

The Fondazione Nicola Trussardi presents
PARASIMPATICO
the first major solo exhibition
in Italy of work by
PIPILOTTI RIST
curated by Massimiliano Gioni

Cinema Manzoni
Via Alessandro Manzoni 40, Milan, Italy
9 November – 18 December 2011

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From 9 November to 18 December 2011, the Fondazione Nicola Trussardi is presenting *Parasimpatico*, curated by Massimiliano Gioni, the first major solo exhibition by **Pipilotti Rist** in Italy.

The setting for the Swiss artist's new project is the former **Cinema Manzoni**, which for over fifty years was one of the most important movie theaters in Milan, and has been closed to the public since 2006.

Pipilotti Rist is one of the most highly respected, unconventional voices in art today: she has had **solo shows** in the world's best-known museums—including **MoMA in New York** and **Centre Pompidou in Paris**—and has participated in major international events such as the **Venice Biennale** and the biennials of **Berlin**, **Sydney** and **Lyon**. In 2009 she presented her first feature-length film, *Pepperminta*, at the Venice Film Festival.

Floating visions, vibrant, psychedelic colors, hypnotic soundtracks, sensuality and ethereality are some of the main ingredients in the world of Pipilotti Rist, which lies at the border between dreams and reality. Her luxuriant videos and multimedia installations explore human sexuality and media culture with a playful, provocative blend of fantasy and everyday life, with images in movement transforming familiar subjects, themes and places into fascinating kaleidoscopes.

For Pipilotti Rist, **video images are a projection of desires and emotions**, a new form of organic life that **viewers can perceive not just with their eyes but with their bodies**. Often hidden in unexpected places—toilets, liquor bottles, seashells and handbags—or projected onto evocative surfaces—church ceilings or giant television screens—her installations are explorations of the senses, all-enveloping experiences in which all physical and psychological distance from the viewer is abolished. In Rist's visual journeys, viewers often find themselves in spaces with topsy-turvy proportions, reduced to Lilliputian scale before giant images that heighten the sensation of childhood memories of a pure world, where corporeality seems reconciled with rationality and where sensuality takes on an almost spiritual dimension, sometimes tinged with irony and melancholy.

The **gateway** into Pipilotti Rist's work is **our emotional side**, the part of us that reacts involuntarily to external stimuli. This observation inspired the title for her show with the Fondazione Nicola Trussardi, *Parasimpatico*. with her usual sense of humor, Pipilotti Rist is referring to the division of the nervous system that governs the body's involuntary functions, such as digestion, relaxation, rest and energy storage.

Like her previous installations, this project conceived for the former **Cinema Manzoni** combines old and new work, with the objective of transforming the former theater into a **huge living creature, mingling cinema and television, hallucinations and high-definition images**. In *Parasimpatico*, Pipilotti Rist wraps the sumptuously decorated spaces of the Manzoni—from the lobby to the grand staircase, and from the auditorium to the bar—in a new skin of images, an all-enveloping carousel of sound, light, and color that restores a joyous magic to what was once Milan's most prestigious



movie theater, in a final flutter of life before its definitive transformation. **This exhibition by Pipilotti Rist will be a unique opportunity to see the spaces of the former Cinema Manzoni in their original beauty, after five years of closure.**

With *Parasimpatico*, the Fondazione Nicola Trussardi continues its nomadic exploration of Milan, rediscovering forgotten places and hidden treasures in the heart of the city and bringing them back to life through contemporary art. After major solo shows by Michael Elmgreen & Ingar Dragset, Darren Almond, Maurizio Cattelan, John Bock, Urs Fischer, Anri Sala, Paola Pivi, Martin Creed, Pawel Althamer, Peter Fischli and David Weiss, Tino Sehgal, Tacita Dean, and Paul McCarthy, the Fondazione Nicola Trussardi is now proud to present this new large-scale project by Pipilotti Rist, as part of the calendar of events organized throughout 2011 to celebrate the centennial of Trussardi Group.

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BRIEF BIO

Elisabeth Charlotte Rist was born in Grabs, Switzerland in 1962. She lives and works in Zurich and Sommerset.

As a child, she decided to adopt the unconventional name Pipilotti, which combines Lotti, a nickname for Charlotte, with Pippi Longstocking, the Astrid Lindgren's character with whom she strongly identified.

After studying applied arts, illustration, photography and visual communication in Vienna and Basel, and founding the all-female rock band *Les Reines Prochaines*, with whom she created albums, concerts, videos and live performances, Pipilotti Rist undertook the artistic career that has led her to exhibit in the world's most important museums.

Nominated for the New York Guggenheim's Hugo Boss Prize in 1998, in 2009 she won the Joan Miró Prize, organized by Fundació Joan Miró in Barcelona.

Her videos and installations have been exhibited in solo shows at some of the world's leading art institutions, including Hayward Gallery in London (2011), the Museum of Contemporary Art in Tokyo and Fundació Joan Miró in Barcelona (2010), KIASMA in Helsinki (2009), the Museum of Modern Art in New York (2008), Centre Georges Pompidou in Paris (2007) and Museo Nacional de Arte Reina Sofía in Madrid (2001). She has participated in prestigious contemporary art events such as the Venice Biennale (2011, 1999, 2005, 1997, 1993), the Biennale of Sydney (2008, 2000), the Istanbul Biennial (2007, 1999, 1997), the Moscow Biennale (2007), the Shanghai Biennale (2002), the Berlin Biennial (1998), the Biennale de Lyon (1997) and the São Paulo Biennial (1994).

In 2009 she made her first full-length film, *Pepperminta*, presented the same year at the Venice Film Festival, the Seville European Film Festival, the Miami International Film Festival, the International Film Festival Rotterdam, and in 2010 at the Sundance Film Festival.

