in my relationship with the subconscious. There follows the next and second phase - the planning dimension. In reality this is just a necessary instrument in the realization of the idea.

I think men and art can't be separated. These are white animals, not black or colored animals. I think it says something about our world: we are represented in the animals, too.

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SELECTED WRITINGS

Paola Pivi's works often generate a kind of panic of not-knowing in the viewer.
Geoff Lowe

Paola Pivi prefers traditional photography to computer-generated imaginary, and she stages each photograph like a performance, transporting the animals to remote locations and enacting her events. The resulting images are enigmatic, patently absurd and humorous. When displayed in public spaces, her images surprise and amuse viewers, lifting them briefly from their ordinary routine.
Jo-Ann Conklin

Paola Pivi, with her intellectual sensuality, creates monumental and baroque situations which set themselves between scenography, sculpture and architecture. And in front of Paola Pivi's art we regress in our unconscious.
Francesco Bonami

Paola Pivi uses replacement and surprise to realize strong images originated by putting a truck on its side or to turn an aircraft upside down. Her practice diverts and reorganizes the pre-existing relationship between the world and the objects: their new unnatural state of coexistence finds its roots in an enigmatic and magic way of thinking.
Germano Celant

Paola Pivi's desire to make the photo of Alicudi in real scale, is not the desire to make something bigger and bigger but is just the desire to make things adherent to reality. To be adherent to reality to the maximum level, the photo of Alicudi has to be the size of Alicudi.
Laura Cherubini

Paola Pivi's principal intention is to highlight the absurd aspects of reality, which she accomplishes by means of visually emphasizing ordinary objects, particularly those emblematic of our ordinary context.
Francesco Poli

The performative dimension emerges and seems to inspire all of Paola Pivi's work without excessively conditioning it - without being invasive. It is a process that lets itself be known intuitively. It suggests discretely and quietly the rhythm and weight of an image that has its own force and won autonomy. Therefore, the references aren't so much to the grand performative period of the Fluxus artists or Viennese Aktionismus, where the photographic image was a simple documentation both detached and subjugated to the unrepeatable action. Rather it is possible to retrace an affinity with the performative behavior of Jackson Pollock, or with the anthropometric methods of Yves Klein where the artistic action was not complete in itself but was directly functional to the production of the work.
Danilo Eccher

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PAOLA PIVI SELECTED BIOGRAPHY

Golden Lion at the Venice Biennale in 1999, Paola Pivi was born in Milan in 1971. She lives and works in Milan and Anchorage (Alaska, USA).

SELECTED SOLO EXHIBITIONS

2006

Ffffffffffffffffff, Galerie Emmanuel Perrotin, Miami
No Problem Have a Nice Day, Galerie Emmanuel Perrotin, Paris

2005

Fant Ass Tic, Galleria Massimo De Carlo, Milan

2004

Galerie Emmanuel Perrotin, Paris
To Me, Curated by Tamsin Dillon, a project by Platform for Art, Gloucester Road Underground Station, London

2003

MACRO Museo d'Arte Contemporanea di Roma, Curated by Laura Cherubini, Rome (with catalogue)
The Wrong Gallery, New York
Animal Skin, (with Maurizio Pecoraro), Alta Moda Roma, Auditorium Parco della Musica, Rome

2002

Alicudi Project, Curated by Xavier Franceschi, Centre d'Art Contemporaine de Brétigny, Espace Jules Verne, Brétigny-sur-Orge (with catalogue)
Jewels editions Elena Levi, Curated by Laura Cherubini, Galleria Roma Roma Roma, Roma (with catalogue)

2001

Galleria Massimo De Carlo, Milan
Galerie Emmanuel Perrotin, Paris
Alicudi Project, Galerie Michael Neff, Frankfurt

2000

Paola Pivi. Un progetto per il Castello, Curated by Marcella Beccaria, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin (with catalogue)

1999

Galleria S.A.L.E.S., (with Simone Berti), Curated by Laura Cherubini, Roma

1998

100 cinesi, Galleria Massimo De Carlo, Milano

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SELECTED GROUP EXHIBITIONS

2006

Kontracom, Contemporary festival, curated by Max Hollein, Salzburg
Il Diavolo del Focolare, curated by Claudia Gian Ferrari, La Triennale di Milano, Milano
Fuori pista, Capanna Mollino di Sauze D'Oulx, Sportina, Torino

2005

Universal Experience: Art, Life, and the Tourist's Eye, Curated by Francesco Bonami with Julie Rodrigues Widholm and Tricia Van Eck, MCA Museum of Contemporary Art, Chicago, USA (with catalogue)
Das Verlorene Paradies: Die Landschaft in der zeitgenössischen Photographie, Curated by Beate Kemfert, Opelvillen - Zentrum für Kunst in Rüsselsheim
Fuori tema/Italian Feeling, XIV Quadriennale di Roma, Galleria Nazionale d'Arte Moderna, Roma. (with catalogue)
En Route: Via Another Route, Curated by Adam Carr, Trans-Siberian Train, Moscow-Beijing, Russia-China
War Is Over, Curated by Giacinto Di Pietrantonio and Maria Cristina Rodeschini Galati, GAMEC Galleria d'Arte Moderna e Contemporanea, Bergamo (with catalogue)
Bidibidibidiboo: Works from Collezione Sandretto Re Rebaudengo, Fondazione Sandretto Re Rebaudengo and other venues, Torino (with catalogue)
Generations of Art: 10 anni alla FAR, Curated by Giorgio Verzotti, Fondazione Antonio Ratti and other venues, Como (with catalogue)

