

Paola Pivi

작가 약력



1971년 이탈리아에서 태어난 파올라 피비의 예술적 실천은 다양하고 신비로우며, 익숙한 것과 낯선 것을 결합하는 방식으로 이루어진다. 피비는 흔히 알아볼 수 있는 사물들을 새로운 크기, 재료 또는 색상으로 변형하여 관객에게 새로운 시각을 제시한다. 그녀의 작품 세계에서는 동물들이 종종 주인공으로 등장하며, 피비는 이들의 특성을 인간의 태도나 행동 방식으로 변형한다. 피비의 작품 속에서 북극곰은 요가를 하거나, 공중 그네에 매달리거나, 서로 어울린다. 알록달록한 깃털로 뒤덮인 이 작품들은 실물 크기로 제작되거나 아기 곰처럼 축소되어 있다. 조각, 영상, 사진, 퍼포먼스, 설치 예술을 넘나드는 피비의 작업은 이전에는 불가능해 보였던 것들을 가능하게 만들며, 인식된 한계를 넘어서는다. 북극에서 얼룩말이 장난을 치고, 금붕어는 비행기를 타고 날며, 2012년 퍼블릭 아트 펀드 설치 작업에서는 파이버 세네카 비행기가 날개 끝으로 들려 지속적으로 회전하도록 설치되었다.

파올라 피비의 개인전으로는 "Paola Pivi - It's not my job, it's your job / Ce n'est pas mon travail, c'est votre travail," 마르세유 현대미술관, 프랑스 (2023), "I Want it All," 앤디 워홀 미술관, 피츠버그, 미국 (2022), "You Know Who I Am," 하이라인 커미션, 뉴욕, 미국 (2022), "Lies Lies Lies,"

앵커리지 미술관, 앵커리지, 미국 (2021), "World Record," 21세기 국립미술관(MAXXI), 이탈리아, "Art with a view," 배스 미술관, 마이애미 비치, 미국 (2018), "I did it again," 사바나 예술대학 미술관, 미국 (2018), "I am tired of eating fish," 라리나센테, 이탈리아 (2017), "Ma'am," 델러스 컨템포러리, 미국 (2016), "Tulkus 1880 to 2018," 부르고뉴 지역현대미술기금(FRAC Bourgogne), 프랑스 (2014), "You started it... I finish it," 빅토리아 국립미술관, 호주 (2014), "Share, But It's Not Fair," 록번드 미술관, 중국 (2012), "How I roll," 퍼블릭 아트 펀드, 뉴욕, 미국 (2012), "It's a cocktail party," 포르티쿠스, 독일 (2008), "It just keeps getting better," 쿤스트할레 바젤, 스위스 (2007), "My religion is kindness. Thank you, see you in the future," 트루사르디 재단, 이탈리아 (2006) 등이 있다.

피비는 프랑스 파리의 팔레 드 도쿄, 파리 현대미술관, 퐁피두 센터, 이탈리아의 프라다 재단, 베니스 비엔날레, 독일의 함부르거 반호프 - 현대미술관, 영국의 화이트채플 갤러리, 테이트 모던, 스웨덴 말뫼 미술관, 미국 뉴욕의 MOMA PS1, 일본 요코하마 트리엔날레 등의 전세계 주요 기관에서 전시한이력이 있다.

Biography

Paola Pivi



Born in Italy in 1971, Paola Pivi's artistic practice is diverse and enigmatic. Commingling the familiar with the alien, Pivi often works with commonly identifiable objects which are modified to introduce a new scale, material or color, challenging the audience to change their point of view. Animals are often cast as protagonists in Pivi's world. She draws upon their perceived characteristics and instills them with human mannerisms. In Pivi's art, Polar bears practice yoga, hang from trapezes, and engage with one another. Sprouting multicolored feathers, the artworks are both life-sized and miniaturized as baby bears. Spanning sculpture, video, photography, performance and installation, Pivi's practice trespasses perceived limits to make possible what before seemed impossible. Zebras frolic in the arctic, goldfish fly on airplanes, and in her 2012 Public Art Fund installation, a Piper Seneca airplane was lifted on its wingtips and installed to constantly rotate forward.

Pivi has been the subject of numerous solo exhibitions including: *Paola Pivi – It's not my job, it's your job / Ce n'est pas mon travail, c'est votre travail*, Musée d'Art Contemporain, Marseille (2023); *I Want it All*, The Andy Warhol Museum, Pittsburgh (2022); *You Know Who I Am*, High Line commission, New York (2022);

Lies Lies Lies, Anchorage Museum, Anchorage (2021); *World Record*, MAXXI Museo nazionale delle arti del XXI secolo, Italy; *Art with a view*, The Bass Museum Miami Beach, USA (2018); *I did it again*, Savannah College of Art and Design, USA (2018); *I am tired of eating fish*, LaRinascente, Italy (2017); *Ma'am*, Dallas Contemporary, USA (2016); *Tulkus 1880 to 2018*, FRAC Bourgogne, France (2014); *You started it ... I finish it*, National Gallery of Victoria, Australia (2014); *Share, But It's Not Fair*, Rockbund Art Museum, China (2012); *How I roll*, Public Art Fund New York, USA (2012); *It's a cocktail party*, Portikus, Germany (2008); *It just keeps getting better*, Kunsthalle Basel, Switzerland (2007); *My religion is kindness. Thank you, see you in the future*, Fondazione Trussardi, Italy (2006).

Pivi has exhibited internationally at institutions including Palais de Tokyo, Musée d'Art Moderne de la Ville de Paris, Centre Pompidou, France; Fondazione Prada, Biennale di Venezia, Italy; Hamburger Bahnhof – Museum für Gegenwart, Germany; Whitechapel Gallery, Tate Modern, United Kingdom; Malmö Konsthall, Sweden; MOMA PS1, USA; Yokohama Triennale, Japan.

Selected Artworks



PAOLA PIVI

Bear foot, 2021, Set of 12 Ed. 1 of 3

Urethane foam, plastic, feathers

150 × 500 × 330 cm / 59 × 197 × 118 inches

PAOLA PIVI

Bear foot, 2021, Ed. 1 of 3

Urethane foam, plastic, feathers

25 × 49 × 20 cm / 9 3/4 × 19 1/4 × 8 inches



PAOLA PIVI

Lightening ball, 2021

Aluminium, mini chairs Vitra, light bulb, electric cable

Ø 92 cm / Diameter 36 1/4 inches





PAOLA PIVI

Untitled (pearls) (why? why not?), 2017

Natural pearls

39 x 39 cm / 15 1/4 x 15 1/4 inches

Overall dimensions 57.5 x 50 x 17.3 cm / 22 1/2 x 19 1/2 x 7 inches



Untitled (pearls) (why? why not?), 2017 (additional image)



PAOLA PIVI

It's my birth mark, 2016

Perle vere / Natural pearls

25.5 × 25.5 × 20 cm / 10 × 10 × 7 7/8 inches

Overall dimensions approx 45.7 x 36.8 x 16.5 cm / 18 x 14 1/2 x 6 1/2 inches





PAOLA PIVI

I love being pearls, 2019

Plastic pearls

35 x 36 x 24 cm / 13 3/4 x 14 1/6 x 9 1/2 inches

Approx. overall dimensions: 58.5 x 53.5 x 24 cm / 23 x 21 x 9 1/2 inches





PAOLA PIVI

I grew up with it, 2020

Gold smooth plastic pearls

31 x 36 x 24 cm / 12 x 14 x 9 1/2 inches

Approx. overall dimensions: 53 x 53 x 24 cm / 20.8 x 20.8 x 9 1/2 inches





PAOLA PIVI

TBT, 2020

Dark pink smooth plastic pearls

35 x 35 cm / 13 3/4 x 13 3/4 inches

Overall dimensions: 62 x 57 x 20 cm / 24 1/2 x 22 1/2 x 7 7/8 inches



PAOLA PIVI

Senza titolo (perle), 2008

Clear and cut plexiglas pearls

42 × 42 × 24 cm / 16 17/32 × 16 17/32 × 9 29/64 inches





PAOLA PIVI

I don't need a title, 2008

Clear and cut plexiglas pearls

110 x 110 x 25 cm / 43 1/4 x 43 1/4 x 9 3/4 inches

Approx. overall dimensions: 130 x 123 x 25 cm / 51 1/4 x 48 3/8 x 9 3/4 inches



PAOLA PIVI

Yellow again?, 2016

Aluminium, ostrich feathers, engine

Ø 210 × 41 cm / Ø 82 × 16 1/5 inches

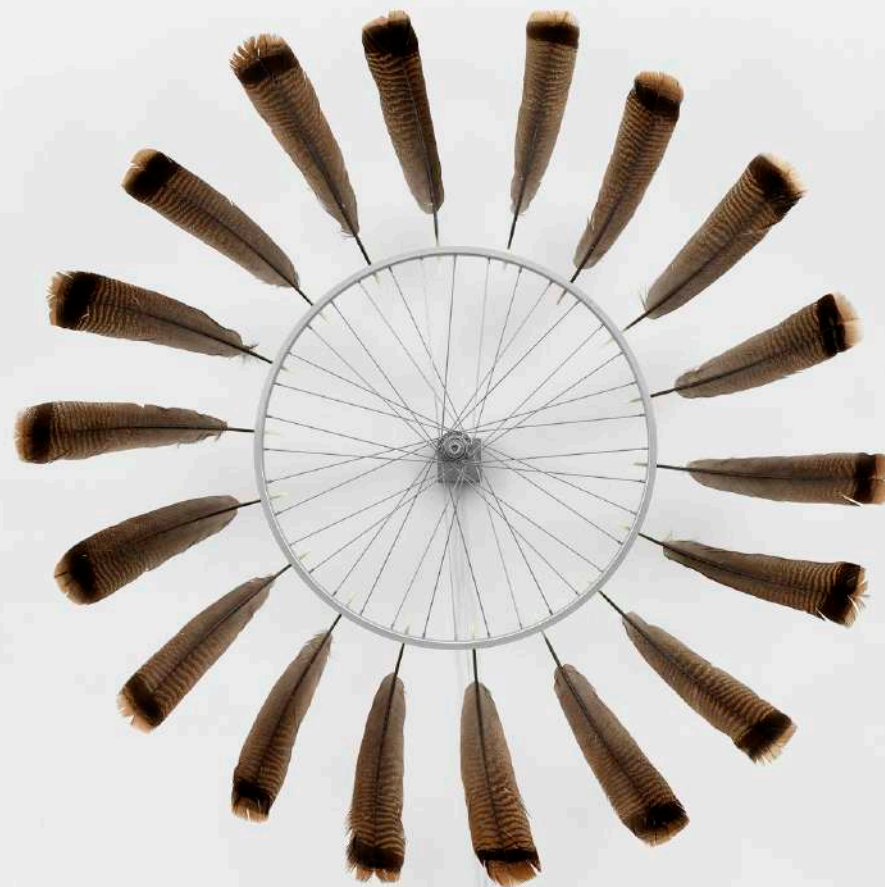


PAOLA PIVI

They took my horse, 2016

Aluminium, turkey feathers, engine

Ø 125 × 41.8 cm / Ø 49 1/3 × 16 1/2 inches



PAOLA PIVI

1, 2, cha cha cha, 2017, Ex. 1 of a series of 3 unique versions

Urethane foam, plastic, feathers

240 × 117 × 98 cm / 97 1/4 × 46 1/8 × 38 2/3 inches



PAOLA PIVI

Yeah, she is back, 2020, Ex. 2 of a 3 unique versions

Urethane foam, plastic, feathers

39 × 74 × 41 cm / 15 1/2 × 29 1/6 × 16 inches





PAOLA PIVI

Senza titolo (asino), 2003, Ex. of 7

Photographic print on Dibond

180 × 224 cm / 70 4/5 × 88 3/16 inches



PAOLA PIVI

Senza titolo (zebre), 2003

Photographic print on aluminum

340 × 408 cm / 134 × 160 5/8 inches

Selected Installation Views





MASSIMODECARLO

PIÈCE UNIQUE



2023 - Paola Pivi – *It's not my job, it's your job / Ce n'est pas mon travail, c'est votre travail*, Musée d'Art Contemporain, Marseille, F



2023 - Paola Pivi – *It's not my job, it's your job / Ce n'est pas mon travail, c'est votre travail*, Musée d'Art Contemporain, Marseille, F



