

The Fondazione Nicola Trussardi presents:

ALTRI FIORI E ALTRE DOMANDE
by PETER FISCHLI & DAVID WEISS

Palazzo Litta
Corso Magenta 24, Milan - Italy
January 30 – March 16, 2008

From January 30th through March 16th, 2008, the **Fondazione Nicola Trussardi** presents *Altri fiori e altre domande*, the first retrospective in Italy of Swiss artists **Peter Fischli & David Weiss**.

Installed in the rooms of **Palazzo Litta** – a seventeenth century mansion that thanks to the Fondazione Nicola Trussardi opens its doors to contemporary art for the first time - Fischli & Weiss' exhibition is a unique occasion to discover the work of two of the most celebrated innovators of contemporary art.

For *Altri fiori e altre domande* the artists have completely reconfigured parts of their traveling retrospective – organized in collaboration with Tate Modern and Kunsthaus Zurich – adding **new works and seminal, rarely seen pieces**, which are presented in a site-specific installation. Bringing together more than **forty works**, *Altri fiori e altre domande* is specifically conceived for the monumental spaces of Palazzo Litta.

Fischli & Weiss have created an exhibition that insinuates throughout the Palazzo, leaving its decors and atmospheres untouched, while staging a series of intimate encounters and extraordinary confrontations with their work. As in Fischli & Weiss's oeuvre, *Altri fiori e altre domande* blurs the border between **normality** and the **exceptional**, turning the building into a dollhouse of the absurd.

Fischli & Weiss have been working together **since 1979**, imposing themselves as the prophets of an art of **childish amazement, ferocious skepticism** and **primal stupor**. In their photos, sculptures, films and installations, the Swiss duo casts an **enchanted look** upon the world, revealing its banal beauty and its astonishing dullness. At the same time consummate philosophers and court jesters, Fischli & Weiss combine severity with lightness, mixing the power of imagination with the rigor of a mad scientist. Suspended between the sublime and the dull, between paranoia and enchantment. Fischli & Weiss's works are explosions of shapes and colours, sudden illuminations and abrupt descent into obscurity – a bizarre encyclopedia of precious paradoxes and secret affinities.

With *Altri fiori e altre domande* the Fondazione Nicola Trussardi presents an exhibition that is at the same time introspective and retrospective, a unique combination of historical and original works, in one of the most significant and fascinating buildings of the city of Milan.

Always searching for new occasions to **connect contemporary art with new audiences** and unusual spaces, the Fondazione Nicola Trussardi reinvents the city, its monuments and historical sites through the works of today's most interesting artists.

Altri fiori e altre domande celebrates the first **five years** of Fondazione Nicola Trussardi's **new commissions**. Since 2003, the Fondazione Nicola Trussardi has been producing new ambitious works and site specific exhibitions installed in historical sites and public spaces in the city of Milan.

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HARD FACTS

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Artists: PETER FISCHLI & DAVID WEISS
Title: ALTRI FIORI E ALTRE DOMANDE

At: Palazzo Litta
Corso Magenta 24
Milan - Italy

Dates: January 30 – March 16, 2008
Open daily, 10am – 8pm
Free entrance

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The exhibition *Altri fiori e altre domande* is organized by Fondazione Nicola Trussardi in collaboration with Tate Modern, London and Kunsthaus Zürich, Zurich. The exhibition *Altri fiori e altre domande* is curated by Bice Curiger, Vicente Todolí, and Massimiliano Gioni.

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PETER FISCHLI & DAVID WEISS
ALTRI FIORI E ALTRE DOMANDE

WORKS IN THE EXHIBITION
DESCRIPTION AND INTRODUCTION

Produced by Fondazione Nicola Trussardi, *Altri fiori e altre domande* is the first major exhibition in Italy by Peter Fischli & David Weiss. The exhibition is a unique occasion to enter the surreal worlds invented by these Swiss artists.

Specifically conceived for the seventeenth century rooms of Palazzo Litta, the exhibition - like the complete oeuvre of Fischli & Weiss - blurs the border between the normal and the exceptional.

