



DUE QUI TO HEAR

Commissioner **Angelo Piero Cappello**
Curator **Luca Cerizza**
Artist **Massimo Bartolini**

In collaboration with
Caterina Barbieri, Gavin Bryars, Kali Malone

DUE QUI / TO HEAR

Italian Pavilion

60th International Art Exhibition - La Biennale di Venezia

April 20 – November 24, 2024

Tese delle Vergini, Arsenale, Venice

Commissioner: Angelo Piero Cappello

Curator: Luca Cerizza

Artist: Massimo Bartolini

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Press Release

Rome, February 27, 2024 - ***Due qui / To Hear*** is the title of the project for the **Italian Pavilion** at the **60th International Art Exhibition - La Biennale di Venezia** (April 20 – November 24, 2024), presented with the support of the **Directorate-General for Contemporary Creativity at the Italian Ministry of Culture**. Curated by **Luca Cerizza** (with the assistance of **Francesca Verga**), it centers on a large installation and sound work by artist **Massimo Bartolini**, who has returned to the Biennale after his previous participation in the Italian Pavilion at the 2013 Biennale Arte. Working in close relation to its setting, ***Due qui / To Hear*** leads viewers through each part of the pavilion, including the garden, in an alternation of full and empty spaces, movement and rest, that brings **unexpected encounters** with sound-based and performative pieces and environments.

Italian Minister of Culture Gennaro Sanguliano states: «The work Massimo Bartolini has created for the Italian Pavilion curated by Luca Cerizza, relying in part on the contributions of other creative figures from many different artistic disciplines, will be a key part of the 60th International Art Exhibition of La Biennale di Venezia. It interweaves forms of expression closely connected to our national identity with manifestations and symbols that belong to many other cultural traditions, in search of the shared roots from which everything springs. The practice of listening that characterizes *Due qui / To Hear* will inspire the introspection that is an aid to finding ourselves, an essential condition for welcoming others: the perfect starting point for a Biennale that will once again make Venice the world capital of contemporary art».

According to **Roberto Cicutto**, President of La Biennale di Venezia: «An extraordinary synchronicity seems to link Massimo Bartolini's project for the Italian Pavilion at the 60th International Art Exhibition of La Biennale di Venezia, which focuses on 'listening,' with

the recent revival of Luigi Nono's *Prometeo: Tragedia dell'ascolto* (Prometheus: A Tragedy of Listening), staged this January at the Church of San Lorenzo in Venice. The capacity to listen, as a tool both of self-knowledge and of attention to others, is the common denominator between these two artistic projects, symbolically connected at the Biennale across a distance of forty years. Another aspect that links this year's Italian Pavilion to the myriad themes and ideas explored by the Biennale is the range of different disciplines brought together in its *Public Program*, curated by Luca Cerizza with the assistance of Gaia Martino. Congratulations and best wishes to everyone who has helped make this profound, significant contribution to our national pavilion, with the support of the Directorate- General for Contemporary Creativity at the Italian Ministry of Culture».

Angelo Piero Cappello, Director-General for Contemporary Creativity and Commissioner of the Italian Pavilion: «The project curated by Luca Cerizza unquestionably resonates with some of the deepest currents in Italian identity. From Italian musical tradition to the Baroque garden, it explores elements that are profoundly 'national,' but employs various levels of interpretation, differing languages and influences, and different shades of metaphor. 'Listening' is the guiding thread that Massimo Bartolini and the other artists involved in the project have strung throughout the Italian Pavilion; it will lead visitors through the Tese and Giardino delle Vergini in a visual, tactile, and aural game that wanders between 'losing" and 'finding' oneself, in space and time. This is a journey that intertwines ancient cultural roots shared by different peoples across great distances, but also leads us to rediscover certain extraordinary artistic and artisanal traditions of our own country, a part of the immense cultural heritage for which we are known. All of this shows—if there were any need for proof—that the Biennale does not represent only the city of Venice, but Italy as a whole. It is a vital opportunity to carry out a genuine form of cultural diplomacy, the 'soft power' that our country is naturally endowed with, through the beauty of Italian creativity in the past and present».

The project for the Italian Pavilion engages with the theme of the 60th International Art Exhibition of La Biennale di Venezia, *Stranieri Ovunque / Foreigners Everywhere*, curated by Adriano Pedrosa. It offers a new slant on the idea, suggesting that to avoid being foreigners, we must start by not being foreign to ourselves. In this sense, 'listening to the self' is a crucial way to understand the individual's position in the world and in all the relationships that one weaves within society.

To quote **Luca Cerizza, curator of the Italian Pavilion**: «Playing on the homophones 'two here' (in Italian, *due qui*) and "to hear," it points to the relational nature of sound. We come together to listen to ourselves and to the Other: be it a human being, a natural

form, or a machine. And considering that, in Massimo Bartolini's view, art is a path to knowledge, 'lending an ear' could serve as a tool for self-improvement».

The project title suggests, in short, that listening, "straining one's ears," is **an action directed towards others**. And for that matter, meeting and listening, relation and sound, have gone hand in hand over the three decades of Bartolini's practice. In ***Due qui / To Hear***, the acoustic paradigm should be thought of as a physical experience, but also as **a metaphor, an invitation to pay attention** and remain open to the Other.