2023 - Paola Pivi – *It's not my job, it's your job / Ce n'est pas mon travail, c'est votre travail*, Musée d'Art Contemporain, Marseille, F



2023 - Paola Pivi – *It's not my job, it's your job / Ce n'est pas mon travail, c'est votre travail*, Musée d'Art Contemporain, Marseille, F



2023 - Paola Pivi – *It's not my job, it's your job / Ce n'est pas mon travail, c'est votre travail*, Musée d'Art Contemporain, Marseille





MASSIMODECARLO

PIÈCE UNIQUE



2022 - *You Know Who I Am*, High Line Art, New York, USA



2022 - *You Know Who I Am*, High Line Art, New York, USA



2022 - *You Know Who I Am*, High Line Art, New York, USA



2022 - *You Know Who I Am*, High Line Art, New York, USA



2022 *Want It All*, The Andy Warhol Museum, Pittsburg, USA



2022 - *I Want It All*, The Andy Warhol Museum, Pittsburg, USA



2022 - *I Want It All*, The Andy Warhol Museum, Pittsburg, USA



2022 - *I Want It All*, The Andy Warhol Museum, Pittsburg, USA



25,000
Covid
Jokes



At: Chapelle de la Vieille Charité, Marseille
From: 28 June to 10 September 2020
FEDOTM

2021 - Paola Pivi. 25,000 Covid Jokes (It's Not A Joke), Chapelle de La Vieille Charité, Marseille, F



2021- Paola Pivi, 25,000 Covid Jokes (*It's Not A Joke*), Chapelle de La Vieille Charité, Marseille, F



2021 - *Lies Lies Lies*, Anchorage Museum, Anchorage, USA



2021 - *We are the baby gang*, Aria Hotel, Las Vegas, USA



2021 - *Why Not?*, MASSIMODECARLO, Hong Kong, HK



2021 - *Why Not?*, MASSIMODECARLO, Hong Kong, HK



2021 - *Why Not?*, MASSIMODECARLO, Hong Kong, HK



2021 - *Why Not?*, MASSIMODECARLO, Hong Kong, HK



2020 - *We are the Alaskan tourists*, Arken Museum of Modern Art, Skovvej, DK





2019 - Paola Pivi, *World Record*, MAXXI, Rome, I



2019 - Paola Pivi, *World Record*, MAXXI, Rome, I





2018 - Paola Pivi, Bass Museum of Art, Miami Beach, FL, USA



2018 - *Paola Pivi*, Bass Museum of Art, Miami Beach, FL, USA



2018 - *Paola Pivi*, Bass Museum of Art, Miami Beach, FL, USA

MASSIMODECARLO

MANSOUR

55

PAOLA PIVI
You Don't Have To Believe Me

April 21 - May 27 2017

{MDC}



2017 - *You don't have to believe me*, MASSIMODECARLO, London, UK





2017 - *I'm tired of eating fish*, La Rinascente, Milan, I



2017 - *I'm tired of eating fish*, La Rinascente, Milan, I



2016 - *Ma'am*, Dallas Contemporary, Dallas, USA



2016 - *Ma'am*, Dallas Contemporary, Dallas, USA



2016 - *Ma'am*, Dallas Contemporary, Dallas, USA





2015 - *Untitled (Project for Etchigo-Tsumari)*, Palazzo Strozzi, Florence, I



2014 - *You started it ... I finish it*, Victoria National Gallery, Victoria, AUS



2014 - *You started it ... I finish it*, Victoria National Gallery, Victoria, AUS

PAOLA PIVI 波拉·彼薇

SHARE, BUT IT'S NOT FAIR 分享，但不公平

CURATOR: LARYS FROGIER

策展人：拉瑞斯·弗罗吉耶

《分享，但不公平》是意大利艺术家波拉·彼薇在中国的首次个展。波拉·彼薇1937年出生于意大利，目前居住在意大利安多洛圣安德烈亚。她从1964年开始在国际当代艺术舞台上，创作了大量的绘画、装置、行为、摄影和影像作品，涉及广泛的视觉和感知领域。

波拉·彼薇的作品总是围绕着一个主题：日常生活中的物品、物品和日常、温暖和寒冷、严肃和荒诞、单一和众多、物质和非物质。她试图通过作品来揭示，在看似简单和日常之物中，作品蕴含着无限的复杂性和深度。她通过作品进入一个新世界，一个充满可能性的世界。艺术家通过创造不可能和偶然，引发新的感知和思考，它给世界带来一种新的可能性。

在亚洲与中国的艺术圈中，波拉·彼薇的作品可说是独一无二的。因为她的作品总是带给我们更深入去思考和探索与日常生活的关系。当大部分艺术家都关注于作品形式上的议题时，波拉·彼薇的作品则展示了，以独特的思维进入社会关系中，并试图通过作品来揭示日常生活的复杂性。

波拉·彼薇的作品以独特的形式和语言，将日常生活中的物品和日常融为一体。她的作品不仅有物质的形式，色彩和形式的效果，更重要的是它们能让我们进入一个新世界。作品中没有明确的界限，没有明确的定义，也没有明确的结论。波拉·彼薇的作品总是带给我们一种新的感知和思考，它给世界带来一种新的可能性。



Share, But It's Not Fair is Italian artist Paola Pivi's first solo exhibition in China. Born in Italy in 1937, the artist Paola Pivi works and lives in Andalo, Veneto. Very productive in the international contemporary art scene since 1965, her paintings, installations, performances, photographs, videos are all inspired by an art of looking upon the world.

Paola Pivi likes to generate ambiguity and contradictory feelings (the lightness and weight, smoothness and violence, warm and cold, resistance and absence, singularity and mass). As is often the case in Paola Pivi's exhibitions, navigation is not straightforward. The first impression of strong visual surprise gives way to an analysis that leads the viewer into an atypical, absurd, curious and enigmatic world. The artist likes to create impossible situations, to be experienced and experienced with. Anything between possible.

To exhibit Paola Pivi's work in Asia, Pivi and Chinese art collector have particularly moved because her images are always using the most ordinary art objects between images and social context. In an art world where the majority of the artists are using the social context, Pivi's strategy is really different. It is the idea of an accessible image into the social sphere which will certainly apply this new representation and allow the viewer to experience a world of curiosity.

Paola Pivi's works are the outcome of a very precise, elegant and simple way of things, representations are often up to her, not only of their shape, color and lighting, but above all by their capacity to insert themselves in lighting the intrusions into reality - with no narrative games, no symbolic justifications, and no metaphorical or allegorical convolutions. In other words, the art of Paola Pivi systematically games of images with the power to be more real than any other reality. Or to put it another way, the image is fantasy with reality.

ROCKBUND ART MUSEUM
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2012 - *Share, But It's Not Fair*, Rockbund Art Museum, Shanghai, PRC



2012 - *Share, But It's Not Fair*, Rockbund Art Museum, Shanghai, PRC



2012 - *Share, But It's Not Fair*, Rockbund Art Museum, Shanghai, PRC



2012 - *How I roll*, Public Art Fund - Doris C. Freedman Plaza, Central Park, New York, USA



BLUM & BLOCH ARTS BILLBOARD

2012 - High Line Art, High Line, New York, USA



2012 - *High Line Art*, High Line, New York, USA



2007 - *It's just keep getting better*, Kunsthalle Basel, Basel, CH





Selected Press Clippings

Paola Pivi's 'lies', feathered bike wheels, and double-sided beds at the bass museum in miami

in an exhibition coinciding with miami art week 2018 (<https://www.designboom.com/tag/miami-art-week-2018/>), italian artist paola pivi (<https://www.designboom.com/tag/paola-pivi/>) has filled the bass museum with some of her most recognizable works. titled 'art with a view', the exhibition also presents new work by the artist, as well as pivi's anthropomorphic, feather-covered polar bears; canvases of cascading pearls; video showing fish in flight on a passenger jet; and an 80-piece mattress installation. each piece poses questions and is defined by its openness to interpretation, through the appropriation of cultural symbols.



installation view of pivi's spinning, feathered bike wheels
photo by attilio maranzano, courtesy the artist and the bass

inside the bass museum (<https://thebass.org/>) are a multitude of paola pivi's kinetic works. made of constantly rotating bicycle wheels adorned with bird feathers, these spinning wheels evoke dream catchers and provide a somewhat hypnotic experience. the ten pieces are installed on the museum's white walls, allowing the bold plumes and mesmerizing rotations to take center stage.

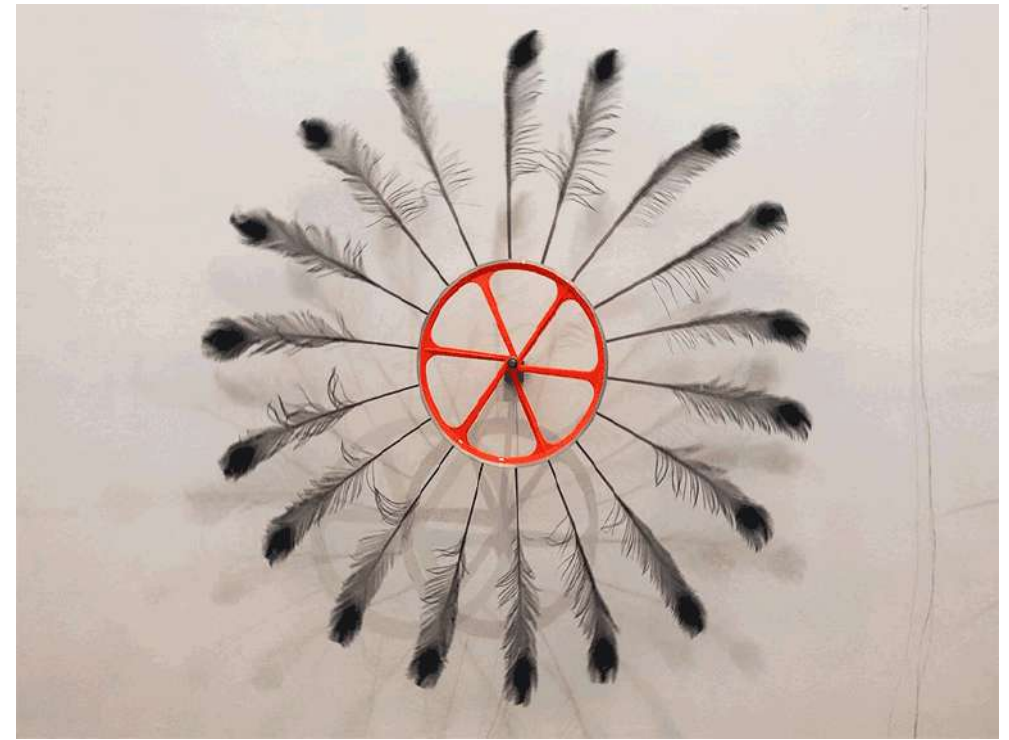


bold plumes and mesmerizing rotations to take center stage
photo by attilio maranzano, courtesy the artist and the bass

the circular works, which vary in both scale and materiality, have been given names such as: 'people tell me I look like a jellyfish', 'this is as close as you can get to the peacock eyes', and 'it was falling from the birds'. the kinetic pieces employ the bright colors associated with pivi's work, as well as the feathered materiality found in her whimsical polar bears elsewhere in the exhibition.



as the wheels spin, they evoke the image of a dream catcher
photo by attilio maranzano, courtesy the artist and the bass



it was my choice, 2017
aluminum, engine, pavo cristatus (peacock) feathers
gif © designboom



I don't have a name, 2016
aluminum, engine, struthio camelus (ostrich) feathers
gif © designboom

in the next room, pivi has installed an exhibition titled 'lies'. the work is comprised of 92 television screens, 40,000 images of reality, and over 200 recorded lies played through a sound system. pivi conceived the piece in 2013 while entangled in a court case surrounding the custody of her adopted son. during this period, she experienced the opposition using inflammatory lies in order to paint her and her family in a negative light.

since this incident, she has become more and more aware of the prevalence of lies in poli cs, the media, and quo dian experience; sta ng that lies are a powerful tool of manipula on. pivi brings atten on our complicated rela onship with percep on, control, and truth as well as the glut of informa on we engage with on a daily basis.