Among the brocade tapestries, fragile chinoiserie and baroque mirrors of Palazzo Litta, which thanks to the Fondazione Nicola Trussardi opens its doors to contemporary art for the first time, *Altri fiori e altre domande* collects new works and a selection of more than forty historical pieces by Fischli & Weiss, offering a compelling view of their nearly thirty year long career. Fischli & Weiss' mysterious objects and miniature crises turn the building into an absurd dollhouse.

Fischli & Weiss have been working together since 1979, and have since imposed themselves as the prophets of an art of childish amazement, ferocious skepticism and primal stupor. In their photos, sculptures, films and installations, the Swiss duo casts an enchanted look upon the world, revealing its banal beauty and astonishing dullness.

In the first room of the exhibition Fischli & Weiss' works are camouflaged behind the original décor. The photographs in the series **AIRPORTS** (1987-ongoing) [ROOM 1] are coupled with old furniture as in a hotel lobby.

Fischli & Weiss betray an obsession for cataloguing reality according to unusual principles that can transform the most insignificant material into a magical substance, as in the hypnotic images of **FLOWERS** (1997-98) [ROOM 3]. Cast in rubber and perfectly monochromatic, the **BLACK SCULPTURES** (1986-88) [ROOM 2] deprive reality of any weight, reducing it to pure hallucination. A kind of mirage is conjured in **KANALVIDEO** (1992) [ROOM 4], which appears as a descent to the depths of our unconscious, but is in fact nothing more than a film of the Zürich sewer system.

The imperceptible distance between reality and fiction is one of the central themes in Fischli & Weiss' work. In one of their most famous series, the artists meticulously reproduced a myriad of objects by sculpting them in polyurethane, an extremely light and delicate material, which captures all of life's fragility. **UNTITLED (PALLETS)** (2001-04) [ROOM 5b] opens the door to what normally remains hidden in an art show: realized with maniacal precision, Fischli & Weiss' common objects are carefully staged to suggest a state of permanent disorder, as though the viewers were for once allowed to take a peek behind the curtains of an exhibition. **THE RAFT** (1982) [ROOM 9b, ROOM 10, ROOM 11] – the piece that inaugurated Fischli & Weiss' fascination with polyurethane – is an unusual anthology of cartoon characters and infantile still lives that seem to have emerged from a fairy tale abyss.

In the astounding, hyper-realistic **UNTITLED (ROTTERDAM)** (2000-04) [ROOM 14], one of the final rooms of *Altri fiori e altre domande* is turned into a janitor's closet in which each object has been perfectly sculpted and painted by hand.

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Fischli & Weiss look at the world as if it were a daydream, one that is often shaded with dark, dramatic nuances. The installation **QUESTIONS** (1980-2003) [ROOM 6] is pervaded by existential doubts and anxious uncertainties, fears and dreams we all experience at night before falling asleep – but are they cheap philosophical thoughts or esoteric epiphanies? In their legendary film **THE WAY THINGS GO** (1986-87) [ROOM 5] everyday objects come alive and chase each other in an exhilarating sequence of chain reactions, a domino effect in which chaos and order endlessly vie for supremacy. This primordial feeling of alarm and astonishment returns in the film **THE RIGHT WAY** (1983) [ROOM 7], in which the artists explore the Swiss mountains dressed as a giant rat and a bear, contemplating the world as strange Walt Disney characters with intellectual ambitions. Preserved under glass, the costumes in the room appear as perfect as minimal sculptures and as pompous as some effigy in an old wax museum.

In all its playful complexity, the work of Fischli & Weiss is animated by small miracles and moments of do-it-yourself happiness. The exhibition in Palazzo Litta can, in fact, be described as a labyrinth of possible worlds, a trip through micro-universes and lilliputian landscapes: **AN UNSETTLED WORK** (2000-06) [ROOM 8] is a journey around the world through hundreds of images that fade one into the other, blurring scales and perspectives, and revealing the dark side of the everyday. Cataloguing rules and exceptions, the artists' work flows like a wild encyclopaedia, an explosion of forms and colours, illuminations and obscurities. In the series **THE SAUSAGE PHOTOGRAPHS** (1979) [ROOM 12], which mark the beginning of Fischli & Weiss' collaboration, romantic landscapes made of sausages appear inside the refrigerator or on the sitting room floor, revealing a beauty that mixes the sublime and the kitschy. In the series **EQUILIBRES – QUIET AFTERNOON** (1984) [ROOM 12] carefully balanced objects challenge the laws of gravity and give birth to new, hybrid creatures. In Fischli & Weiss' photographs even boredom becomes spectacular, as banality is declined in infinite variations of marvellous multiplicity.