On this potentially circular path, two elements serve as symbolic introductions to the project and its spaces: the trees of the Giardino delle Vergini and the *Pensive Bodhisattva*. Embodying a principle of nature and a principle of spirituality, they seem to represent states of immobility. But in point of fact, they are inactive only on the surface. The tree connected through its roots and the Bodhisattva sitting in thought embody what may be deeper relationships with the World. Taking shape with and around them are the works that open and close the project, which centers on a large sound installation that visitors can walk through.

The ***Pensive Bodhisattva*** is a traditional theme of Buddhist art: a person who, having attained enlightenment, willingly gives it up in order to show others how to get there. As **Massimo Bartolini** explains: «The Bodhisattva is a figure that has always fascinated me, because it's someone who prefers thought to action. His invitation to do nothing shakes the concept of history to its foundations. This installation does not produce architecture, but sound: it is a structure that does not occupy space, but rather lets everyone pass through and passes through everyone, generating **temporary communities** united by listening to the same source». Bartolini situates his reference to the Bodhisattva at the heart of this **contemplative mechanism**, as a model of **dissent from a culture built around action** as the only possible path.

The artist's oeuvre has instead embraced many different evocations, allusions, and creative languages; it combines a deep sensitivity to music, theater, and performance with his ability to forge a unique relationship with spaces and architecture. And in dealing with a place as distinctive as the Tese delle Vergini, the artist has opted for a radically respectful approach. The spaces will be left bare, with all their intriguing layers of history exposed, free of artifice, ready to embrace the presences that reverberate through them. With the range characteristic of his practice, which encompasses sculptures, installations, sound works, and performances, Bartolini adopts a collaborative approach aimed at actively engaging the visitor: everyone is called upon to wander, to linger, and to live out different experiences within a synesthetic universe.

In this sense, the project for the Italian Pavilion is the most complex, ambitious example to date of a collaborative strategy Bartolini has often employed over the years, describing it as a “jam session.” Through a long process of dialogue and exchange, and various forms of hospitality, the curator and artist weave a network of contacts and alliances that includes other artists from various disciplines and countries, involving them in different ways. The young composers **Caterina Barbieri** and **Kali Malone**, and one of the most famous figures in experimental music over the last fifty years, **Gavin Bryars** (together with his son **Yuri Bryars**), have contributed to Bartolini’s sound works, while children’s book author and illustrator **Nicoletta Costa** and novelist and poet **Tiziano Scarpa** have been invited to compose new texts that will be performed in the garden during the opening days of the Biennale as part of the *Public Program*.

Luca Cerizza adds: «After his extraordinary work for Massimo Bartolini’s exhibition *Hagoromo* (Centro Pecci, Prato, 2022), we wanted to continue our dialogue with one of the great figures in experimental music over the last fifty years, Gavin Bryars, who has an incredible talent - both musical and human - for engaging with the language of visual art and probing its limitations. Barbieri and Malone, on the other hand, share a keen attention to the immersive, meditative, even spiritual qualities of sound as a material. Their music resonates with the way in which some young musicians (especially women) and their listeners are rediscovering the power of certain sounds, combining references to non-Western musical traditions and spiritual realms, with references to Western sacred and minimalist music traditions».

Alongside the exhibition *Due qui / To Hear*, the Italian Pavilion will present a **Public Program**, curated by **Luca Cerizza** in collaboration with **Gaia Martino**. Inspired by a well-known quote from musician, artist, and theorist John Cage, who said that “music is everywhere, if only we had ears”, this calendar will alternate talks, interviews, musical performances, readings, and conversations, and workshops, with **Italian and international guests** who will explore the many facets of the **concept of listening**. The events, presented in the Giardino delle Vergini, will be organized around four main themes - **Nature / Landscape, The Machine, The Politics of Listening**, and **Spirituality** - with the goal of lending a voice to the human, social, spiritual, and ecological perspective suggested by the project in the Italian Pavilion. Guests will include: Elena Biserna, Nicoletta Costa, Attila Faravelli, Valentina Megaletti, Maurizio Maggiani, Enrico Malatesta, Nicola Ratti, George David Haskell, Brandon LaBelle, Diana Lola Posani, and Tiziano Scarpa. Furthermore, during the month of May, a special event will take place in the Villa Fürstenberg Park in Mestre (VE). A new sound performance specially conceived by Massimo Bartolini (*Ballad for Ten Trees*) with the presence of ten saxophonists.

Due qui / To Hear will be accompanied by **two publications**.

The **exhibition guide**, published by **Electa**, is conceived as a compact but richly informative tool that will help orient visitors within the project. In addition to contributions by Massimo Bartolini, Elena Biserna, Luca Cerizza, and David Toop, it will contain other texts and bios for the various figures involved (including the stories by Nicoletta Costa and Tiziano Scarpa), and a series of pencil drawings by the artist himself, illustrating the project.