2004

With All Due Intent, Manifesta 5, Curated by Marta Kuzma and Massimiliano Gioni, different venues, Donostia-San Sebastián, (with catalogue)
Per amore: Il collezionismo privato d'arte contemporanea in Sicilia, Curated by Salvatore Lacagnina and Paola Nicita, Galleria Civica d'Arte Contemporanea Montevergini, Siracusa (with catalogue)
I nuovi mostri: Una storia italiana, a poster project by Fondazione Nicola Trussardi, Curated by Massimiliano Gioni, Milano-Venezia (with catalogue)
Ettore Spalletti, Paola Pivi, Giorgio Colombo, Associazione culturale VistaMare, Pescara
No principio era a viaxe/In the Beginning There Was the Journey, 28a Bienal de Arte de Pontevedra, Curated by David G. Torres and Miguel von Hafe Pérez, Pontevedra (with catalogue)
Lei: Donne nelle collezioni italiane, Fondazione Sandretto Re Rebaudengo, Torino

2003

Interludes, Curated by Francesco Bonami, nell'ambito di Sogni e conflitti: La dittatura dello spettatore, 50. Esposizione Internazionale d'Arte La Biennale di Venezia, Venezia (with catalogue)
Artists' Projects, Curated by Polly Staple, Frieze Art Fair, London (with catalogue)

2002

Next Art: 20 musei per l'arte di domani, Curated by Ludovico Pratesi, Sala Murat and Fortino Sant'Antonio, Bari (with catalogue)
Tutto normale, Curated by Jérôme Sans and Ludovico Pratesi, Accademia di Francia - Villa Medici, Roma (with catalogue)
Ouverture... arte dall'Italia, Curated by Andrea Bruciati, Galleria Comunale d'Arte Contemporanea, Monfalcone (with catalogue)
Ouverture, Curated by Nicolas Bourriaud and Jérôme Sans, Palais de Tokyo, Paris
ExIT: Nuove geografie della creatività italiana, Curated by Francesco Bonami, Fondazione Sandretto Re Rebaudengo, Torino (with catalogue)
Verso il futuro: Identità nell'arte italiana 1990-2002, Curated by Ludovico Pratesi and Costantino D'Orazio, Museo del Corso, Roma (with catalogue)

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2001

Marking the Territory, Curated by Marina Abramovic, Irish Museum of Modern Art, Dublin (with catalogue)

Uniform: Order and Disorder, Curated by Francesco Bonami, Maria Luisa Frisa and Stefano Tonchi, P.S.1 Contemporary Art Center, New York (with catalogue)

Sonsbeek 9: LocusFocus, Curated by Jan Hoet, different venues, Arnhem (with catalogue)

Espresso: Arte oggi in Italia, Curated by Luca Cerizza and Gianfranco Maraniello, in Boom!, Manifattura Tabacchi, Firenze (with catalogue)

Signatures of the Invisible, in collaboration with CERN (Conseil Européen pour la Recherche Nucléaire, Ginevra), Curated by The London Institute, The Atlantis Gallery, London; Complesso del Vittoriano, Roma; 2002 Gulbenkian Foundation, Lisbon; Centre d'Art Contemporain, Geneva; 2003 P.S.1 Contemporary Art Center, New York (with catalogue)

Adriatico: Le due sponde, Curated by Angela Vettese, 52 Premio Michetti, Museo Michetti, Francavilla al Mare (with catalogue)

2000

Uniforme: Ordine e disordine, Curated by Francesco Bonami, Maria Luisa Frisa and Stefano Tonchi, Stazione Leopolda, Firenze (with catalogue)

Clockwork 2000 - P.S.1 National and International Studio Program 1999-2000, Curated by Roxana Marcoci, Clocktower Gallery, New York (with catalogue)

Migrazioni e multiculturalità, Premio Giovane Arte Italiana, Curated by Laura Cherubini, Paolo Colombo and Anna Mattiolo, Centro Nazionale per le Arti Contemporanee, Roma (with catalogue)

Ventana hacia venus/Window onto Venus, in 7a Bienal de la Habana, Curated by Zerynthia Associazione per l'Arte Contemporanea, Teatro Nacional de Cuba, L'Avana, Cuba

1999

Au-Delà, Curated by Jens Hoffmann, Galerie Klosterfelde, Berlin

L'Autre Sommeil, Curated by Angeline Scherf, ARC Musée d'Art Moderne de la Ville de Paris, Paris (with catalogue)

P.S.1 Italian Bureau selections 1998-2000, Curated by Laura Cherubini, Carolyn Christov-Bakargiev and Mario Codognato, Cittadellarte Fondazione Pistoletto, Biella (with catalogue)

dAPERTutto, 48a Esposizione Internazionale d'Arte La Biennale di Venezia, Curated by Harald Szeemann, Venezia (with catalogue)

1998

Guarene Arte 1998, Palazzo Re Rebaudengo, Guarene d'Alba (with catalogue)

Opera nuova, Fuori Uso '98, Curated by Laura Cherubini, Mercato ortofrutticolo, Pescara (with catalogue)

1997

Mercato globale, Fuori Uso in Provincia, Curated by Laura Cherubini, ex Colonia Stella Maris, Montesilvano, Pescara (with catalogue)

Invitation to a Pointless Investigation, workshop con Jimmie Durham, Curated by Carolyn Christov-Bakargiev, Viagarini, Milano

1996

A Month on the Lake, Corso Superiore di Arti Visive, Fondazione Antonio Ratti, visiting professor John Armleder, Curated by Angela Vettese and Giacinto Di Pietrantonio, Chiesa di San Francesco, Como (with catalogue)

1995

Transatlantico, Curated by Alberto Garutti and Giacinto Di Pietrantonio, Viagarini, Milano

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