Even the history of humanity can be processed through the kaleidoscopic gaze of Fischli & Weiss. In the ambitious series **SUDDENLY THIS OVERVIEW** (1981) [ROOM 13], the Swiss duo tells a bizarre story of the world through a sequence of more than ninety small clay sculptures which are here presented in Italy for the first time. Somewhere between comical sketches and philosophical illuminations from a miniature world, Fischli & Weiss' sculptures are a collection of hilarious episodes and marginal events that re-write history from a minor perspective.

In the final rooms of the exhibition, a giant cat sips milk from a dish [ROOM 15] while the sounds of a radio hovers in the air. As in many other Fischli & Weiss' works **RADIO** (2008) [ROOM 16] hides a mysterious surprise: it broadcasts straight from the past, summoning songs and news bulletins from a few months ago.

The exhibition *Altri fiori e altre domande* brings to Milan the hallucinatory visions of Fischli & Weiss in a unique combination of new and historical works that become all the more visionary in the baroque rooms of Palazzo Litta.

**PETER FISCHLI & DAVID WEISS
ALTRI FIORI E ALTRE DOMANDE**

CHECKLIST OF THE EXHIBITION

All works © Peter Fischli / David Weiss

ROOM 1

Peter Fischli / David Weiss

Lamp
2008
h 55, ø 35 cm

Carved and painted polyurethane

Courtesy: Monika Sprüth Philomene Magers,
Cologne/Munich/London; Galerie Eva Presenhuber, Zurich;
Matthew Marks Gallery, New York

Peter Fischli / David Weiss

Airports
1987 – ongoing
Cibachrome photographs
Exhibition copies
Each 160 x 225 cm
Courtesy: Monika Sprüth Philomene Magers,
Cologne/Munich/London; Galerie Eva Presenhuber, Zurich;
Matthew Marks Gallery, New York

Peter Fischli / David Weiss

Hostess
1988
Plaster
114 x 27 x 21 cm
Courtesy: Monika Sprüth Philomene Magers,
Cologne/Munich/London; Galerie Eva Presenhuber, Zurich;
Matthew Marks Gallery, New York

Peter Fischli / David Weiss

Untitled
1992
Photo mounted on Plexiglas
124 x 83,7 cm
Private Collection, Milan
Courtesy: Le Case d'Arte, Milan

ROOM 2

Peter Fischli / David Weiss

Divider
1987
Synthetic rubber, cast
5,5 x 34,4 x 26,5 cm
Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde,
Gruppe Junge Kunst, Zurich

Peter Fischli / David Weiss

Cupboard
1990
Synthetic rubber, cast
220 x 52 x 58 cm
Ringier Collection, Switzerland

Peter Fischli / David Weiss

Record
1986
Synthetic rubber, cast
h 1, ø 30 cm
Courtesy: the artists
Peter Fischli / David Weiss

Candle

1986-87
Synthetic rubber, cast
15,5 x 30 cm
Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde,
Gruppe Junge Kunst, Zurich

Peter Fischli / David Weiss

Moroccan hassock
1987
Synthetic rubber, cast
30 x 56 cm
Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde,
Gruppe Junge Kunst, Zurich

Peter Fischli / David Weiss

Wall
1987
Synthetic rubber, cast
40 x 91 x 31 cm
Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde,
Gruppe Junge Kunst, Zurich

Peter Fischli / David Weiss

Dog's dish
1986-87
Synthetic rubber, cast
h 8,5, ø 25 cm
Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde,
Gruppe Junge Kunst, Zurich

Peter Fischli / David Weiss

Untitled (small root)
1987
Synthetic rubber, cast
46,5 x 57 x 37 cm
Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde,
Gruppe Junge Kunst, Zurich