The **second, more extensive publication** will become available in autumn. Edited by Luca Cerizza and published by **Timeo**, it will not be a traditional catalogue, but rather an ideal extension of the *Public Program*, a collection in which to continue exploring the themes that underlie the artistic and curatorial project for the Italian Pavilion. Adopting an anthology format, the publication will bring together a wide selection of writing by philosophers, essayists, artists, musicologists, musicians, and poets (Elena Biserna, Chandra Livia Candiani, Maurizio Maggiani, George David Haskell, Brandon LaBelle, and David Toop), many of whom will take part in the *Public Program*. The book will also include extensive photographic documentation of the pavilion and a sampling of works from Massimo Bartolini's three-decade-long career.

The **Directorate General for Contemporary Creativity at the Italian Ministry of Culture** has contributed a sum of **800,000 euros** to the production of the Italian Pavilion, officialized, as usual, through an agreement with the Fondazione La Biennale di Venezia.

The project has also been made possible through the support of **TOD'S**, as **Partner**, and **Banca Ifis**, as **Sponsor**, whose overall contributions total more than **400,000 euros**.

Special thanks go out to all **donors**, whose support has been vital to the realization of this project: Fondazione Sandretto Re Rebaudengo, Palazzo Bentivoglio - Bologna, ACACIA - Associazione Amici Arte Contemporanea Italiana, Collezione Mauro De Iorio, Nicoletta Fiorucci, Silvia Fiorucci, Hofima.

Additional thanks to: Corrado Beldi; Frescobaldi, official supplier to the Italian Pavilion for the opening ceremony; Università IUAV, Venice; Fondazione Ugo & Olga Levi for musical consulting and assistance with hospitality; NABA – Nuova Accademia di Belle Arti, Milan.

INFO

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Curatorial text

Due qui / To Hear: Listening in Relation

The last few years have brought new interest in discussing the acoustic paradigm, exploring its expressive possibilities, and analyzing the social and political implications of the practice of listening, which has become a significant catalyst for scholarly studies and artistic output. Within a broader reassessment of the role of “live” work at art institutions that has been ongoing for at least a decade now, perhaps in response to the pervasive use of technology to document and mediate art, sound and music - like performance and dance - have acquired new spaces of visibility and experimentation.

The artist and curator of the Italian Pavilion at the 2024 Biennale Arte have had a keen interest in these realms since the late 1980s and the mid-1990s, respectively: that is, from the very start of their careers. References to the history of music and its language at both the descriptive and the expressive level, as well as collaborations with musicians and sound-based exhibitions, have been recurrent in the work of both, and in some of their joint projects.

One can already see a connection between music and nature in Bartolini's early piece *// frutto* (The Fruit, 1990), a video of a dancer hanging from a large plane tree and moving to music that only she can hear, while away from the action, a double bass plays a piece that tries to respond to that dance, though with a slight lag.

Sound also turned up in a work that Bartolini made for our first exhibition together - held at my apartment in Milan - back in 1996. Sitting on a chair that resembled a large ramp was a coconut cut in half. A small speaker inside played an electronic, ambient-like piece. The following year, I invited Massimo to take part in the final exhibition of the course for curators I was attending at De Appel di Amsterdam. In his contribution, a yellow room with curved corners (one of his first *Heads*) housed not only a small wooden camping table, but the steady, pervasive vibration of a drone. Around that time, Massimo had been reading the work of physicists (Bateson, Planck) who explained that matter is made of particles and energy; that everything vibrates, and thus exists as sound. This idea was later reinforced by reading certain Indian philosophical texts, according to which the world exists first and foremost as vibration and sound, and secondarily as matter. From then on, he decided to include a vibration in the rooms he made, since that is how matter takes shape.

A leap in time - and definitely in scale - brings us to Bartolini's retrospective *Hagoromo* at Centro Pecci in Prato (curated by myself and Elena Magini in 2022). This show was built around a large sound installation that stretched for more than seventy meters through almost the entire space. An organ made of aluminum scaffolding pipes, hung from the museum's ceiling framework, wound through it like a huge snake; it both

divided and structured the space and the exhibition, with a number of works from different points in the artist's career placed along its path. As on other occasions, Massimo had collaborated with another artist to create the main piece in the exhibition: in this case, the great avant-garde musician Gavin Bryars. Showing extraordinary perceptiveness and sensitivity to the context, Gavin came up with a composition that would be heard differently in each of the seven rooms it filled. Intentionally punning on the key employed, the title suggested that the music was *In Là*, which in Italian means "in A" but also sounds like "further on" or "beyond." As with the visual aspect of the work, only an impossible position from above would have allowed visitors to grasp the music as a whole. Their perception of the piece took place *within* time and was always different, depending on the path they took through the space and the speed at which they walked.