lies, 2018
92 televisions displaying 40,000 images of reality, recorded lies played through a sound system, steel, acrylic
photo by attilio maranzano, courtesy the artist and the bass



the immersive room infills visitors ears with 'lies'
photo by attilio maranzano, courtesy the artist and the bass



the images on the screens are in constant flux as the pre-recorded 'lies' resound throughout the space
gif © designboom

'world record' is a new installation created specially for the exhibition. comprising two horizontal planes, each made of 40 white mattresses, the piece encourages guests to enter and explore the work as a way to investigate the 'space in between'. open on all sides, the interactive sculpture allows participants to make their way from one end of the room to the other.



world record, 2018

mattresses, wood, steel, denim

photo by attilio maranzano, courtesy the artist and the bass



exhibition-goers are invited to climb inside the giant, double-sided mattress

photo by attilio maranzano, courtesy the artist and the bass



the installation explores the notion of 'the space in-between'
photo by attilio maranzano, courtesy the artist and the bass

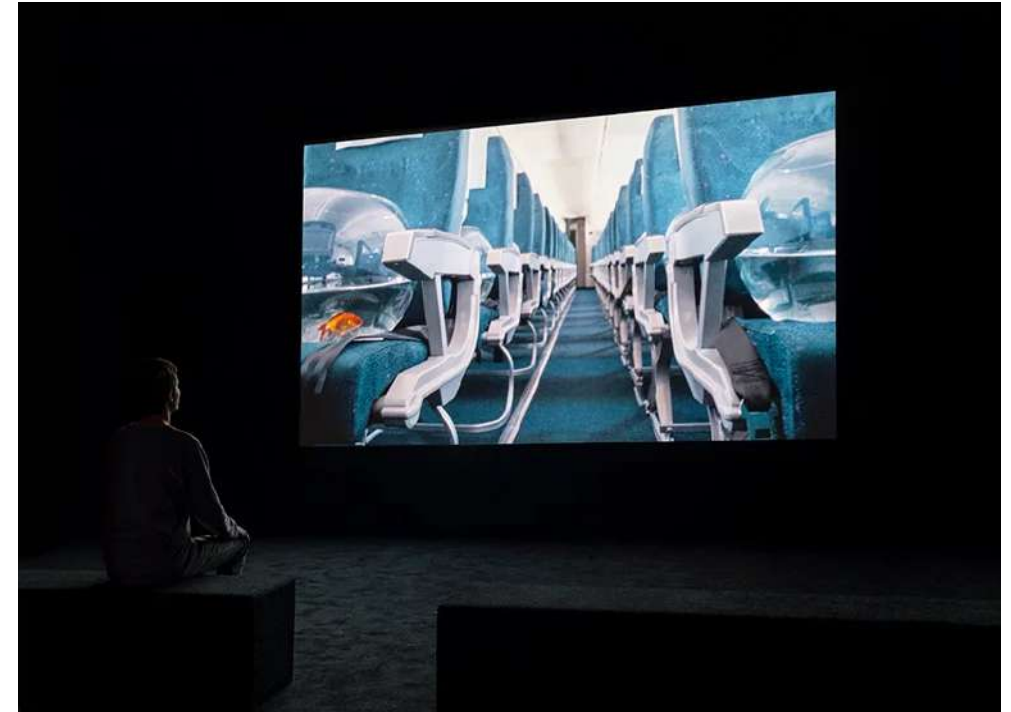


open on all sides, the sculpture allows participants to make their way from one end of the gallery to the other
photo by attilio maranzano, courtesy the artist and the bass



visitors take off their shoes and must put on booties before entering 'world record'
image © designboom

'I wish I am fish' is a film created during a 2009 performance commissioned by one day sculpture in new zealand. for the performance a plane was flown to auckland international airport and, in each seat, sat a fish in a bowl. the work captures the journey of the 84 flying fish and speaks to the fantasy of travel and exchange.



I wish I am fish, 2009

video projection with sound | duration: 4 minutes, 35 seconds
photo by attilio maranzano, courtesy the artist and the bass



paola pivi, untitled (donkey), 2003

photographic print, aluminum, frame | 71 x 88 inches / 180 x 224 cm

image courtesy the artist and dallas contemporary

elsewhere, pivi brings her globally recognized feather-covered polar bears

(<https://www.designboom.com/art/paola-pivis-colorfully-feathered-bears-inhabit-galerie-perrotin-09-26-2013/>) to the bass museum, climbing up the walls and hanging from the ceiling. last year, in

celebration of milan design week 2017, pivi infilled the window displays at la rinascite

(<https://www.designboom.com/art/paola-pivi-la-rinascite-i-am-tired-of-eating-fish-windows-milan-design-week-03-31-2017/>) department store with a colorful and playful scenography.

'art with a view' remains on display at miami's bass museum until march 10, 2019.



'art with a view' presents both new and past work by the artist
photo by attilio maranzano, courtesy the artist and the bass



installation view of pivi's feather-covered polar bears at the bass museum in miami
photo by attilio maranzano, courtesy the artist and the bass



why am I climbing anyway?, 2016
urethane foam, plastic, red feathers
photo by attilio maranzano, courtesy the artist and the bass



I am vitamin C, 2018

urethane foam, plastic, orange feathers

photo by attilio maranzano, courtesy the artist and the bass



detail of 'here comes the hunter', 2013

urethane foam, plastic, green feathers

image © designboom

nina azzarello | designboom



ART

This Maven of Feathered Polar Bears Lives Without Fear (And So Should You)!

Artist Paola Pivi discusses her newest show in Miami, where there's a bear for every member of your (chosen) family.

By [GRANT JOHNSON](#) | Dec 3 2018, 6:22pm

SHARE

TWEET

Art with a view, October 13, 2018 – March 10, 2019, The Bass. Photography by Attilio Maranzano. Image courtesy the artist and The Bass.

As the art world dutifully swoops into an annual migration pattern straight towards

the Sunshine State for [Art Basel Miami Beach](#) (which we hope you've [prepared for accordingly](#)), we check in with the artist who once took the top honors at the Venice Biennale ([for installing an upside-down fighter jet in the Italian National Pavilion](#)) on her assessment regarding human-animal relations and the possibilities of life sans fear.



Art with a view, October 13, 2018 – March 10, 2019, The Bass. Photography by Attilio Maranzano. Image courtesy the artist and The Bass.

GARAGE: The show at [The Bass](#) in Miami begins with your [bear sculptures](#), possibly your most familiar works. They definitely have a viral quality; I first saw them in pictures online and they looked striking and fun. At the museum, I was struck by how that impression shifts in person. They felt real.

Paola Pivi: Real as bears? They're that aggressive? For me, I almost don't see them anymore because they're such an intimate part of me. There's no difference between when I touch them and when I touch my leg.

GARAGE: Would it be fair then to think of them as self-portraits?

Pivi: A person approached me once and said, “You look exactly like your bears!” But no, they’re not self-portraits. They are definitely portraits of polar bears though, who are my friends. For me, inside those bears are the human beings and their relationship with the polar bears. Those animals represent [a relationship between humans and the planet](#). I don’t know if they became so much a part of my work just because they are a fun image and easily translate to audiences, or if it’s because they need a voice now.



Art with a view, October 13, 2018 – March 10, 2019, The Bass. Photography by Attilio Maranzano. Image courtesy the artist and The Bass.

GARAGE: Do viewers feel empathy for them?

Pivi: The empathy for animals is there from our childhood, channeled into our teddy bear. Bears are very symbolic.

GARAGE: Yours are covered in feathers—why?

Pivi: The only thing I can tell you about that is a true story, because I've been a loyal believer in truth, not because it's such [a hot topic](#). I originally wanted to make a sculpture of a polar bear and a grizzly bear dancing. And I was obsessed with this but I could not reconcile the idea of this sculpture with the two bodies of the two dead animals. It was going to clash with the concept of the sculpture. While obsessing about this, trying to see if I could get a naturally dead animal, I finally had an idea for a bear covered in yellow feathers.

GARAGE: And that somehow made it more plausible?

Pivi: Yeah, because I didn't have to kill any bears.



Art with a view, October 13, 2018 – March 10, 2019, The Bass. Photography by Attilio Maranzano. Image courtesy the artist and The Bass.

GARAGE: Do you ever worry they might come off as comic or too playful?

Pivi: Why not? There's no such thing as too comic or playful, something playful can be annoying if it's imposed on you but if you can approach it as you wish then there is freedom.

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GARAGE: So much of your work is informed by the shifting context of your life, how you lived for a time in India, and though you've recently settled in Alaska you're originally from Europe. How has this itinerancy informed your practice?

Pivi: I travel to make art. I've traveled because of my life, but my art and my life have to be intertwined, deeply. A friend recently told me, "You make cartoon images real without sparing any means, and without fear." So that is also how I live my life, without sparing any means and without fear. I am actually very afraid of many things, but when I don't have fear, that's it. I approach everything that is available to me as a human being, so the whole planet can be my home.

[Paola Pivi: Art With a View](#) runs through March 19, 2019 at The Bass Museum in Miami.



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PAOLA PIVI



WHAT DO YOU WISH YOU KNEW?

"How to be smarter and faster. And I wish I knew what I used to know."

Andrea Pazienza, illustration from *The Extraordinary Adventures of Pentothal*, 1982. Courtesy: Marina Comandini and Milano Libri

What images keep you company in the space where you work?
No images at all. I constantly struggle with the mess of my desk. I try to keep it minimal and clean, but it always looks like the kitchen of a boat in a hurricane.

What was the first piece of art that really mattered to you?
The drawings of Andrea Pazienza and Egon Schiele.

If you could live with only one piece of art what would it be?
The drawings of Andrea Pazienza and Egon Schiele.

What is your favourite title of an artwork?
My husband, Karma Culture Brothers, comes up with titles for my artworks, which I pick and place. He is a song writer and words come out of his mouth in a great way: 'If you like it, thank you. If you don't like it, I am sorry. Enjoy anyway.'

What should change?
Systems of power over the people.

What should stay the same?
Nature.

What could you imagine doing if you didn't do what you do?
Every cell in my body is a workaholic doing what we do. I never made a plan B.

What music are you listening to?
Karma Culture Brothers.

What are you reading?
In past years, I have binged on Dave Eggers, Primo Levi, Cesare Pavese and Fernando Pessoa, but I don't read at all these days. I was just given *Il grande marinaio* (Woman at Sea, 2016) by Catherine Poulain.

What do you like the look of?
Mozzarella: the real one you can find in Rome and other cities across Italy; all round and turgid, dripping milky fluids, exploding at the cut, rebellious to the knife, all white and pure, hard to split, chewy, rooted with grown filaments like fibres in a tree, with its smooth, thick skin which always appears like a surprise, all soothing to the eyes, to the mouth, to the throat, to the stomach ●

PAOLA PIVI is an artist based in Anchorage, USA. In 2019, she has two solo exhibitions: 'World Record' at MAXXI, Rome, Italy; runs until 8 September and 'We Are the Baby Gang' at Perratin, New York, USA, runs until 8 June.

O'Regan, Kathryn. "Italian artist Paola Pivi invites you to take a break from the world and share a giant mattress with strangers", *Sleek Magazine*, April 2019.

Art & Photography

Italian artist Paola Pivi invites you to take a break from the world and share a giant mattress with strangers

As her new exhibition opens in Rome, we catch up with the Alaska-based artist to discuss how sharing a space with strangers can make you feel happy and how art can change the world

5 April, 2019



"We depend on our surroundings obliquely to embody the moods and ideas we respect and then to remind us of them," so writes the philosopher Alain de Botton in his book, [The Architecture of Happiness](#). "We look to our buildings to hold us, like a kind of psychological mould." De Botton's claims for the ability of our environments to impact on our wellbeing finds fruition in the Italian artist Paola Pivi's latest exhibition, *World Record*, opening today at Museo Nazionale delle Arti del XXI Secolo (MAXXI) in Rome. The centrepiece of the exhibition, from which the show derives its name, is an enormous L-shaped installation consisting of mattresses, piled high on two levels with a gap in the middle where visitors are invited to don a pair of plastic booties and hop aboard. The idea for the structure came, as Pivi says, from a "vision" she had of "an ocean of mattresses" and is about "the effect of architecture." In this vast, padded crevice, visitors are summoned to regenerate and shut out the noise from the world. "This strange architecture that I created has the strong immediate effect of making you feel happy," says Pivi.