Peter Fischli / David Weiss

Lumpentiti
1992
Doll stuffed with coins
13 x 15 x 15 cm
SWX Swiss Exchange, Zurich

Peter Fischli / David Weiss

Beetle
1986-87
Object from The Way Things Go
Mixed media.
13 x 26 x 13 cm
Alfred Richerich Collection

ROOM 3

Peter Fischli / David Weiss

Flower projection
1997-98
162 slides
Dimensions variable

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Courtesy: Monika Sprüth Philomene Magers,
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Matthew Marks Gallery, New York

ROOM 4

Peter Fischli / David Weiss
Building
1985
Painted polyurethane model of a three-storey office
building
120 x 160 x 110 cm
Friedrich Christian Flick Collection

Peter Fischli / David Weiss
Kanalvideo
1992
Video, 60 min.
Exhibition copy
Carnegie Museum of Art, Pittsburgh; A.W. Mellon
Acquisition Endowment Fund, 2005

ROOM 5

Peter Fischli / David Weiss
The Way Things Go
1986-87
16 mm film, 30 min.
Camera: Pio Corradi
T & C Film, Zurich
Courtesy: Monika Sprüth Philomene Magers,
Cologne/Munich/London; Galerie Eva Presenhuber, Zurich;
Matthew Marks Gallery, New York

Peter Fischli / David Weiss
Making Things Go
1985-2006
Video, 48 min.
Camera: Patrick Frey
Courtesy: Monika Sprüth Philomene Magers,
Cologne/Munich/London; Galerie Eva Presenhuber, Zurich;
Matthew Marks Gallery, New York

ROOM 5b

Peter Fischli / David Weiss
Untitled (Pallets)
2001-04
Carved and painted polyurethane
Ringier Collection, Switzerland

ROOM 6

Peter Fischli / David Weiss
Questions
2002-03
5 slide projectors
Dimensions variable
Courtesy: Monika Sprüth Philomene Magers,
Cologne/Munich/London; Galerie Eva Presenhuber, Zurich;
Matthew Marks Gallery, New York

Peter Fischli / David Weiss
Jar
2007
Clay
30 x 45 x 34 cm
Courtesy: Monika Sprüth Philomene Magers,
Cologne/Munich/London; Galerie Eva Presenhuber, Zurich;
Matthew Marks Gallery, New York

Peter Fischli / David Weiss
Shoe
2007
Clay
34 x 55 x 22 cm
Courtesy: Monika Sprüth Philomene Magers,
Cologne/Munich/London; Galerie Eva Presenhuber, Zurich;
Matthew Marks Gallery, New York

Peter Fischli / David Weiss
Axe
2007
Clay
6 x 28 x 50 cm
Courtesy: Monika Sprüth Philomene Magers,
Cologne/Munich/London; Galerie Eva Presenhuber, Zurich;
Matthew Marks Gallery, New York

ROOM 7

Peter Fischli / David Weiss
Rat and Bear Costumes
1981-2004
Costumes of the protagonists of the Rat and Bear films in
Perspex cases
Each 280 x 80 x 100 cm
Courtesy: the artists; Matthew Marks Gallery, New York

Peter Fischli / David Weiss
The Right Way
1983
16 mm film, 50 min.
Exhibition copy
Camera: Pio Corradi
Music: Stephan Wittwer
T & C Film, Zurich
Courtesy: Monika Sprüth Philomene Magers,
Cologne/Munich/London; Galerie Eva Presenhuber, Zurich;
Matthew Marks Gallery, New York

ROOM 8

Peter Fischli / David Weiss
An Unsettled Work
2007
3 light tables with 162 transparencies
Each 21 x 210 x 106 cm
Courtesy: Monika Sprüth Philomene Magers,
Cologne/Munich/London; Galerie Eva Presenhuber, Zurich;
Matthew Marks Gallery, New York

Peter Fischli / David Weiss
Chain
2007
Clay
14 x 120 x 14 cm
Courtesy: Monika Sprüth Philomene Magers,
Cologne/Munich/London; Galerie Eva Presenhuber, Zurich;
Matthew Marks Gallery, New York