The Italian Pavilion project for the 2024 Biennale Arte returns to these realms of sound, and the title itself shows an interest in the acoustic paradigm as a means of expression. Playing on the homophones "Two here" (in Italian, *due qui*) and "to hear," in a translation that is only wrong at first glance, it suggests that hearing - or rather, listening, the act of straining one's ears - is an action directed towards others. As the American scholar Brandon LaBelle recently wrote, «[...] sound is emphasized as a deeply relational medium, one that enables social connection, processes of synchronization and de-synchronization, attunement as well as interruption, and that moves across hearing and feeling, listening and touch; from the consonant to the dissonant, the harmonic to the cacophonous»¹. Meeting and listening, relation and sound go hand in hand here, as they have throughout the three decades of Massimo Bartolini's practice; this is evident in a plethora of works where sound or music play an essential role in defining spaces of encounter, socialization, experience, since «experience due to a giving and receiving. Its medium is *listening*».² In *Due qui / To Hear*, the acoustic paradigm should be thought of as a physical experience, but also a metaphor: an invitation to pay attention, to listen to the Other, whether the Other is a human being, a machine, or a part of nature. It is a form of communion with the universe, because «We hear in order to listen»³. In Bartolini's view, art is a place for an experience that can be a path to knowledge, and the project suggests that "lending an ear" could become a tool for self-improvement within the community of the world. For this reason, the sounds that will fill the various spaces of the pavilion encourage receptiveness, reflection, or even some form of

¹ Brandon LaBelle, "Towards Acoustic Justice," *Law Text Culture*, 24 (2020): p. 551.

² Byung-Chul Han, *Vita contemplativa o dell'inazione*, nottetempo, Milano 2023, p. 23.

³ Pauline Oliveros, "Quantum Listening: From Practice to Theory (To Practice)" in *Sounding the Margins: Collected Writings 1992-2009*, ed. Lawton Hall, Kingston, NY: Deep Listening Publications, 2012, p. 78.

spiritual elevation⁴. Moving through a series of aural and visual stimuli, the project as a whole can be seen as an invitation to slow down our actions and the influx of information, heightening attention and thought. Because «To think means to ‘open our ears,’ that is, to listen, to lend an ear. Speaking presupposes listening and correspondence»⁵.

The project for the Italian Pavilion delineates a context of experience through sculptures, installations, sound works, and performances, with a range that is characteristic of the artist's practice. Equally characteristic is his adoption of a collaborative strategy in which - through a long process of dialogue and exchange, and various acts of hospitality - the curator and artist weave a network of contacts and alliances that eventually yields a collective project. In this case, it is not only the art itself, but a rich *Public Program* exploring the human, social, spiritual, and ecological perspectives that the exhibition suggests.

Working in direct dialogue with the vast spaces of the Pavilion - without structural additions, or any form of display - the project unfolds along a three-part path that visitors can follow in either direction, through the two Tese and the Giardino delle Vergini. At either end, they are greeted by works that center on two figures of great symbolic significance. In the garden, they will encounter a sound installation built around several trees: a spatial presentation of a new composition by English musician **Gavin Bryars** (b. 1943, Great Britain) and his son **Yuri Bryars** (b. 1999, Canada). After the previously mentioned collaboration for the exhibition in Prato, Bryars was invited to compose a new piece based on a poem by Argentine poet **Roberto Juarroz** (1925-1995, Argentina). *A veces ya no puedo moverme* (Sometimes I can no longer move) alludes to a human being who feels like a tree, or some other form of plant life connected to the world by its roots, in a form of osmosis: «as if everything were born in me or as if I were born in everything». An immobility that, paradoxically, becomes a form of interaction. This interaction mirrors the deep rapport with nature and the landscape that can be seen from the outset of Bartolini's career, even in the early '90s: for instance, in works where he “buried” himself and other performers, as if striving for the closest possible relationship of “listening” to the elements.

At the other end of the space, Tesa 2 houses another sound work that involves the presence of a second figure: a small bronze statue of a *Pensive Bodhisattva*, a traditional image in Buddhist art. The Bodhisattva is a person who, having attained enlightenment, voluntarily gives it up in order to show others how to get there. An embodiment of inactivity, the Bodhisattva sits motionless, preferring thought to action.

⁴ The capacity of music and sound to help expand consciousness is an interest shared, moreover, by a new generation of musicians (especially women) who combine references to non-Western musical and spiritual traditions with the Western traditions of sacred music and minimalism.

⁵ Han, *Vita contemplativa*, p.54.

This sense of immobility, suggesting that time is frozen, is underscored by the steady drone that fills the Tesa.⁶

Representing a principle of nature and a principle of spirituality, these two figures - the tree and the Bodhisattva - seem to portray states of immobility. But in point of fact, the tree connected through its roots and the Bodhisattva sitting in thought embody what may be deeper relationships with the World. Because «listening is a form of inactivity in which the ego, the locus of distinctions and delimitations, falls silent. The listening ego immerses itself in the totality, in the unlimited, in the infinite»⁷. Listening implies a spiritual movement - running counter to action, which is the beginning of History.

We could, in short, imagine these figures as standing sentinel along a circular route that runs to or from Tesa 2, through an immersive sound installation. This space could, once again, be seen as a path of exploration that visitors travel in search of a center, a meeting place, a point of equilibrium, perhaps even of pacification. A point that would also be the most ideal one for listening to the music written specifically for this occasion by two young composers who are leading figures in the field of electronic and experimental music: **Caterina Barbieri** (b. 1990, Italy) and **Kali Malone** (b. 1994, United States). The vast space thus exists more as an experience than an image.⁸ We travel through a space and, at the same time, through a piece of music. Perhaps we travel even through ourselves.