Originally shown at at The Bass Museum of Art in Miami late last year, the monumental structure enacts many of the key facets of Pivi's work. Based in Alaska, the Italian artist works across materials and mediums to create playful and imaginative interventions in space. Winner of a Golden Lion at the 1990 Venice Biennale, Pivi believes that art is a vital form of communication, one that can change the world. In her own works, Pivi does this through frequently fantastical forms: miniature sofas, drenched in perfume; webs of intertwining fabric suspended overhead; an enormous inflatable ladder, propped in unlikely places; photographs of animals in surprising scenarios — a leopard prowling through cups of cappuccino, a donkey afloat a rowing boat — and of course, her joyous fluorescent, feathered polar bears — the works for which she is best known. For her latest exhibition at MAXXI, Pivi brings a number of these key works from across her career together with new pieces to engineer a rejuvenating sense of escapism and hopefully, a sense of fun and positivity — two things she holds in high esteem. We caught up with the artist to find out more about the experience of sitting on a giant mattress with strangers, dreams and fantasies, the purpose of art, and those beguiling bears.



What experience do you hope visitors will have when they hop onto the mattress in World Record?

When I had the idea originally, I was thinking of peace and the padded space as a sort of break from the news. But there are many different feelings that come over a person when they jump in. Usually a smile comes to your face. And then people roll around. Relax — it's a bit like taking a power nap to be there. It's like a re-generating feeling. It definitely give you a feeling of euphoria. It's happiness. It also takes away the body language of people, the usual one, as people are very, very comfortable. As everyone wears the booties, it feels clean and protected, and people can talk to each other. When you explore a show with other strangers, it creates a friendly intimacy between people.

Would you say this relates to the wellbeing trend and mindfulness movement in general?

No — I don't intentionally want that. It's more the effect of architecture. This strange architecture that I created has the strong immediate effect of making you feel happy. It makes you feel like crawling around or lying down. I wouldn't say that it's about mindfulness, even though it does activate a new awareness when you are there.

I understand. You mentioned that visitors crawl around the work. Is it true to say that there's a childlike, fantasy aspect to your art?

Fantasy is the basis of dreams — it's one of the great things we can do. We can have fantasies, and then we can make them true sometimes. It's one of the forces of human development, growth and exploration

How did this idea of the giant mattress come about? Was it a fantasy of yours?

Basically, about a year and a half ago, I had this vision of an ocean of mattresses, and then another one on top of it with two feet and a half in between or some space like that. This felt very attractive to me. I had this vision as a place where I would love to take a break.



Art with a View, 2018. Photo credit Attilio Maranzano Courtesy: Perrotin, Paris/Hong Kong/New York/ Seoul/Tokyo/Shanghai and the artist

What effect does it have to bring fantasy into the real world?

It's art — art is the thing that can change the way people think and perceive. And therefore it can change the world. That's the function of art. It's like an exchange of communication — sharing a large amount of information in a very condensed time. This is art, and it is a very, very important form of communication that leads human beings to develop.

When human beings see art, their brain, their soul, all that part of perception and operation is developed and that affects their choices, their decisions and their critical thinking. And so, it can potentially change actions and the world. The collective accumulation of many art-works does this, or so I believe.

And what effect do you hope your works would have on someone when they see them?

That they become smarter than me.



World Record, 2018. Foto Attilio Maranzano Courtesy Massimo De Carlo, Milan/London/Hong Kong e l'artista Nella foto: 2018. The Bass Museum of Art, Miami Beach, USA

When people hear your name, they think about your bears. How did they come about?

I live in Alaska. The bears are the landlords of Alaska. We are like guests, or tenants — this is bears' land. So, the spirit of the bear is completely around me when I'm home. The polar bears entered my art and it feels like they're not leaving. It's the power of the animal — tremendous and very connected with human beings. And sometimes I have a feeling that polar bears need a voice at this moment because they are dying. They just keep coming into my imagination and they communicate with people. People react very strongly to these sculptures.

What kind of reaction have you noticed in people?

I have literally seen museum guards scream because they could not fend off visitors who want to hug the bears and take photos with them. I've seen this in Australia, when I showed them at the entrance of the National Gallery of Victoria in Melbourne. Maybe also because it was in this foyer entrance, so people were even less restrained by gallery code and they were just ignoring the guards. The guards were going crazy.

Did this make you feel happy that your works triggered this kind of response?

Sure. Very happy.

As you mentioned polar bears are in danger. Would you say the sculptures are an environmental comment?

I did not think of this consciously the first time that I made the polar bears. But definitely, it's a public concern today. Climate change and the fact that these polar bears are in trouble so I cannot and don't want to disconnect from it.

How have you ended up in Alaska? What was it that drew you there?

I went for a holiday, I pretended to be a journalist. I fell in love with Alaska, then I went back again the next year. I felt at home in this place. And then I stayed and I met my husband after. I love this place.

Does Alaska influence your work in any other ways besides the bears?

Definitely, the Inuit cultures are extremely interesting. I am influenced by the aesthetics of the way in which Inuit people handle the animal element in their art.

Other than Alaska, what would you say are your inspirations?

What exactly is an inspiration? I don't really know. I explore my life. I am very curious and I'm into the truth. I don't really know what people mean by inspiration. I'm very interested in so many things. I'm just a very excited and positive person actually.

And so lastly, what would you say is the common thread joining your work together?

I really hope I break that thread with every new work. I don't want a common thread. I'm more happy when I do different things.

Paola Pivi: World Record opens 3 April through to 8 September at MAXXI.

CULTURE > ARTS

Paola Pivi's Transporting Exhibition Is a Whimsical Comment on Dark Realities

NOVEMBER 15, 2018 6:16 PM
by CHLOE SCHAMA



Attilio Maranzano

"I see lies everywhere—switch on the television, it's lies. Everything is lies," said artist Paola Pivi in April 2016. Oh, sweet innocent; little did she know what was coming. (Fake news everywhere!) Intellectuals—artists, researchers, scientists—have a certain regard for the truth, she told her interviewer. But when you step into

"the outside world," the "level of lies is overwhelming."

The mendacity of the ordinary is a theme explored in Pivi's new exhibition, "Art With a View," on now through March 2019 at Miami's Bass Museum. The show builds on the Milan-born artist's first solo North American installation, staged two years ago at Dallas Contemporary, and includes much of the work that was on show there, with a few, prescient new items.

One of those, a direct reflection on Pivi's experience in the intervening time since her last show, is titled, tellingly, *Lies*. An elevated room in which the floors and walls and ceilings are TV monitors that flash a series of what seem to be semi-generic outtakes from an images archive (a baby in an autumnal sweater, popcorn, ducks in a pond) combined with more specific, individual images (a curator and her boyfriend). There are 40,000 of them in all, and the cumulative effect is an infinity room spawned in the more banal corners of Getty archives. It's also a little hot—thanks to the electric energy of 92 flashing monitors—a little loud, and more than a little uncomfortable. A blaring banal soundtrack only amplifies the discomfort: Inside the room, a neutral voice reads lies, some comic ("Cheese is served here"), some gesturing toward a more ominous overtone ("Everyone here is a climate-change expert"), some startlingly personal ("You can sleep here tonight"). The piece was conceived in response to a custody case involving Pivi's adopted son and the falsehoods she says were propagated in order to challenge her parental rights. But the work has a much more general resonance, as well: The untruths are omnipresent, and their ubiquity can give the sensation that there's no escape.



Lies by Paola Pivi
Attilio Maranzano

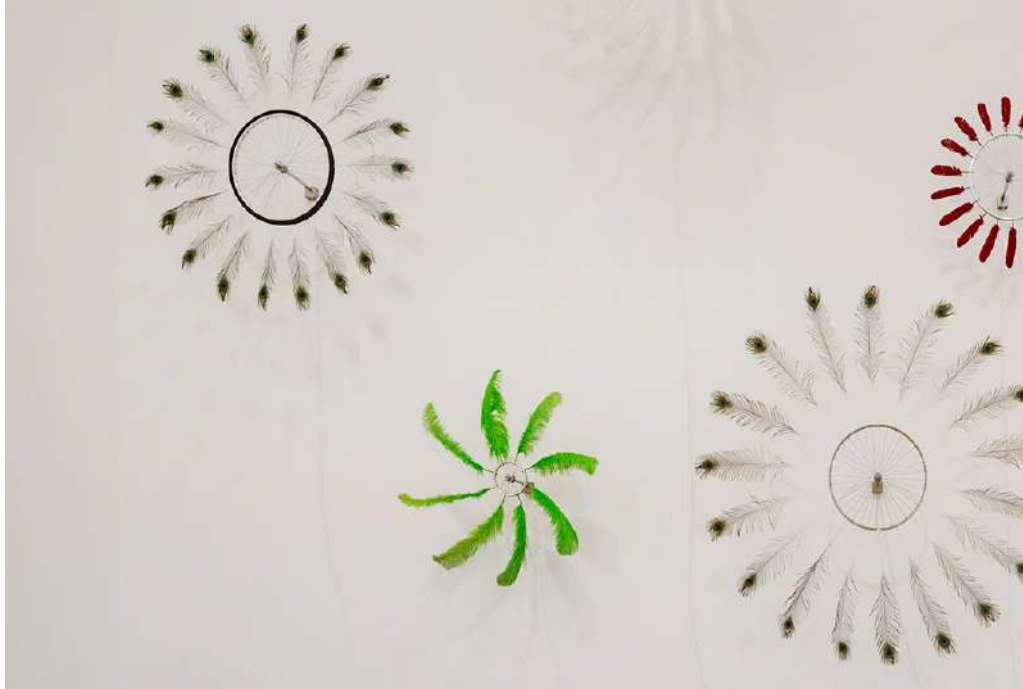
In another room, the other new piece in the exhibition, *World Record*, speaks directly to the assault imposed by *Lies*. *World Record* is composed of 80 mattresses, half of which are laid upon a giant black platform, the other half suspended from the ceiling, forming a narrow space about three feet high lined with mattresses. It's a work with tremendous architectural support behind it, and yet the effect is light and carefree: Visitors are encouraged to climb into the space, where noise is muffled and the view constrained. Crawling through it was simultaneously claustrophobic and soothing, the expanse of the identical mattresses like a plush, monochromatic play space or a padded chamber turned on its side and squished. I can't imagine anyone fully settling in, but there was something soporific about the work. That is until you realize you're fully on display to other museumgoers—framed by the looming top mattresses and boosted by those on the bottom. There wasn't enough room to stand, so I had to crawl, commando-style, to exit. In this sense, it's a work that not only responds to *Lies* but complements it. We are always either consuming someone else's performance or performing—even unwittingly—ourselves.



Attilio Maranzano

Pivi's work often has this kind of direct, sensory appeal. If it is not always as participatory as these new pieces, placing you in positions of auditory assault and on the tipping point between comfort and discomfort, it often, as she once put it, "tickles your brain." When she described her work in that way, she was speaking of the bicycle wheels repurposed as freewheeling cogs, with feathers radiating out from the spokes in a carnivalesque celebration. (These are also included in the show.) Pivi has said that the starting point for these sculptures was Marcel Duchamp, but it's hard to imagine a more lighthearted iteration on Duchamp's earthbound ready-mades. "People act differently around this art," says Justine Ludwig, curator of the Dallas Contemporary exhibition and the current executive director of Creative Time. "It affords them a freedom that they often left behind as children."

Indeed, there is a playfulness to much of Pivi's work. Other new pieces, *I Am a Cool Strange Light Ball* and *I Am a Cool Strange Light Ball Too*—names that poke fun at any high-mindedness—are composed of miniature Vitro chairs arranged around a lightbulb. And this joviality most famously plays out in Pivi's neon feather-covered polar bears, which the artist positions in whimsical stances: stretching their arms in the air, lying on their backs like someone is tickling their bellies, splayed on their stomachs—just a shade shy of looking like a rug. Pivi seems to have kept an explicit environmentalism out of her work, but it is hard to look at these creatures and not feel shades of desperation for the animals' rapidly disappearing habitat. Even with the artist's most colorful and exuberant pieces, there are shadows implying sinister depths.



SAY IT LIKE YOU MEAN IT

BY JENS HOFFMANN

Paola Pivi's works are characterized by unapologetic simplicity. The components are often common objects, which initially take no more time to process than their ordinary, ubiquitous counterparts: a truck, a plane, a donkey. Titles often call subjects exactly what they are: *Pizza* (1998), *100 Chinese* (1998), *A helicopter upside down in a public square* (2006). But just as soon as the parts are grasped, any emergent concept of the whole gives way. With an agile shift in context, scale, or positioning, ordinary things become newly strange. Viewers are challenged to unsnarl semiotic tangles while undergoing a largely wordless experience, without any assurance that a solution exists.