Peter Fischli / David Weiss
Untitled
1992
Photo mounted on Plexiglas
124 x 188 cm
Private Collection, Milan
Courtesy: Le Case d'Arte, Milan

ROOM 9

Peter Fischli / David Weiss
Bean (from Grey Sculptures)
1983
Polyurethane, cloth, paint

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30,5 x 126,5 x 38,1 cm
Hauser & Wirth, Zurich/London
Peter Fischli / David Weiss
Egg (from Grey Sculptures)
2006
Polyurethane, cloth, paint
ø 100 x 127 cm
Courtesy: the artists

Peter Fischli / David Weiss
Organ of Equilibrium (from Grey Sculptures)
1986
Polyurethane, cloth, paint
60 x 45 x 35 cm
Courtesy: the artists

Peter Fischli / David Weiss
Apartment (from Grey Sculptures)
1985
Polyurethane, cloth, paint
30 x 120 x 140 cm
Courtesy: the artists

Peter Fischli / David Weiss
Animal (from Grey Sculptures)
1986
Polyurethane, cloth, paint
85 x 45 x 50 cm
Courtesy: the artists

ROOM 9b

Peter Fischli / David Weiss
Objects From The Raft
1982
Carved and painted polyurethane objects
Dimensions variable
Hessisches Landesmuseum Darmstadt, Sammlung Tiefe Blicke

ROOM 10

Peter Fischli / David Weiss
Objects From The Raft
1982
Carved and painted polyurethane objects
Dimensions variable
Hessisches Landesmuseum Darmstadt, Sammlung Tiefe Blicke

ROOM 11

Peter Fischli / David Weiss
Objects From The Raft
1982
Carved and painted polyurethane objects
Dimensions variable
Hessisches Landesmuseum Darmstadt, Sammlung Tiefe Blicke

ROOM 11b

Peter Fischli / David Weiss
Son et Lumière – Le Rayon Vert
1990
Flashlight, turntable, plastic cup, adhesive tape
Exhibition copy
25 x 40 x 16 cm
Goetz Collection, Munich

ROOM 12

Peter Fischli / David Weiss
Equilibres – Quiet Afternoon
1984-87
Photographs, cardboards, tables
Each 13 x 18 cm
Courtesy: Monika Sprüth Philomene Magers,
Cologne/Munich/London; Galerie Eva Presenhuber, Zurich;
Matthew Marks Gallery, New York

Peter Fischli / David Weiss
The Sausage Photographs
1979
9 photographs
Exhibition copies
Each 24 x 36 cm
Walker Art Center, Minneapolis, Clinton and Della Walker
Acquisition Fund, 1993

ROOM 13

Peter Fischli / David Weiss
Suddenly This Overview
1981-2006
92 sculptures, unfired clay
Between 6 x 7 x 5 cm and 82 x 83 x 5 cm
Courtesy: the artists. Because the original sculptures are so fragile, the artists have decided to make replicas and several new sculptures in the spirit of Suddenly This Overview for the exhibition. The majority of the sculptures from the original series are preserved in the Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel

ROOM 14

Peter Fischli / David Weiss
Untitled (Rotterdam)
2000-04
Carved and painted polyurethane
Dimensions variable
Courtesy: Monika Sprüth Philomene Magers,
Cologne/Munich/London; Galerie Eva Presenhuber, Zurich;
Matthew Marks Gallery, New York

ROOM 15

Peter Fischli / David Weiss
Kitty
2001
Video, 6 min.
Exhibition Copy
Maja Hoffmann Collection, Switzerland

ROOM 16

Peter Fischli / David Weiss
Radio
2008
Radio
Courtesy: the artists

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PETER FISCHLI & DAVID WEISS
ALTRI FIORI E ALTRE DOMANDE

SELECTED WRITINGS ABOUT THE ARTISTS

In Fischli & Weiss' oeuvre [...] impish inquiry, disarming understatement, dexterous improvisation and makeshift materials again and again serve as the means by which big questions are writ small, as the miniature becomes the vehicle for the metaphysical.