Luca Cerizza

⁶ «In India, one way of saying drone è 'Nada Brahma'- 'God is sound' or 'sound is God». Marcus Boon, "The Eternal Drone," in *Undercurrents: The Hidden Wiring of Modern Music*, ed. Rob Young, London and New York: Continuum, 2002, p. 62.

⁷ Han, *Vita contemplativa*, p. 117.

⁸ «Spending time with the world's sounds, with its symphony, ushers us into soundscapes and releases us from the tyranny of sight». Livia Chandra Candiani, *Il silenzio è cosa viva: L'arte della meditazione*, Turin: Einaudi, 2018, p. 102.

Sheet

**Directorate-General for Contemporary Creativity
Ministry of Culture**

The Directorate-General for Contemporary Creativity (DGCC) is the office of the Italian Ministry of Culture dedicated to contemporary issues and heritage. It fulfills functions and roles related to promoting and supporting contemporary art and culture, including photography and video art; the applied arts, such as fashion and design; and architectural and urban quality. It also supports cultural and creative enterprises and promotes urban regeneration projects.

The DGCC exercises functions of **guidance and supervision over the foundations connected to contemporary creativity** that have been established with the participation of the Ministry: La Biennale di Venezia (only in regard to the Italian Pavilion during the Biennale Arte and Biennale Architettura), Triennale Milano, Quadriennale di Roma, and MAXXI. It oversees and monitors compliance with Italian Law 717/49, "Regulations for Art in Public Building Law of 2%." Moreover, it works in its own field of competence to apply Italian Law 633/41, "Protection of Copyright and Related Rights," and Law 512/82, "Taxation of Assets of Significant Cultural Interest."

The DGCC contributes to implementing the **PNRR** as part of the Next Generation EU program and oversees, as implementing agency, the project known as **Capacity Building for Cultural Operators to Manage the Digital and Green Transition** (M1C3), with an overall investment of 155 million euros. It also coordinates the activities of the **Creative Europe Desk Italy**.

For years, the DGCC has been **collaborating - in different ways and at various levels - with foundations, museums, cultural centers, associations, and other public and private organizations** that deal with contemporary creativity in Italy. In these partnerships, the public and private sectors contribute equally to the realization of important projects. One primary goal of the DGCC is to promote all areas in its field of competence through coordination measures aimed at creating a system-wide network of initiatives and activities, carried out by those who have been working for years to advance and support creativity, education, public and local community outreach, by developing shared, innovative, sustainable projects.

Supporting contemporary creative talent is a strategic objective of the DGCC, pursued through dedicated programs. Its calls for proposals regarding contemporary art and photography include the **Italian Council, PAC - Piano per l'Arte Contemporanea** and **Strategia Fotografia**, while in the field of contemporary architecture and urban

regeneration one should note ***Festival Architettura, Architetture Sostenibili X***, and ***Creative Living Lab***. Many projects are also underway, such as ***Arte e Spazio Pubblico, Ereditare il presente***, and ***Ibridazione - Nuove politiche per la rigenerazione culturale dei luoghi***.

With the objective of encouraging the international mobility of Italian artists and creative professionals, the DGCC recently strengthened its collaboration with the Italian Ministry of Foreign Affairs and International Cooperation and the Italian Institutes of Culture; in addition to working in synergy to support ***Italian Design Day*** and Giornata del Contemporaneo, promoted by AMACI, it organizes various residencies abroad for young creative talents.

The DGCC of Ministry of Culture also supports the development of digital platforms - created directly or in collaboration with other institutions - to identify and map various forms of contemporary art, culture, and urban spaces, providing a series of tools for professional and the general public aimed at promoting contemporary culture. They include: ***Censimento delle architetture italiane dal 1945 ad oggi, Atlante Architettura Contemporanea, Osservatorio del Riuso, Luoghi del Contemporaneo, VARIA – Video Arte in Italia, Censimento Fotografia, RAAM - Ricerca Archivio AMACI Musei, Dueper cento***.

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Biographies

Angelo Piero Cappello
Commissioner of the Italian Pavilion

Angelo Piero Cappello has been Director-General for Contemporary Creativity at the Italian Ministry of Culture since October 2023, and is Commissioner of the Italian Pavilion at La Biennale di Venezia. He came to his ministerial post after four years at the head of the Centro per il Libro e la Lettura (Center for Books and Reading).

Previously, at the Cultural Promotion Office of the Ministry of Foreign Affairs and International Cooperation, he built up extensive experience working with the Italian Institutes of Culture abroad and overseeing the Collezione Farnesina, the ministry's collection of contemporary art. He sits on the board of the Biblioteca Nazionale Centrale in Rome, on the advisory committee of the Fondazione Michetti for Contemporary Art, and serves as an advisor to MuSa – Museum of Salò and Fondazione della Casa-Museo Il Vittoriale degli Italiani in Gardone Riviera.

As a critic, he has primarily written about the artistic and literary culture of the twentieth century. He edited the catalogue of works on view in the Collezione Farnesina, and most recently, the new editions of Gabriele d'Annunzio's *Studi su Gesù* (Pescara: Ianieri, 2021) and *Il Piacere* (Milan: Rizzoli, 2021).