Pivi is careful not to state the meaning of her pieces. The task of constructing symbolic importance is one that viewers self-assign, and to do so many recount anecdotes and draw on personal associations, indicating the specificity implicit in Pivi's arrangements. These experiences cannot be adequately theorized in broad strokes. When external frameworks are applied, the most apt seem to be immediate, visceral, and sometimes somewhat mystical: a religious text, the chemistry of the brain, the prophetic words of a philosopher on the brink of insanity.

Sublime works have always involved a leap of faith. Because they require participants to enter environments that underscore their physical and cognitive limits, they have always been uncomfortable. Feelings of wonder or precariousness could be considered ends in themselves, but they also have a purpose in encouraging meditation, first on how the emotion rests internally, and then on its implications for the self in relation to the world. While Pivi's works deal with common tropes: purity, disaster, things natural and manmade, they are less about what they communicate than about the introspection they incite. They withhold the kind of information that would enable visitors to apply familiar definitions, and as a result seem surreal, out of the realm of ordinary experience. But in fact, we encounter incomplete, suspended situations every day. The attention we pay to them and the meaning we make of them can tell us about our individual capacities as well as our collective imagination.

The photographs representing *Camion* (1997) suggest tragedy: a red eighteen-wheeler is overturned on an arid roadside. The lack of context invites speculation: Was it an exhausted driver, or a dog in the road - a hurried swerve? Careful study of the image yields no confirmation. There are no skid marks, signs of smoke, or spilled cargo. In fact, upon close examination it seems improbable that any accident occurred at all. The truck is neatly lined up with the edge of the roadway and positioned at the end of a gated enclosure. Any concern for the driver or his passengers turns out to be misplaced. As a student, Pivi arranged for the truck to be flipped on its side at the entrance to the group show *Provincia - Mercato Globale Fuori Uso*, in 1997 in Montesilvano, Pescara, Italy, where the truck rested as a sculpture for the entire duration of the show. She documented the intervention with photographs, now the primary way of experiencing it. Beyond providing an early example of the ambitious engineering and collaborative effort required to realize many of her works, *Camion*

indicates Pivi's interest in artifice, scale, and open-ended narrative. It also signals a level of curiosity and imagination that her works require of viewers; the stories visitors bring to an image are inevitably more vivid than what actually occurred, their associations bigger than the gesture's initial scope.

This anticipation that viewers will supply a narrative around a series of inconclusive details is similarly present in a private performance that took place ten years later at Kunsthalle Basel. For *One cup of cappuccino, then I go* (2007), a leopard was released into a gallery space which was neatly prepared with row upon row of perfect, plastic, faux-cappuccinos, each one crested with stiff, fake foam. As the big cat stepped from floor to plinth to shelf overturning the cups, their rigid contents rolled with them. While visitors to the kunsthalle were not invited to view the spectacle, they could access the aftermath, which was left intact in its disorder. Some cups were spared; others tumbled across the dirt and wood floor. Viewers could meander through the space, imagining what had occurred there. Only when they reached the end of the room could they see the photographs: small images depicting the sinewy feline prowling through the room and yawning amid the debris. While meanings can be applied to the situation itself - the animal's instinct-based movement versus the choreographed nature of human sociality, the apathy of nature to human artifice - these seem less pertinent than the lucid quality of the cat's absence, and the pleasure of imagining its deliberate steps and the inadvertent destruction they caused.

100 Chinese, performed first in 1998 and again in 2005, also delves into the nebulous territory of visitors' imaginative capacities, though in this work, the situation bristles with a political charge. As the title suggests, Pivi hired 50–100 Chinese people to stand in a gallery alcove, dressed in identical gray pullovers, dark blue pants, and black shoes. With only slight variations in stance and expression, they stood and returned the gaze of the audience. The work encourages close looking, though in this case the action takes on an uncomfortable - even nefarious - quality. The invitation to look suggests that there is something objective to observe - and this suggestion brings justified discomfort, rooted as it is in ideas of essential difference that have proven destructive of equitable society. Viewers are implicated in a series of assumptions about race and nationality simply by doing what they're expected to do: look. But rather than observe the subjects, the work asks viewers to consider what the activity of viewing others means. Here again, what viewers supply is the real heart of the content; their reactions and associations are likely more loaded than the situation itself.

Relative to this work's confrontational tone, at first glance *One Love* (2007) seems innocuous and playful. The photograph depicts a diverse group of animals: geese, sheep, a snake, two dogs, a camel, a llama, a bunny, a polar bear, a hen, and a butterfly, coexisting peacefully in a groomed, grassy field. These animals have nothing in common barring one quality: they're all white. After observing their different shapes and scales with fascination, wondering how they all came to be in that field together, the obvious question presents itself: why white? And then, what does whiteness mean in this context? It could speak to ideas of purity or race, or it could simply be a formal tool, arbitrary and insignificant. One begins to wonder if these concerns are implicit in the action of grouping similarly hued beings together, or whether this socially

conditioned response resides primarily in the mind of the onlooker. The piece immediately becomes less about nature artificially arranged than it is about the cultural and political constructions inevitably applied to it. In another work, *Interesting* (2006), within the exhibition *No problem, have a nice day* (2007) some of those white animals make a physical appearance in the gallery space, surrounded by more traditional, two-dimensional artworks. The title of the show is a platitude, a response to an implied “thank you,” the kind of nicety that lubricates interactions and prevents conflict.

The childlike awe inspired by Pivi's pieces is not always embroiled in such contention; sometimes it's just about wonder, as in *Pizza* (1998), a 91-inch-round pie topped with melted mozzarella and splayed on the gallery floor, or a 2007-2008 series of live-sized polar bears coated in yellow feathers. Entitled *What is my name?*, *Life is great*, and *Have you seen me before?*, the bears are frozen in place as if taxidermically preserved. The first stands on its hind legs smiling benignly, the second bares its teeth and reaches forward with a giant clawed paw, and the third lies with its face on the floor and rear end raised, looking dejected. If there were just one, it might call to mind a mutation, a familiar animal oddly altered. But the repetition makes these feathered predators into a species all their own, their adaptation seemingly validated by evolution. The plumage is novel and vestigial at once; incapable of lifting a bear's solid bones and cumbersome tissue off the ground, they serve no greater purpose than a human appendix or wisdom tooth. But as in nature, unreason will not bar this population from proliferating. Soon, the variations will grow in number, producing bears bearing red, blue, light green, purple, orange, and pink plumes.

In these works, Pivi takes things whose gestalt is embedded in the public consciousness, and pushes them to an extreme through a brilliantly frank intervention. These sculptural pieces are about making nonsense out of sense and enjoying it: repeating a word over and over until it sounds strange and loses its meaning. In 2001, Pivi embarked upon an as-yet-unfinished project that will bring these investigations of size and strangeness to geologic proportions. *Alicudi Project* (2001) is named after the volcanic island it depicts. A natural preserve just over one miles wide, the island is roughly the shape of a circle, with a rounded peak that emerges (once violently, now peacefully) from the Mediterranean. Giant photographic reams bear green-gray and lavender pixels, which, at the moment, add up only to an abstraction. Indecipherable when viewed at close range in a gallery space, Pivi aims ultimately to display the image of the island in its entirety, at actual size, the gargantuan rolls combining to form one body of land stretched over another, flatter one. Still, the image will coalesce only when viewed from high above. By showing the island at “actual size,” the piece makes use of an advertorial strategy more commonly applied to potato chips and toys, subverting its purpose by obfuscating the thing itself, making it more difficult to see and thus more prone to projection and speculation. Pivi's treatment flattens the mountain's curves, putting blocks of color in place of infinitely crisp detail. Visitors supply the rest by imagining themselves high in the air, years in the future, above the completed island faithfully recreated.

These sculptural experiments in scale speak to a kind of playfulness that frequently spills into the space it occupies, refusing to remain contained in the object. For *Untitled*

(slope) (2003), the artist erected a steel armature and furnished it with soft sod; viewers were invited to climb to the top of the hill and roll down it. At first, the piece is reminiscent of other interventions which put the gallery floor to unconventional use: in Vito Acconci's *Seedbed* (1972), for instance, the artist constructed such a slope, hid underneath it, and masturbated beneath visitors' feet, audibly narrating his fantasies about the people walking above. By contrast, in *Untitled (slope)*, the impulses are not sexual in nature but radically innocent. The pleasure is not the artist's but the viewers', and the agency rests with them.

Before entering *It's a cocktail party* (2008), visitors were prompted to don transparent plastic ponchos. Inside Portikus Gallery in Frankfurt, a series of sixteen-foot-tall pipes were rigged over polished steel basins, putting nine colorful fluids in continual circulation. Selected not only for their color but also for their utility, the liquids - wine, facial toner, black inks, glycerine, almond milk, olive oil, espresso, water, and woodruff syrup - gushed from above to crash at torso level. The five-inch-round torrents of crimson, red, black, pink, white, yellow, brown, and green were intensely visceral; visitors' bodies were splashed with rogue droplets, retinas flooded with color, noses suffused with incongruous scents, and eardrums blitzed with the rumble of continued collision. The unusual level of immersion this environment demands aligns it in a very direct manner with performance. But participation is a thread that runs through Pivi's work, from the pieces that tend toward the ocular to those more sculptural and environmental in nature. Consistently, visitors are trusted to construct the realities that make Pivi's scenarios remarkable.

This generous offer of engagement does not mean that viewers are always willing participants, or even amused onlookers. A helicopter upside down in a public square (2006) was divisive in way that recalls Richard Serra's *Tilted Arc* (1981), the notorious public work famously removed from Federal Plaza in New York after eight years of public outcry. By contrast, Pivi's installation was always intended to be temporary. Nonetheless, placed in a plaza adjacent to Mozartplatz in Salzburg, the helicopter turned atop its rotor blades provoked distress among many of the city's residents and visitors, who perceived it as a non-functional and unwelcome interruption, littering a space that should convey beauty and reason (close, as it was, to Mozart). Indeed, the work revels in illogic: the machinery necessary to lift the vessel off the ground becomes the pedestal that keeps it fixed in place. The thing is quite literally turned on its head, its body at eye level. While it remains weighty, it also becomes oddly buoyant - its surfaces are newly dynamic, alive in a way they would not have been had the aircraft been allowed to comport itself normally. *Untitled (Airplane)* (1999), an upside-down Italian jet fighter displayed at the Venice Biennial that year, also appeared inexplicably sentient, prompting Modern Painters to anthropomorphize it in writing: “as though it were a person who has lain down on the grass to look up to the sky.” For *How I roll* (2012), a small plane called the Piper Seneca was physically reanimated, set in motion at the southwest corner of New York City's Central Park as it spun on a bent axis that stretched through the wings. These works recall earlier investigations - overturned trucks and cappuccino cups - inasmuch as they suggest but withhold a crash. But rather than portray the violence of a collision, they mesmerize in their own right, like mobiles that one might climb inside.

The fantasy of entering a space like these is borne out in *Untitled* (2012), a collaboration between Pivi and cartoonist Dylan Horrocks. Printed on a billboard in Shanghai, the lengthy line drawing is an invented, stylized cross-section of an upside-down plane. Its passengers, who have abandoned the seats above them to stand on the ceiling, go about their business: voting, hiding, building, burning, eating, sewing, scavenging, painting, puking, praying, singing, and kneading. They are making and destroying, taking part and sitting out, being arrested and processed. The cockpit's only occupant is a fish in a bowl (a reference to *I wish I am fish* (2009), in which eighty-four goldfish took flight for three hours over New Zealand in a Boeing Whisper Jet, each in its own bowl and seat). The pilot of this stretched-out, inverted aircraft has abandoned his post and sits distractedly on a suitcase, tossing paper airplanes towards the tail. The drawing suggests that while Pivi's works place an unusual amount of trust and expectation in viewers, they are not just about singular, internal, deeply personal realities, but also about an implied collective. The fantasy of existing in one of these improbable spaces, on a roadside with an overturned truck, in a white cube with a feather-covered behemoth or high above a simulacrum of a volcanic island, inevitably involves others, human and non-human. Sublime experiences are designed to be ecstatic, to bring people first into, and then out of, themselves. Pivi's invitation to experience these unreal things in physical space presents an opportunity to lean on perception and imagination more than logic, to create nonsense out of sense in an increasingly data- and capital-driven environment. We're given an unusual chance to imagine what kinds of societies we might produce, unbound from reason. While as the drawing suggests, the result of these experiments in thought and feeling is unlikely to be utopic, it would certainly be strange, and likely wonderful.