(Lynne Cooke)

Beginning with a kids mentality, Fischli & Weiss take their mischief to a distant so great that their works become postmodern classics with a rich art-historical pedigree ranging from Jean Tinguely, the fabricator of self-destructing machines, to Joseph Beuys, who made art of soap, old newspapers and whatever was, to echo Heidegger, 'at hand'.

(Arthur C. Danto)

The modest, Lilliputian quality of Fischli & Weiss' [work] gives us a purview that is indeed divine but also childlike. They compel us not to look away, but to concentrate on that humble piece of ground that lies here, right beneath our feet.

(Iwona Blazwick)

[In Fischli & Weiss's work] the threshold between art and reality is given a purely spiritual interpretation. It is defined by the individual's inner, purely mental decision to see things differently: it acquires mythical dimensions. Crossing it begins to resemble a religious conversion, an inner enlightenment that allows us to see the familiar from a new angle and to contemplate what is hidden below surfaces.

(Boris Groys)

Fischli & Weiss's films are informed with that serene sense of wonder that Sunday children never lose when they go out in the world in unabashed, diligent and stubborn search of their rightful vein of gold. We workaday people with our foregone conclusions, our lowly wishes and compulsions have no choice but to grin and bear the unbearable lightness of their sunny affirmation.

(Bice Curiger)

Bouvard et Pécuchet, Flaubert's last, unfinished novel, tells the tale of two Parisian copy clerks who retire together to the country when one of them comes into an inheritance. [...] They assemble an encyclopaedia of world knowledge, but its content remains ineffable. [...] Flaubert planned a second volume to *Bouvard et Pécuchet*, which would presumably have been filled with what the characters obsessively copy and diagram – they're own map of the world, as it were. It is tempting to imagine that with *Suddenly This Overview* Fischli & Weiss have completed the volume for him.

(Nancy Spector)

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SELECTED WRITINGS BY THE ARTISTS

We do try to look at things from different angles at the same time. I'd see it more in terms of irony: saying something and meaning something else. [...] irony is about unclearness – talking on different levels at once.

We want to take things out of the niche where they belong and transport them somewhere else, but without denying their origins. It is about taking but also about giving back.

It is a matter of going through life with the question of what is important and what is unimportant. We are constantly making judgements on this. And when things go slightly awry, it is something amusing, sometimes sobering.

There is a reason why the Pyramids are famous. When you go there, no matter how many photographs you've seen of them before, you realize that the Pyramids are unique, and that you don't understand them. There is a reason why the waves of in the sea are emotionally attractive, and we wanted to explore these images, knowing they were in some ways forbidden fruits.

One method of avoiding the decision for or against beauty is certainly our approach of making groups of works with many parts. [...] So instead of saying this is the most beautiful airport, and there is only one, what you get is simultaneity and a selection. Slightly switching off the aspect of naming or creating hierarchy.

We are interested in showing how reality always offers its visible side, the surface of things.

We believe there's something right about clichés, so there is always this corner but you have to find out for yourself eventually.

We look at the visible world. We like to know what we are doing. When we carve the polyurethane objects, they are mostly from our studio or from everyday life. We understand them and we can transform them.

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PETER FISCHLI & DAVID WEISS SELECTED BIOGRAPHY

Peter Fischli (1952) and David Weiss (1946) were born in Zurich where they live and work.

AWARDS

2006	Roswitha Haftmann Preis, Zurich
2003	Golden Lion, Venice Biennale, Venice
1994	Art Award of the City of Zurich, Zurich
1989	Prix Caran d'Ache, Geneva