Biographies

Luca Cerizza
Curator of the Italian Pavilion

Luca Cerizza (b. 1969 in Milan) is a curator and critic based in Turin and Milan.

Since 2006 he has taught Museology and Curatorial Studies in the MA program at NABA (Nuova Accademia di Belle Arti, Milan). Author of *Alighiero Boetti: Mappa* (London: Afterall, 2008/Milan: Electa, 2009) and *L'uccello e la piuma: La questione della leggerezza nell'arte italiana* (Milan: Et al. Edizioni, 2010), Cerizza has had a long career as an art writer, focusing above all on minimalism, post-minimalism, conceptualism, and art from the 1990s to the present. His most recent essays are on Vincenzo Agnetti, Mel Bochner, Svenja Deininger, Massimo Grimaldi, Katharina Grosse, Henry Martin, and Kazuko Miyamoto. He has edited a volume of criticism by Tommaso Trini (Milan: Johan & Levi, 2016), and the most complete monographs to date on Diego Perrone, Gianni Pettena (Milan: Mousse Publishing, 2020), Massimo Bartolini (Rome: NERO Editions, 2022, with Cristiana Perrella), and Kazuko Miyamoto (Milan: Silvana Editoriale, 2024, with Zasha Colah and Eva Fabbris).

Over the last twenty-five years, Cerizza has organized exhibitions at a wide range of venues in Italy and abroad. From the outset of his career, he has shown a keen interest in the intersection of the visual arts, music, and sound, working with musicians such as Bellows (Giuseppe Ielasi, Nicola Ratti), Fun Club Orchestra, Ryoji Ikeda, Carsten Nicolai, Walter Prati, Starfuckers, Vert, and Mika Vainio.

The projects he has curated over the last decade include solo exhibitions by Tomás Saraceno (Museo di Villa Croce, Genoa, 2014, with Ilaria Bonacossa), Kazuko Miyamoto (The Japan Foundation, Delhi, 2015), Gianfranco Baruchello (Raven Row, London, 2017), Tino Sehgal (OGR, Turin, 2018), the exhibition "Vincenzo Agnetti. NEG: Suonare le pause" (Padiglione de l'Esprit Nouveau, Bologna 2021/Fondazione Antonio Dalle Nogare, Bolzano, 2022), and "Massimo Bartolini: Hagoromo" (Centro Pecci, Prato, 2022-23, with Elena Magini). With Zasha Colah, he curated the solo show by Prabhakar Pachpute (National Gallery of Modern Art, Mumbai, 2016), the main exhibition at the third Pune Biennale (Pune, India, 2016), and the exhibition-conference "Campo Umano" (Fondazione Antonio Ratti, Como, 2019).

Biographies

Massimo Bartolini
Artist of the Italian Pavilion

The creative languages and materials that Massimo Bartolini employs in his practice are vastly diverse: his works range from performances involving temporary actors, the audience, or the architectural space, to drawings made over an intentionally long span of time; from large-scale public installations that often rely on the collaboration of other kinds of experts, to small, rough pieces assembled in the studio; from complex sound sculptures, to photographs and videos.

Bartolini's work is thus characterized by a radical embrace of all kinds of media, which he adopts and reinvents in unorthodox ways. His path has been guided by a constant urge to probe and explore the languages of art, as if seeking the material best suited in each case to expressing a particular impulse and narrative possibility. Bartolini considers making and experiencing art to be a path to knowledge: about ourselves, about our relationship with the world, about how to interact with others. This path is often blazed by using, contrasting, and transforming different materials in surprising ways, to spark moments of revelation, pauses of wonder, and unexpected little epiphanies.

Bartolini is one of the best-known Italian artists on the international scene. He was born in 1962 in Cecina, where he lives and works; after studying architectural drafting in Livorno, he graduated from the Accademia in Florence in 1989. He teaches Visual Arts at NABA – Nuova Accademia di Belle Arti in Milan and the Accademia di Belle Arti in Bologna. Since 1993, he has been showing his work in many public and private spaces in Italy and abroad.

His solo exhibitions include: "Hagoromo," Centro Pecci per l'Arte Contemporanea (Prato, 2022); "On Identikit," CSAC – Centro Studi e Archivio della Comunicazione dell'Università di Parma (2020); Manifesta 12 (parallel event) "Caudu e Fridu," Palazzo Oneto (Palermo, 2018); "Four Organs," Fondazione Merz (Turin, 2017); "Studio Matters+1," Fruitmarket Gallery (Edinburgh, 2013) and S.M.A.K. (Ghent, 2013); "Serce na Dlani," Centre of Contemporary Art Znaki Czasu (Toruń, 2013); "HUM," AuditoriumArte (Rome, 2012) and MARCO - Museo de arte contemporáneo (Vigo, 2012); Museu Serralves – Museu de Arte Contemporânea (Porto, 2007); Ikon Gallery (Birmingham, 2007); GAM – Galleria d'Arte Moderna (Turin, 2005); Museum Abteiberg (Mönchengladbach, 2002); PS1 (New York, 2001); Henry Moore Foundation (Leeds, 1996); "Paesaggi," Galleria Massimo De Carlo (Milan, 2016); "Afterheart," Frith Street Gallery (London, 2012); "Three Quarter-Tone Pieces," Magazzino (Rome, 2010).