Parasimpatico with the Fondazione Nicola Trussardi is her first solo show in an Italian institution.



BASIC INFO

Title: *Parasimpatico*
Artist: Pipilotti Rist
Location: Former Cinema Manzoni
Via Alessandro Manzoni 40, Milan, Italy
Period: from 9 November to 18 December 2011
The exhibition is open every day from 11 AM to 9 PM; free admission
Curated by: Massimiliano Gioni
Artistic Director, Fondazione Nicola Trussardi

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Si ringrazia:



EXHIBITED WORKS

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LOBBY

Cape Cod Chandelier, 2011
video installation
2 projections on chandelier made of underpants
244 x 155 cm
loop: 5 min.
Courtesy the artist and Hauser & Wirth

STAIRS

Nothing, 1999
machine producing soap bubbles filled with white smoke
161 x 80 x 126 cm
Courtesy the artist and Hauser & Wirth

Lobe Of The Lung, 2009
audio video installation
3 projections, audio
variable dimensions
loop: 16 min.
Courtesy the artist and Hauser & Wirth

FOYER

Rain Woman (I Am Called A Plant), 1999
audio video installation
projection, audio
loop: 4 min.
Courtesy the artist and Hauser & Wirth

Sip My Ocean, 1996
audio video installation
2 projections reflected in the corner of the room, audiosystem,
music after *Wicked Game*, written by Chris Isaak, interpreted and performed by Anders Guggisberg & Pipilotti Rist
Courtesy the artist and Hauser & Wirth

TOILETTE

Solution For Woman, 2011
Solution For Man, 2011
video installation
2 LCD screens
23 cm x 15 cm
loop: 3 min.
Courtesy the artist and Hauser & Wirth



AUDITORIUM

Open My Glade, 2000-2011

video installation

variable dimensions

loop: 9 min.

Courtesy the artist and Hauser & Wirth

Extremities (Smooth, Smooth), 1999

audio video installation

3 projections, audio

variable dimensions

loop: 9 min.

Courtesy the artist and Hauser & Wirth

Homo Sapiens Sapiens, 2005

audio video installation

6 projections, audio

variable dimensions

music by Anders Guggisberg & Pipilotti Rist

Courtesy the artist and Hauser & Wirth

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PIPILOTTI RIST
Quotes by the artist

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I designed three-dimensional pictures for people to move in and out of. I wanted to create dreaming bubbles that everyone could experience together.

I want to create a complete environment in which the spectator can let him or herself go and become fully absorbed by the images and sounds in the film. The film is therefore going to be both a journey into the subconscious as well as a meditative experience.

When I think about my work, material is everything I touch, see, eat, drink, and conceive, everything, staged or un-staged, that I shoot, digitalize, order, and process.

I invite people to take a trip through the body directly in front of and behind the eyelids. I bow to my objects and I glorify nature. I scoop up time for viewers and listeners.

Not annoying, but too narrow: I agree I'm consciously conjuring up the positive sides of mad or hysteric gestures – but it is more that fun. It's a survival tactic to let female characteristics shine in the sun, and turn around some of the negative prejudices by performing them positively.

I try to feel, smell, see, listen, touch and taste in as much detail as possible. But I'm not satisfied with my capability yet.

I have always considered video to be most wonderful repository for my fears, my desires, my subconscious, the picture in my head. So I have never understood why these images have to be contained. When I close my eyes, my imagination roams free. In the same way I want to create spaces for video art that rethink the very nature of the medium itself, I want to discover new ways of configuring the world, both the world outside and the world within.

I find inspiration in the strangest of places. From sugar packets to the play of light in nature, even the hypnotic motion of the black and white interference on an old television set fascinates me. I believe that everything around us has a cosmic significance. We just have to learn to look for it.

I think it is the role of art to take our dreams and make them real, and in doing so change our perception of reality into something that is super fantastic! That is the wonder and enchantment of creative mind. Art at its best promotes positive energies that allow us to reconcile our reason with what we call instinct. It is colour noise. It opens our brains to new ways of seeing and experiencing the world around us. It makes us feel alive.

The whole question of how to put art into regular life is what interests me the most. I treat art as a service. I think of myself as a service worker.



CINEMA MANZONI
Via Alessandro Manzoni 40, Milano

For over fifty years, Cinema Manzoni reigned as the most important movie theater in Milan. Designed by architect Alziro Bergonzo and inaugurated in 1950, it is part of a stately edifice conceived to house shops and commercial venues on Via Manzoni, in the heart of the city. As soon as it opened, the Manzoni was hailed as Milan's most elegant cinema: both the lobby it shares with Teatro Manzoni and its own foyer are decorated with frescos by Ghino Baragatti and sculptures by Francesco Messina, Franco Oliva, Leone Lodi, Pericle Fazzini and Ferruccio Gasperetti, while a surface area of over 5000 square meters and an enormous 1400-seat auditorium (the stalls alone are 40 meters long and 28 meters wide) made it the perfect setting for high-quality, exclusively first-run programming that focused on particularly spectacular productions. These unique qualities immediately earned it a special place in the heart of city residents, to the point that the Manzoni was chosen as a location for important films such as Michelangelo Antonioni's *Story of a Love Affair* (1950) and *The Lady Without Camelias* (1952). In 1955 it became the first movie theater in Italy, and the third in the world, to introduce Cinerama, an innovative three-screen panoramic projection system. Cinema Manzoni ceased operation on 25 September 2006, and has been closed to the public ever since. The exhibition *Parasimpatico*, organized by the Fondazione Nicola Trussardi, will be the last opportunity to see these spaces in their original beauty.

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