Paola Pivi's exhibition at the Trussardi Foundation in Milan of white birds, dogs, sheep, goats, fish, a horse, a cat, a donkey, and a llama, like a living monochrome. Beyond abstraction?

ITALIAN ARTIST Paola Pivi studied engineering and dabbled in cartoon drawing before taking classes at the art academy in Milan, at 24. She thought she'd study drawing. One day, wandering through the school, she stumbled upon a class where the teacher had students install their works in a pristine white room. Their discussions turned around the problems of contemporary art. This was her first experience of contemporary art, which turned out to be something she was drawn to and felt she could do.

As a student Pivi came up with the idea of showing a huge tractor-trailer laying on its side like a sleeping giant. She borrowed 3000 Euros and found a truck at a junkyard whose proprietors drove it to Pescara, where a student exhibition took place. *Canyon* (1997) was her project. Two cranes lifted the truck up and slowly rested it on its side at the head of the driveway leading to the exhibition.

But what does a truck laying on its side mean? What made it different from stone sculptures by Constantine Brancusi or Carl Andre? Brancusi directly influenced Andre. Who or what were Pivi's influences?

Like many artists of her generation Pivi didn't think so much about making things by hand and focused on the problems of how we see the world. This is a world in which artists no longer control representation, and are required by the forces of technological evolution to think about art differently. Art has maintained its status as a specialized skill, but the actual skill involved is closer to the problems of Game Theory: how to create interest in situations where there are no losers.

Reactions to the truck were positive, and her interest in the problems of contemporary art

multiplied. In 1998 she asked a hundred Chinese people to stand in Massimo DiCarlo's gallery in Milan where they were videotaped and gazed at by visitors. They all wore blue pants and a gray top. Pivi had to raise money to do it—a skill in itself: finding the means to realize a complicated work. There was no message in 100 Chinese, only a human presence of people gathered for no purpose other than to be there, something even Pivi found startling. Indirectly, however, she raised a philosophical question about Being versus Becoming, and issues of identity in global society. She repeated this work in 2005, for the Wrong Gallery's stand at the Frieze art fair in London, to similar response.

Meanwhile she also began to photograph animals and people in seemingly odd situations: a donkey or an ostrich in a rowboat, a butterfly on a polar bear, men dressed in orange workers' outfits clomping over a dirt mound, and people dancing in an oval shape. For another exhibition a helicopter was set upsidedown on its blades, and in another a jet fighter was similarly upturned. Though nothing special in itself, the effect was spectacularly odd.

Recently she gathered varieties of show business animals—birds, dogs, sheep, goats, horse, cat, fish, a donkey, and a llama—all of them white, and set them free in exhibition spaces. Normally seen in movies, ads, shows, spectacles, etc., they provoked questions of mammalian color, which indirectly implicates humans as their evolutionary domesticators.

According to Pivi her works come from personal experience. She travels a lot. The idea of a truck on its side came to her while she was stuck in traffic one day. This mental image led her to the jet fighter and helicopter being set

upside down, which seemed to add a political query into her conceptual thinking, such machines being designed for military use. The donkey and ostrich in a rowboat came from something she saw while living on the tiny island of Alicudi, which she described as a large hill sticking out of the water, and where rowboats were used to transport everything, including animals.

Pivi's art conundrums are friendly ways of provoking thought, suggestive but open-ended, evoking feelings that are

positive, even when the things themselves are so clearly not normal. Upended trucks, planes, and helicopters are generally accidents; animals are not natural boaters; Chinese people standing as objects put spectators in an awkward, self-reflective role. Her works are conceptual without being verbally intellectual, and like the best art, they elicit curiosity and pique the imagination. They also function like preverbal icons, serving as presences, statements of identity, and strike at the heart of today's quest for meaning.

Jeff Rian for Purple Fashion



Interesting, 2006, *White animals*, life size, produced by Fondazione Nicola Trussardi, Milano. Photo by Marco De Scalzi

ArtReview



Paola Pivi

James Franco on identity politics



page 78 Paola Pivi, *I Never Danced Before* (left), 2013, and *Sometimes I Have to Stand for My Safety* (right), 2013. Both mixed media, dimensions variable. Photo: Guillaume Zicarelli. Courtesy Galerie Perrotin, Paris, New York & Hong Kong

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October 2013

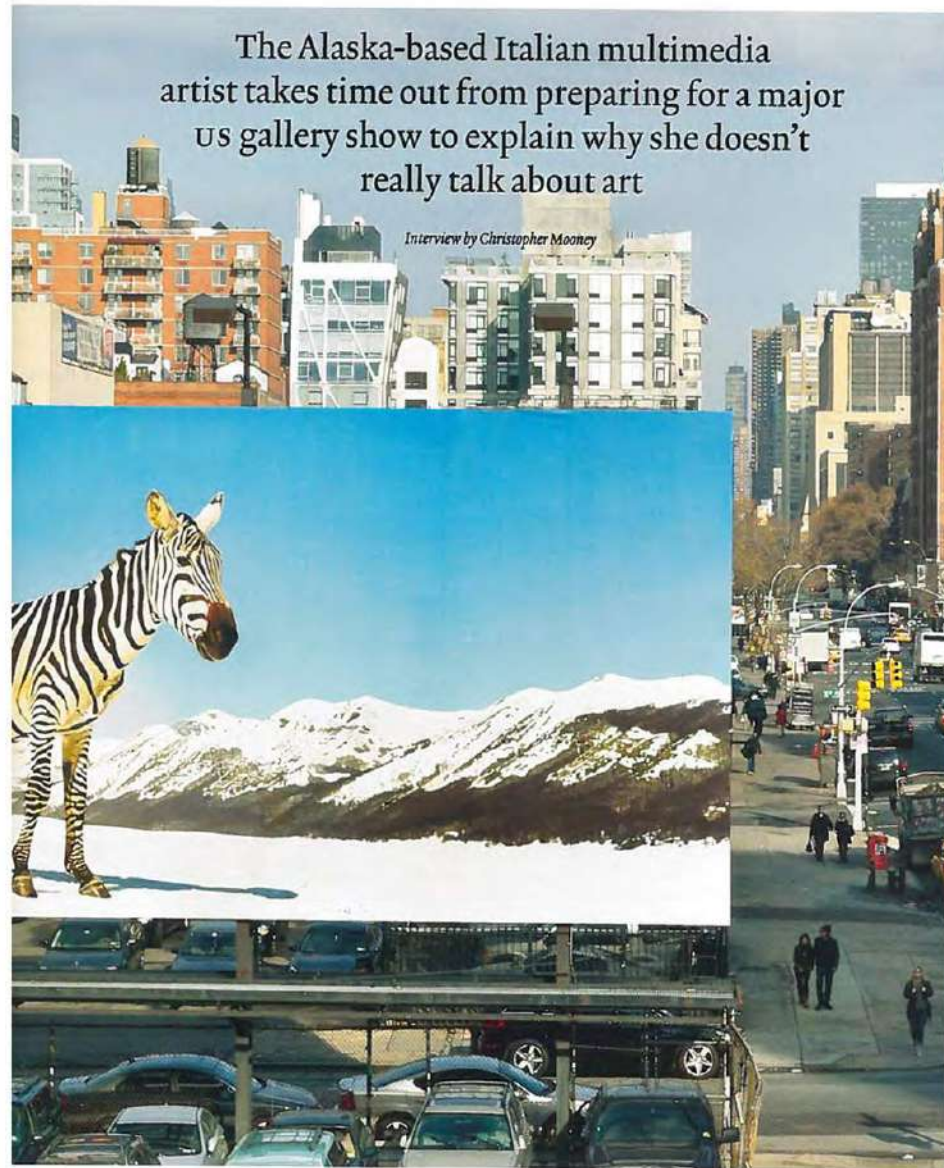
10



Paola Pivi

The Alaska-based Italian multimedia artist takes time out from preparing for a major US gallery show to explain why she doesn't really talk about art

Interview by Christopher Mooney



ARTREVIEW Nice to see you.

PAOLA PIVI Nice to... hear you. I don't think India allows video. Let's switch off the cameras so that we can talk.

AR Okay, done. So, I think the last time I saw you was at Wolfgang Puck's restaurant in Beverly Hills. And now you're holed up in an undisclosed location in India, with a show in London and another coming up at the new Galerie Perrotin in New York.

PP Yes. The London show first. It was *Once upon a Time* (A Dream by Paola Pivi) with Massimo De Carlo at Carlson, a very special show for me because it paired my works, including a couple of new ones that I had been working on for years, with new works by the Italian painter Carla Accardi. Do you know her work? It is fantastic. I cannot remember her exact age, and it would not be polite to say, but her first show was in 1950, and her work is as beautiful and fresh today as it was then. I have always had a great love for her as an artist and a person, and there are some similarities between our work — my art is made of simple gestures, as are her abstracts. That was the starting point for the idea of a show together. It was my idea and I was going to curate it, but as I am unable to leave India, Massimo had to select her paintings. I dreamt of this show for a long time, and in the end I was not even able to see it, because of my situation in India.

AR Do you want to talk about your situation in India, or not? This is about the adoption of your child, right?

PP This is about the custody and guardianship of the little boy for whom we have initiated custody and guardianship proceedings, yes. We have good lawyers, but it's a complicated situation. We are the first in history to bring to court and expose some authorities of the Tibetan community in exile, which most people, including myself before all this started, believe are above all suspicion. But, actually, the people that we have brought to court are exactly the opposite, and they're reacting in the same way that I would expect the mafia in Sicily to react, persecuting us illegally and brutally. So suddenly I have woken up to a new reality. I am living what I only saw in movies, you know? Being persecuted, under threat, having to move, it's unbelievable.

AR It sounds like a nightmare.

PP It is.

AR And complicated. I'm not sure this is the best forum to discuss it.

PP No, and it's also important for us to talk about art.

AR The September show in the new Galerie Perrotin in New York has two elements, right?

PP Yes, Emmanuel [Perrotin] has granted me the huge honour of having the first show in his brand-new gallery on Madison. There are two exhibition rooms on two floors, so I am thinking of a show with two elements. The first one, on the ground floor, is all worked out in my mind — polar bears. But the other one is kind of stuck inside my head. I was planning to work on the self-immolators of Tibet, but now I feel very confused about the whole issue.

I never had any inclinations towards animals, and then all of a sudden they started popping up everywhere

Like much of my art, they're just visions that come into my head, that I then make real

AR Let's talk about the part that is done, then. The polar bears.

PP The polar bears. Which come from my life in Alaska.

AR How did you end up in Alaska?

PP [In 2005] I pretended to be a journalist following the Iditarod Trail Sled Dog Race, and I had the time of my life. A year later, Massimo De Carlo was teasing me, saying, you know, "How come this year you're not risking your life again in Alaska?" So I tried to sign up for the race but didn't get in, and then I just decided to move there.

I do believe in change. Changing of one's thoughts is the utmost example of progress and evolution. It is very hard for people to change the way they think

AR And you love it.

PP It is a perfect dream. Until Anchorage I moved all the time. Now I hope it will be my home for the rest of my life.

AR I'm just down the coast from there now, in the British Columbia rainforest.

PP Are there bears?

AR I saw two today.

PP How do you cope with them?

AR There's never been an attack, but there are many close encounters. Problems usually arrive when a young one gets separated from its mother.

PP This sounds familiar... Which brings us right back to my problem in India, because they want to separate this little boy from us.

AR Where in India are you right now?

PP We don't tell anybody, because when we say it, even to 100 percent reliable people, it just gives us a feeling of anxiety, so we just have this rule that we don't talk to anybody.

AR How long have you been in India?

PP Many months now.

AR OK. Well, it feels odd to change the subject, but... let's go back to the bears. And the other animals in your work.