SELECTED SOLO EXHIBITIONS

2008	Fondazione Nicola Trussardi, Altri fiori e altre domande, Milan
2007	Kunsthaus Zurich, Fragen & Blumen. Eine Retrospektive, Zurich Swiss Institute, Books, Editions And The Like, New York
2006	Tate Modern, Flowers & Questions. A Retrospective, London
2003	Museum Boijmans Van Beuningen, Rotterdam
2002	Museum Ludwig, Fragen, Projektionen, Cologne
2001	Times Square Project Public Art Fund, Büsi (Kitty) 2001, New York Museu de Arte Contemporânea Fundação de Serralves, Fischli & Weiss. Mundo visível, Porto
2000	Museum für Gegenwartskunst, Sichtbare Welt, Plötzlich diese Übersicht, Grosse Fragen-Kleine Fragen, Basel Museu d'Art Contemporani de Barcelona, El mon visible, Barcelona Sammlung Goetz, Munich
1999	ARC Musée d'Art Moderne de la Ville de Paris, Paris
1998	Institute of Contemporary Art, Boston Kunstmuseum Wolfsburg, Wolfsburg
1997	Institute of Contemporary Art, Philadelphia Museum of Modern Art, San Francisco
1996	Hamburger Bahnhof, Museum für Gegenwartskunst, Berlin Walker Art Center, Minneapolis Serpentine Gallery, London Kunsthau Zürich, Arbeiten im Dunkeln, Zurich
1995	Venice Biennale, Swiss Pavillon, Venice
1993	Kunsthalle Zurich, Zurich Musée d'Art et d'Histoire, Geneva
1992	Musée National d'Art Moderne, Centre Georges Pompidou, Paris
1991	Wiener Secession, Vienna
1990	IVAM, Valencia Kunstverein München, Munich
1988	Institute of Contemporary Art, London Centre d'Art Contemporain, Geneva Portikus, Frankfurt
1987	Renaissance Society, Chicago P.S. 1, New York Museum of Contemporary Art, Los Angeles
1985	Kunsthalle Basel, Peter Fischli/David Weiss, Basel Centre Culture Suisse, Paris Kölnischer Kunstverein, Cologne
1984	Galerie Crousel-Hussenot, Paris
1983	Galerie Monika Sprüth, Fieber, Cologne
1982	St. Galerie, St. Gallen
1981	Galerie Stähli, Plötzlich diese Übersicht, Zurich Galerie Balkon, Geneva

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SELECTED GROUP EXHIBITIONS

- 2007 Tese della Novissima, Arsenale di Venezia, The Hamster Wheel, Venice
- 2006 Museu Serralves – Museu de Arte Contemporanea, Anos 80, Porto
 Irish Museum of Modern Art, all hawaii eNtrées / luNar reGGae, Dublin
 Museum für Gegenwartskunst, Emanuel Hoffmann-Stiftung. Werkgruppen und Installationen, Basel
 Centre Culturel Suisse – CCS, ALLER / RETOUR 2, Paris
 Villa Manin Centre of Contemporary Art, Infinite Painting, Codroipo
- 2005 MCA Chicago, Universal Experience: Art, Life and the Tourist's Eye, Chicago
 Museum für Neue Kunst | ZKM, Lichtkunst aus Kunstlicht, Karlsruhe
- 2004 Venice Biennale, Ritardi e Rivoluzioni, Palermo
 P.S.1. Contemporary Art Center, Hard Light, New York
 Kunsthalle Wien, Triennale Fellbach, Wien
 Le consortium, Before the end, Dijon
- 2003 The National Museum of Modern Art, Travelling: Towards the boarder, Tokyo
 Swiss Institute-Contemporary Art, 'Extra: How Many Extra Layers Can We Graft on to Reality Before it Collapses?', New York
 Walker Art Center, The Last Picture Show: Artists Using Photography 1960-1982, Minnesota
 Mori Art Museum, Happiness, Tokyo
 Venice Biennale, Ritardi e Rivoluzioni, Venice
 Venice Biennale, Utopia Station, Venice
 Haus der Kunst, Grotesk! 130 Jahre der Frechheit, Munich
 Schirn Kunsthalle Frankfurt, Grotesk! 130 Jahre der Frechheit, Frankfurt
- 2002 Kunsthau Zürich, Wallflowers. Grosse Fotografien, Zurich
 Solomon R. Guggenheim Museum, Moving Pictures, New York
- 2001 Museum für Moderne Kunst Frankfurt am Main, Szenenwechsel XX, Frankfurt
 Kunst-Werke, Berlin
 Solomon R. Guggenheim Museum, Moving Pictures, New York
- 2000 Sammlung Goetz, [with Mike Kelley], Munich
 Musée d'art moderne de la Ville de Paris, voilà – le monde dans la tête, Paris
 Castello di Rivoli, Torino
 Tate Gallery, London
- 1998 11th Biennale of Sydney, Sydney
- 1997 Skulpture Projekte 97, Münster
 documenta X, Kassel
- 1996 Louisiana Museum of Modern Art, Nowhere, Humlebaek
- 1995 Venice Biennale, Venice
- 1992 Castello di Rivoli, Post Human, Turin
 Deste Foundation for Contemporary Art, Double Take, Athens
 Expo 1992, Swiss Pavillon, Sevilla
- 1991 Martin-Gropius-Bau, Metropolis, Berlin
- 1990 Sydney Biennial, Sydney
- 1989 Sao Paulo Biennial, Sao Paulo
 Rooseum, Malmö
- 1988 Venice Biennale, Aperto, Venice
 Carnegie International, Pittsburgh
- 1987 Skulpture Projekte 87, Münster
 documenta 8, Kassel
 Reina Sofia, 'The Sonnabend Collection', Madrid
- 1986 Sonsbeck 86, Arnheim
- 1985 Nouvelle Biennale de Paris, Paris
- 1984 Kunstverein Hannover, Zwischen Plastik und Malerei, Hannover
 Museum of Modern Art, An International Survey of Recent Painting and Sculpture, New York
- 1983 Lenbachhaus, aktuell 83, Munich
- 1982 Galerie nächst St. Stephan, Neue Skulptur, Vienna
- 1981 30 Künstler aus der Schweiz, Innsbruck/Wien/Frankfurt
- 1980 Stadtische Galerie zum Strauhof, Saus und Braus, Zurich