DUE QUI TO HEAR

Among his group shows, one should note: Biennale di Venezia (1999, 2001 parallel event, 2009, 2013); Biennial de València (2001); “Stanze e Segreti,” Rotonda della Besana (Milan, 2000); Manifesta 4 (Frankfurt, 2002); “Ecstasy: In and About Altered States,” MOCA Los Angeles (2005); Shanghai Biennale (2006 and 2012); Yokohama Triennale (2011); Bienal de São Paulo (2004); Bienal de Pontevedra (2004); dOCUMENTA (13) (Kassel, 2012); Echigo-Tsumari Art Triennale (Tokamachi, 2012); TRACK (Ghent, 2012); “One on One,” Kunstwerke (Berlin, 2012); “The City, My Studio / The City, My Life,” Kathmandu Triennale (2017); “Habit Co-Habit,” Pune Biennale (2017); “Starting from the Desert: Ecologies on the Edge,” Yinchuan Biennale (2018); “Escape Routes,” Bangkok Art Biennale (2020); Setouchi Triennale (2022).

Biographies

Caterina Barbieri
Musician

Since her breakthrough album *Patterns of Consciousness* (Important Records, 2017), Italian composer Caterina Barbieri has worked with modular synthesis and expanded electro-acoustic formats to explore the physical and metaphysical effects of sound on the listener. Subsequent albums have been met with growing critical acclaim: the razor-sharp rave melodies of *Ecstatic Computation* (Editions Mego, 2019); then *Spirit Exit* (light-years, 2022) which incorporated a “bigger universe of sounds”: monumental and intimate, unerringly futuristic yet capable of evoking deep primeval energy. Marking an important evolution in her music, *Spirit Exit* was described by critics as a “record of spellbinding songcraft.” However, Barbieri’s probing electronics have never been contained by the album format. Her practice, informed by an education in classical guitar and electro-acoustic composition at the Conservatory of Bologna and Stockholm’s famed center for sound art, Elektronmusikstudion, relies on live performance as means of compositional development, as if it were a “living organism.” Barbieri has played a slew of the world’s most important music festivals and has presented her work at prestigious venues including London’s Barbican Centre, La Biennale di Venezia, Haus Der Kunst in München, Berlin’s Volksbühne, Mexico City’s Museo Anahuacalli, Ruhrtriennale, Philharmonie de Paris, and Festival de Cannes, among many others. Barbieri’s work is ultimately rooted in her own philosophy of what she describes as “radical immanence.” This refers to sound hitting the ear, being transduced into electrical impulses, and making the listener vibrate with the air around them - thus connecting with their immediate environment in unexpected ways.

Gavin Bryars
Musician

Gavin Bryars began his musical career as a jazz bassist. In 1966, he abandoned improvisation, moving instead into experimental music and working with the composer John Cage. Bryars’s first major composition, *The Sinking of the Titanic*, alongside his seminal work *Jesus’ Blood Never Failed Me Yet*, established his reputation worldwide as a prominent figure in minimalist and experimental music. Bryars’s list of works is extensive, including numerous operas, vocal works, concertos, and ballets, such as *Biped* with Merce Cunningham. His work with Philadelphia-based choir The Crossing brought a Grammy win for *The Fifth Century* and led to his large-scale vocal piece *A Native Hill*. Influenced by his time teaching in Fine Art departments in the 1970s, where collaboration was key, he regularly collaborates with visual and literary artists. He has

worked with figures such as Juan Muñoz (*A Man In A Room, Gambling*), Robert Wilson (*Civil Wars, Medea*), Etel Adnan, and, most recently, Massimo Bartolini for the retrospective exhibition "Hagoromo" (Centro Pecci, Prato 2022-23).

Kali Malone
Musician

Kali Malone composes with a rare clarity of vision. Her music is patient and focused, built on a foundation of evolving harmonic cycles that draw out latent emotional resonances; letting go of expectations about duration and breadth offers a space for reflection and contemplation. In her hands, experimental reinterpretations of centuries-old polyphonic compositional methods and historical tuning systems become portals to new ways of perceiving sound, structure, and introspection.

Malone's music for pipe organ, choir, chamber music ensembles, and electroacoustic formats has quickly risen to international critical acclaim. She has performed extensively at concert halls, churches, festivals, and contemporary art space worldwide. Her commissioned work and residencies include the INA grm – Groupe de Recherches Musicales, La Biennale di Venezia, the Art Gallery of New South Wales, and Lafayette Anticipations – Fondation Galeries Lafayette.

Kali Malone (b. 1994) relocated to Sweden from the United States in 2012 and is currently based between Stockholm and Paris.

Biographies

Nicoletta Costa

Writer

Nicoletta Costa was born in Trieste, where she lives and works. After earning an architecture degree in Venice in 1978, she began her career as a children's book author a few years later. She has been called one of the finest interpreters of "Planet Childhood," a world she has always kept alive inside her, looking out through a child's eyes. Since 1980, she has described that world through words and images in dozens of stories: more than 500 books that reveal how children think and behave. The many characters she has conjured up—Giovanna the moon, Mr. Kite, Margaret the sleepy teacher, Theodora the witch, Olga the cloud, and Julio Bunny—are at the heart of many little adventures that teach children to believe in themselves and in life. Costa's narrative and pictorial universe draws on the realm of animism, anthropomorphism, and magical realism, but also charts a clear educational course through entertaining alphabet books.