PP The first animals that came into my art were the two ostriches on the boat [Untitled (Ostriches), 2003] when I was living on the tiny island of Alicudi in the Mediterranean, a perfect cone-shaped island with no flat land and no cars... Suddenly, because of this place, two ostriches came into my art. I was completely surprised. I never had any inclinations towards animals, and then all of a sudden they started popping up everywhere. At the beginning, I welcomed them more like characters, you know, beautiful divas that were coming to me with all this charisma and beauty. And then, ten years later, in Alaska, I was talking with my friend, the Inupiaq performance artist Allison Warden a.k.a. AKU-MATU, who told me that every human being has a memory of a past when we were very closely connected with animals. Right then and there, I understood myself.

AR So do you have a bear spirit, is that your particular animal? It seems to be the one that you've worked with the most.

PP Well, I never thought about it, but yes, I'm obsessed by bears.

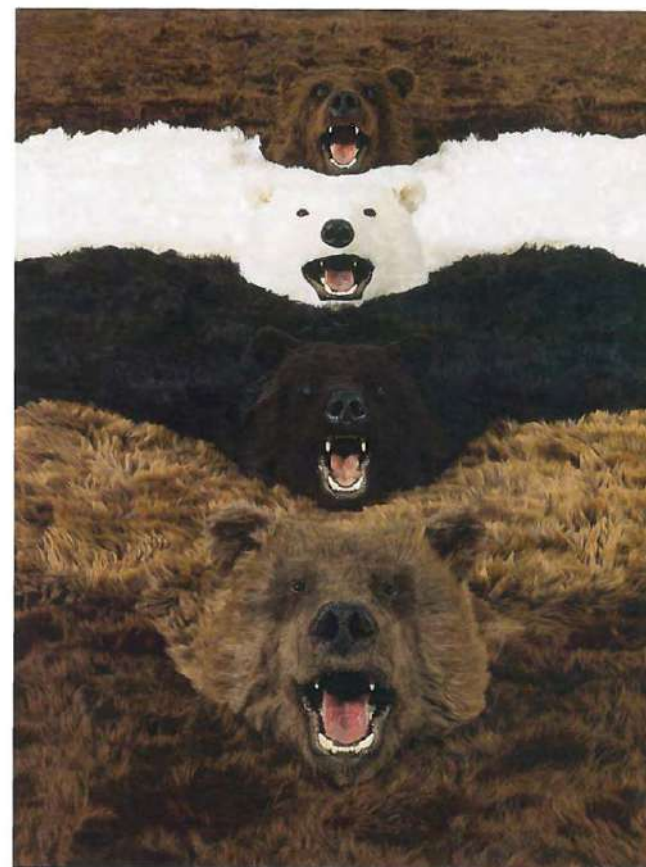
AR The bears that you're showing in the Perrotin, what are they made of?

PP Urethane foam and plastic. There's no real animal in them, they're sculptures. They look real, but they're not. And they're covered with feathers.

AR What kind of feathers?

PP Turkey feathers, I think. The last order said 'turkeys' on it, which I never knew before. So actually there is a 'real animal' part in them.

AR Why did you choose feathers for the fur?



above: *I'm a Bear, So What?*, 2012, photographic print mounted with Diasec, 165 x 125 cm. Photo: Attilio Maranzano. Courtesy Galerie Perrotin, Paris, New York & Hong Kong

preceding page: *Untitled (Zebras)*, 2003 (installation view, *High Line Art*, 2012, New York), billboard. Photo: Hugo Glendinning

PP A few years ago, I wanted to do an artwork with taxidermy bears—a polar bear and a grizzly bear dancing together—but I didn't want to commission the killing of two bears for art. This artwork might come about someday, if I get organised. Maybe a park will give me the bears' carcasses after they die—of natural causes. Or an accident. But while waiting for that, I had this other vision of the standard bear, and so I did it. Like much of my art, they're just visions that come into my head, that I then make real.

AR Are they lifesize?

PP They are exactly lifesize, which means they're humungous.

AR And scary?

PP Only one will be clearly in an aggressive mood. You know, with an aggressive mouth and body language. But I guess they all touch on some ancestral fear. A friend in Alaska, Stephen Blanchett, of the band Pamyua, told me that once he killed a bear because, you know, he had to, the bear had become dangerous. He said when he was cutting it up it was exactly like a human body.

AR Are you a meat eater?

PP Oh, yes, I love meat. I would eat it exclusively if I could.

AR And would you ever work with a live bear?

PP Oh my god [laughter].

AR I understand that at one point you wanted to do a giraffe on La Défense in Paris? Did that ever happen?

PP A live giraffe on top of a skyscraper, which is what La Défense is. It hasn't happened yet.

AR Are there other animal visions you would like to realise?

PP I attempted to do an elephant on top of the Arc de Triomphe in Paris. That I think would be really good. But the monument is in the hands of the war veterans, and they don't particularly like the idea.

AR Is it important for you that it be the Arc de Triomphe, or could you find another monument?

PP The Arc is so perfect! I have never come across any other building that made me think of an elephant.

AR Why do you make this association between the Arc de Triomphe and an elephant?

PP I don't know. Maybe history. You know, Hannibal getting to ride the elephants. This is an image that has always stuck inside my imagination. I don't even know if it's a true story, but it is what we are told in Italy.

AR Would it be a real elephant?

PP A real elephant, yes. Of course, the day of the performance there would be no visitors on the top of the arch, or at least none in the area where the elephant would be, which would be enclosed by some fence, you know, a visually minimal fence. Viewers would see it from the streets, from the ground.

AR Would there be any other element, like the sculpted cups of cappuccino with your live leopard piece [One Cup of Cappuccino, Then I Go, 2007]?



PP No, the only elements would be the elephant and the Arc de Triomphe. It would be so easy, too, because the Arc de Triomphe is low enough that you could reach it with a stable crane, similar to an elevator, so an elephant could be brought up there in a container. A trained elephant from, for example, a circus, travels on the road in a container all his life, so it could easily hang out up there and not be stressed out by the experience. And I could take a picture of it from a helicopter.

Untitled (Airplane), 1999, Fiat G-91 airplane.
Photo: Hugo Glendinning, Courtesy Fondazione Nicola Trussardi, Milan, Galerie Perrotin, Paris, New York & Hong Kong, and Galleria Massimo De Carlo, Milan

AR The animals that you have used in the past—the leopards, ostriches, llamas and so on—have come from circuses?

PP They have been trained animals born in captivity that work in the movie industry.

AR So it should be pretty easy to find a trained bear.

PP I think, after the elephant on the Arc de Triomphe and the giraffe on the skyscraper, I'll be done with live animals. But never say never, right?

AR Are there other animals that you would like to work with? Not live ones, but of your own creation?

PP Yes, whales and cockroaches.

AR Really?

PP Actually, to tell you the truth, after meeting my husband, Karma, who's a Tibetan Buddhist, I find it harder to imagine using live animals in my work, because I feel more for the animal.

I can still do these works, with the same precautions and care that I used in the past, but I find it harder. In fact, the project of the giraffe on the skyscraper has changed into a completely different project, for which I will need to collaborate with an architect and an engineer in the design of a skyscraper. It will still involve a live giraffe, but I reshaped the project to avoid having to make the animal fly.

AR Are other aspects of your thinking and life changing?

PP I do believe in change. Changing of one's thoughts is the utmost example of progress and evolution. It is very hard for people to change the way they think.

AR You do not really talk about your art, do you?

PP No. Visions are part of my process, and it is very simple, you know, because I think from instinct, from the very deep core of me, where it's not even me anymore. That's why when I talk about art, it is like a child talking. I don't have elaborate theories about my art, because I think it is the art that is the interesting thing, and to elaborate on it just doesn't serve any purpose for me. Wow, I have just realised that this is the first time I have spoken about art in... four months. So thank you. But let's talk again when my situation is not so complex...

Paola Pivi: *Ok, You Are Better Than Me, So What?* is on show at Galerie Perrotin, New York, through 26 October



Camion Vertical, 1997, photographic print mounted on aluminium, 182 x 112 cm. Photo: the artist. Courtesy Galerie Perrotin, Paris, New York & Hong Kong

PAOLA PIVI ART on artistic freedom

interview by OLIVIER ZAHM

portrait by LADY TARIN

Paola Pivi's show *Ok, you are better than me, so what?*
inaugurates the new Galerie Perrotin in New York,
from September 18 to October 26, 2011



A Helicopter Upside Down in a Public Square, 2006.
Westland Wessex helicopter, photo by Hugo Glendinning.
Courtesy Kontracom06, Salzburg, Galleria Massimo
de Carlo, Milan and Galerie Perrotin

OLIVIER ZAHM — So Paola, now you're living in India.
PAOLA PIVI — I'm spending time there, yeah. First, I came for an art project about the tulkus. Then I met a Tibetan man who became my husband and created my family.

OLIVIER ZAHM — Is the tulkus project political or is it an art project or both?
PAOLA PIVI — It's research into a religion. So, by default it's kind of political. But it's also an artwork that's involved hundreds of volunteers from all over the world, along with Tibetan people and culture, which has a very complex history.

OLIVIER ZAHM — What are tulkus?
PAOLA PIVI — It's very easy. The Dalai Lama is now the 14th reincarnation. A few years after he was born, he was recognized as the reincarnation of the 13th Dalai Lama, who had passed away a few years before. So like the Dalai Lama, in Tibetan Buddhism there are thousands of tulkus. They are recognized reincarnations of previous Buddhist masters. My project was to reach them all and find at least one good picture for each.

OLIVIER ZAHM — Is that possible?
PAOLA PIVI — It's an ambitious project just to find them, one that's never been achieved before, even in Tibetan history. Attempts have been made in past centuries to create a sort of census of them all, but it was never completed. Mine is not complete either, but we've collected 1,100 photos. I did not commission new photos, except in a few cases. I took existing photographs. So the oldest is from 1873. I scanned it and reproduced it in a large format. It has an amazing quality.

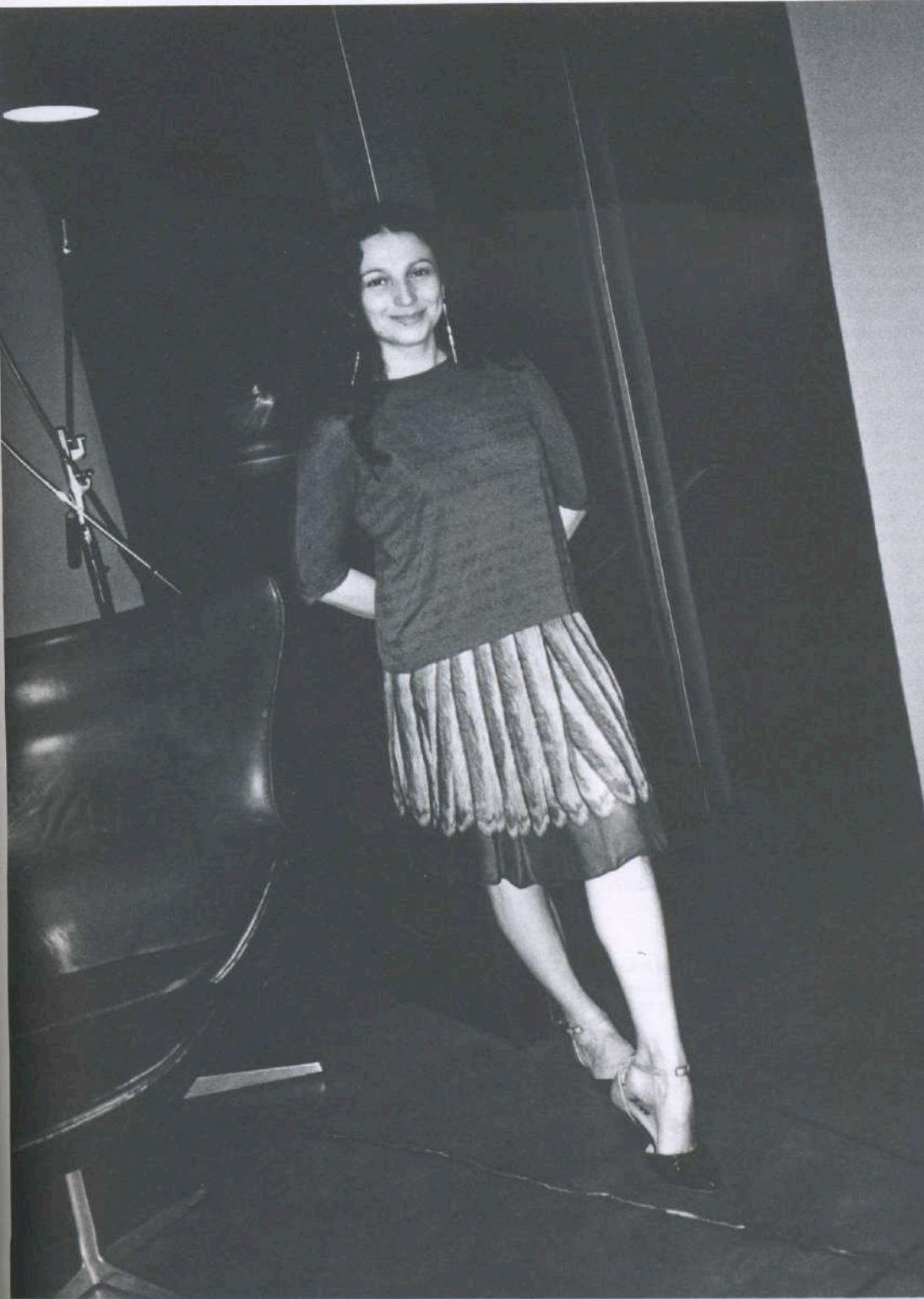
OLIVIER ZAHM — So you didn't take pictures yourself of the living tulkus?
PAOLA PIVI — No.