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MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI
Direzione Regionale per i Beni Culturali e Paesaggistici della Lombardia

The history and architecture of Palazzo Litta, Milan

Palazzo Litta is one of the most significant buildings of the city of Milan with its elegant and uncommon façade on Corso Magenta, its magnificent portal enriched by imposing telamons, its solemn staircase, its decorations on the noble floor, its system of courtyards, and its garden - opened on Foro Bonaparte.

The original core of Palazzo Litta was built between 1642 and 1648 by Francesco Maria Richini on behalf of earl Bartolomeo Arese and became one of the main hallmarks of the city's social and political life. Of the seventeenth-century palace there still remain the noble floor and the court of honour, characterized by the wide arcade. The upper wall is framed by two tiers of windows. Richini is also ascribed a noble oratory, transformed in the second half of the eighteenth-century into a theatre house still running today. By the first half of the eighteenth-century the palace was taken over by the Litta family. Ever since the complex took on the late Baroque look that still characterises it today. Amongst the achievements the magnificent staircase by Francesco Merlo (1740) and the paintings entrusted to Giovanni Antonio Cuchi who painted the large scene depicting the *Apotheosis of a Litta member* on the vault of the *Sala degli Specchi*. Between 1752 and 1761, Bartolomeo Balli designed the new façade of the palace formed by two horizontal blocks and a higher overhanging one in the centre. Large pilaster strips decorate the front and sustain the cornice topped by a pediment with two all-round statues sustaining the mixtilinear balcony, towers over the whole structure. Auctioned in 1873, the palace was taken over by the *Società Ferroviaria Alta Italia* and eventually taken over by *Ferrovie Italiane* in 1905. Since 1996 the palace has been declared National Heritage of the State. In February 2007 the wider, more precious portion of Palazzo Litta has been entrusted with the *Ministero per i Beni e le Attività Culturali* and, on its behalf, with the *Direzione Regionale per i Beni Culturali e Paesaggistici della Lombardia*.

The outstanding artistic, architectural and historical quality of Palazzo Litta has the complex stand out as an outright *Citadel of Culture*, a culture-appointed reality, meant as a 'museum of itself', through the opening of the noble apartments to the public, and as site fostering the spread of knowledge.

After many years of complete closure, Palazzo Litta opens its doors for the first time to contemporary art with the Fondazione Nicola Trussardi's exhibition *Altri fiori e altre domande*. Peter Fischli & David Weiss' show is a unique occasion to discover one of the most important buildings of Milan and Italy while looking at the real through the eyes of two of the most acclaimed protagonists of today's art.