Tiziano Scarpa

Writer

Tiziano Scarpa was born in Venice in 1963, and has been publishing novels, essays, poetry, and plays since 1996. His novel *Il brevetto del geco* (Einaudi, 2016) is set in the contemporary art world. Its protagonist, an unsuccessful 39-year-old artist who still believes in art, crosses paths with believers of another kind, a group of subversive Christians. Scarpa's books have been translated into many European languages, but also into Chinese, Japanese, Arabic, Hebrew, and Russian. He has contributed to art catalogues, magazines, and podcasts, writing about events and artists such as Tino Sehgal, Anish Kapoor, Christiane Löhr, Flavio Favelli, Luca Bertolo, Documenta, La Biennale di Venezia, Triennale Milano, and GAM in Turin. His best-known books are the novel *Stabat Mater* (Einaudi, 2008, and Profile Books, 2012), the long poem *Groppi d'amore nella scuraglia* (Einaudi, 2004), and the guide *Venezia è un pesce / Venice Is a Fish* (Feltrinelli, 2020, and Serpent's Tail, 2009). His most recent is a memoir, *La verità e la biro* (Einaudi, 2023).

Exhibition Guide

Due qui / To Hear

Italian Pavilion

60th International Art Exhibition - La Biennale di Venezia

Exhibition Guide edited by Luca Cerizza

Texts: Massimo Bartolini, Elena Biserna, Luca Cerizza, David Toop, Roberto Juarroz, Nicoletta Costa, Tiziano Scarpa

Graphic project: Studio Folder

Published by Electa and designed by Studio Folder, the guide is conceived as a compact but richly informative tool to help orient visitors to the exhibition. Alongside essays by Massimo Bartolini, Elena Biserna, Luca Cerizza, and David Toop, it contains poetry (Roberto Juarroz), a fairy tale (Nicoletta Costa), and a short story (Tiziano Scarpa), as well as biographical notes on the figures who have contributed to the project. The book and project are illustrated with a series of pencil drawings by the artist.

Electa is Italy's leading art publisher, given the breadth of its catalogue, the diversity of its series, the quality of its publications, and the extent of its involvement in the museum sector. For almost eighty years now, Electa - which belongs to the Mondadori Group - has played a dynamic role in investigating and documenting the various fields of visual art. Its innovative publishing models, scholarly expertise, and distinctive graphic identity have set new standards in the world of illustrated publishing.

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Reader

Due qui / To Hear

Italian Pavilion

60th International Art Exhibition - La Biennale di Venezia

Reader edited by Luca Cerizza

Texts: Elena Biserna, Chandra Livia Candiani, Maurizio Maggiani, George David Haskell, Brandon LaBelle e David Toop

Graphic project: Studio Folder

Published by Timeo with graphic design by Studio Folder, and edited by Luca Cerizza, the publication accompanying the Italian Pavilion at the 60th International Art Exhibition of La Biennale di Venezia is not a traditional catalogue. Rather, it is like an extension of the public program, a parallel space in which to explore the themes behind the artistic and curatorial project of *Due qui / To Hear*. Adopting an anthology format, the publication brings together a wide selection of writing by philosophers, essayists, artists, musicologists, musicians, and poets - many of whom will be featured guests in the calendar of events - grouped around different facets of the concept of listening. The book will include extensive photographic documentation of the Pavilion and a selection of works from Massimo Bartolini's three-decade-long career.

Timeo is an independent press founded in 2023, publishing fifteen titles a year. Not divided into series or lists, they tackle every genre and theme according to the publisher's tastes, interests, and sensibilities, challenging the taxonomic simplifications of the book industry. Like Plato's *Timaeus*, after which it is named, Timeo believes thought entails listening and dialogue, an ongoing exchange that leads to constant evolution. From speculative visions and ecology, to history, sociology, economics, philosophy, and design, and all the way to poetry and theology, Timeo explores the gamut of the thinkable to offer a shifting atlas of our extreme present, and tools that may help repair it.

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**TOD'S SUPPORTS THE "ITALIA PAVILION"
AT BIENNALE ARTE 2024**

The Tod's Group continues its activities to support the artistic and cultural heritage of Italy. The Group has reinforced and embraced a wide range of initiatives which support local communities, as well as larger scale national and artistic heritage sites in Italy for many years. One of the Group's main objectives is to give back to the country and be an example to other entrepreneurs, encouraging them to undertake the same types of initiatives to enhance and support the importance of Italian art and culture.

Most recently, the partnership with the Italia Pavilion at Biennale Arte 2024 for the installation of "Due qui / To Hear," featuring curator Luca Cerizza and artist Massimo Bartolini.

This initiative further solidifies how Tod's commitment is rooted in the importance of its Italian DNA, historically supporting, protecting, and promoting art and cultural heritage in Italy, an irreplaceable resource recognised worldwide.