OLIVIER ZAHM — How did you have access to these pictures?
PAOLA PIVI — We contacted people from all over the world who could have photos of tulkus or information on them. We worked with the best Tibetan historians, and so on. It all happened because my husband — he's a Tibetan composer — was by my side. He totally gave up his work to do this with me. Also, there's no profit, and at the end, the entire project will be donated to the Tibetan people.

OLIVIER ZAHM — You devoted a part of your life and your artistic energy to this project.
PAOLA PIVI — We also funded it, with help.

OLIVIER ZAHM — What is the meaning behind these pictures?
PAOLA PIVI — The photos of these tulkus have a special religious power because they are considered gods or demigods in their religion. I chose them and took them to the best lab in the world and followed every single rule of the Tibetan culture — even when it went against my own personal taste. For example, we cannot have just any photos on posters or on brochures, the caption has to be a certain way — lots of the things were completely given over to their wishes. And they appreciated that.

CONTINUED NEXT PAGE



OLIVIER ZAHM — Are the pictures comparable to Christian icons?

PAOLA PIVI — More like the Catholic host in a mass. For them the photo itself contains the power of the divine. So, on the one hand some are very easy to find and are sold in souvenir shops close to temples. On the other hand half of them are kept in remote monasteries in Mongolia, Nepal, Bhutan — places with no link to the outside world. People had to trust me enough to give them to me.

OLIVIER ZAHM — Is Tibetan culture a personal or an artistic passion for you?

PAOLA PIVI — Well, there are many Westerners who believe that Tibet is heaven on earth. For a year and a half my husband and I dedicated 15 hours a day, every day, to the tulkus project. I had a deadline. We killed ourselves to do it. And the project was a great success. And then we were given custody of a child while we were working on the project, and then things got very complicated, and now we are in big legal battle.

OLIVIER ZAHM — As an artist, once you become a political symbol, you're trapped by something that's larger than you, which you can't control. What will you do in your New York show in September?

PAOLA PIVI — I might do something based on a work I did as a student, when I was invited to participate in a show in Pescara, Italy, in 1997. I set a huge tractor-trailer truck on its side. And I've always wanted to do something like that again.

OLIVIER ZAHM — A truck on its side — Isn't that a bit like the helicopter you set upside down or the airplane rotating over and over on its wings that you had constructed? How would you describe these works? As symbolic catastrophes?

PAOLA PIVI — [laughs] It's the freedom to do things arbitrarily.

OLIVIER ZAHM — To change one's way of thinking?

PAOLA PIVI — To do something that's an example of the principle of life, something you can do from an individual point of view.

OLIVIER ZAHM — So you're not dealing with accident or catastrophe or terrorism.

PAOLA PIVI — No.

OLIVIER ZAHM — Do you consider your work to be sculpture or performance?

PAOLA PIVI — Both.

OLIVIER ZAHM — Is it site-specific?

PAOLA PIVI — A truck on its side is not site-specific. In the Pescara show it sat at the entrance. It looked as if the truck had gone to sleep. I'd like to do one at a place where a truck would actually be passing by. I don't want it to be monumental.

OLIVIER ZAHM — Will you continue to work with animals?

PAOLA PIVI — Yeah, the main installation, which will be half of the show, and is almost finished, uses polar bears.

OLIVIER ZAHM — Real polar bears?

PAOLA PIVI — Oh no, polar bear sculptures covered in turkey feathers. I'll make lots of them in different colors. You think it's bigger than is natural because a real adult polar bear is humongous: about three meters high when they stand up.

OLIVIER ZAHM — You make sculptures in a way that doesn't convey a message. I remember you photographed a donkey standing in a little rowboat. I loved that donkey. It's like the polar bear. Is there some kind of symbolism? PAOLA PIVI — I don't know what it's about. What I like about art is that it tells me so many things that I don't know and can't put into words. I can read you some of the titles I'll use for the bears: "Mama No More Diapers Please," "It's Not Fair," "I Never Danced Before," "I'm Tired of Eating Fish"...

OLIVIER ZAHM — So the title is part of the enigma.

PAOLA PIVI — Sometimes, yes.

OLIVIER ZAHM — You once used the title, "Share But It's Not Fair."

PAOLA PIVI — That was completely different. It was for pillows made in Nepal and shown in Shanghai. That piece was 100 percent political because it was in support of the Tibetan struggle. The pillows were made from monks' yellow and red cloth. Today more than 100 Tibetans have immolated themselves.



"Share But It's Not Fair" meant that Tibetans are ready to share their place with China but that it's not fair.

OLIVIER ZAHM — Has working in India changed your position on the art world?

PAOLA PIVI — I started to change position long ago, when I moved to an island. I was still reaching for distance. When I moved to Alaska in 2006, that was the same. There's no art world in Alaska other than the Alaskan art world. So for many years I stepped out because I wanted to step out, because I'm curious about other things, which is what my art is about.

OLIVIER ZAHM — You don't want to be going to openings every week, socializing. Is it escape? Do you like the isolation?

PAOLA PIVI — When I moved to Alaska I had to cancel a lot of things — things in my brain — in order to make space for Inuit culture. When I married a Tibetan husband I had to cancel another big bunch of things in my brain to make space for Tibetan culture. I love lots of things in the world, and art is definitely my bone marrow. So it's not like I step out. I love the art world, too. I care about it. I love being interviewed by you. But I'm also shy, you know, so I don't find it easy just to go to openings and meet new people.

OLIVIER ZAHM — The fact that your work is made on an island or comes from Alaska or India gives it an interesting aspect in terms of space and distance. It gives it energy and maybe a credibility that's different from the nonstop art world and its business activities.

PAOLA PIVI — It's a product of a real life.

END

Top and opposite page: *How I Roll*, 2012, installation views of Public Art Fund 2012, Chris C. Freedman Plaza, Central Park, NY, USA, photo by Attilio Maranzano, courtesy of Public Art Fund, Galleria Massimo de Carlo, Milan and Galerie Perrotin

Bottom: *?*, 2013, photo by Guillaume Ziccarelli
Courtesy of Galerie Perrotin



thinking does not come from the place or the animal. It comes from this abstract process we all have, this subconscious, the brain," Pivi says when we meet her in Dallas. "It's not physical. It's very abstract and then I make it physical."

Now 45 years old, Pivi lives with her husband, the freedom activist, writer, and composer Karma Lama, in New Delhi, where they've been battling a court case regarding the adoption of their son for the last three years. The hardships faced while removed from the art world are leading Pivi toward a new kind of practice, one that is less playful and more focused on the proliferation of lies. We met the artist just before the opening of "Ma'am" to discuss her work and where it's heading.

EMILY MCDERMOTT: *Untitled (Project for Echigo-Tsumari)* has been exhibited outside twice, both times standing vertically. How do you think showing it not only inside, but also horizontally changes the work?

PAOLA PIVI: It changes it completely. When it was in the school in Japan, it was part of the city environment, which was really a small village. When it was in Palazzo Strozzi, a Renaissance building, it was unbelievable, standing up, almost reaching the top. Here, it's very sculptural, almost like a conceptual work. I proposed showing it inside when I was thinking about what I could include in this show and what would fit. I wanted to have something fun.

MCDERMOTT: Can you tell me about the new works?

PIVI: I've been working on them for a few months, since the beginning of the year. I'm not even sure what I'm going to call them. "Dreamcatchers" is what I thought when I first saw them, but maybe they can have a better title—the titles actually come from my husband, so it's what he proposes and then I choose. The starting point was bicycle of Duchamp, because I was invited to do a show in Canada based on the bicycle of Duchamp and then I had this vision. But that show didn't happen, or happened without me, so this is the first time they're being exhibited. You have the wheel, you have time, you have the animal, and when I look at them installed, it's almost like when you rewind a movie. It has that effect. Also, I feel like they tickle your brain. The simplicity and playfulness are what I love the most.

MCDERMOTT: The first animal you ever used in your work was an ostrich and then you introduced bears when living in Alaska. What role do animals play in your everyday life? What initially inspired you to start working with them?

PIVI: I was totally surprised when it happened. I was living on a tiny island called Alicudi [in Sicily] and one of the locals had two ostriches because he wanted to start a business with them. I had a vision to put two ostriches on a boat, and that's how this started. For a few years after that, I had a lot of ideas with animals. For the *Untitled (Zebra)* works, it was zebras and those photos are not done with Photoshop. They're completely real. I made three shots, and in two there is not a single change. In the third, I had to remove a fence, but otherwise nothing was changed. They were taken in Italy where there is a huge expanse of land, quite high on a mountain, and not in the touristic area. It's one of the most amazing places I've seen because it's near Rome and nobody knows there are mountains near Rome. Everybody goes to the Alps, but here, they have a natural area used for cross-country skiing. We just let the zebras roam free for two days and we, the crew, followed them, taking photos.

MCDERMOTT: Have you recognized these subconscious impulses throughout your entire life?

PIVI: I think I've had them my whole life. I was studying engineering, I was not considering the possibility to be an artist, or that even art existed, until I went to the [Milan] Art Academy to do something fun. I met an amazing teacher, Alberto Garutti, and suddenly I understood that these things coming from me had a place in society called contemporary art. There was a home for me.

I really did not know the concept of art. When you grow up, some areas of the world are out of your knowledge—especially when I grew up, in the '70s and '80s. Now, you have access to everything, but back then you did not because of the way the media was, and society imposed more directions, structures, and restrictions. It's not like art was prohibited, but art was not something that the people around



ART

PAOLA PIVI'S
TRUTH AND LIES

By EMILY MCDERMOTT

Published 04/26/16

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COMMENTS

Paola Pivi's artistic practice explores the playfulness of the mind through mediums that range from photographic works of zebras standing on frozen tundra to life-size sculptures of bears covered in neon feathers. Most recently, she created slowly rotating bicycles wheels adorned with the feathers of various birds. Now on view at the Dallas Contemporary, Pivi's first U.S. museum retrospective "Ma'am" spans the last 20 years of her career and features works from each of these series, placing some of her most iconic pieces in conversation with one and other. An upside down Fiat G-91 fighter jet, created for the 1997 Venice Biennale (where it received the Golden Lion award), greets viewers, but behind the daunting plane is an alcove filled with nine of her bears, all positioned to appear as though they are interacting. Her giant inflatable ladder, *Untitled (Project for Echigo-Tsumari)*, rests on the ground, marking the first time that the piece has been displayed both inside and horizontally.

Pivi was raised in Milan, but has since resided around the world, from Alaska to India, and each locale has seeped its way into her practice. Living on an island in Sicily resulted in her first use of animals and her time spent in Alaska resulted in the bears. The location, however, does not overtly influence the output. "My

me presented. So I developed it very much on my own growing up. I remember games I did with my little brother, where I would put things on his head and take photos.

MCDERMOTT: What did your family think when you decided to pursue art instead of engineering?

PIVI: I dropped out of chemical nuclear engineering—I was trying to find something that would give me excitement or satisfaction—so they absolutely hated me. For six months we didn't talk, I had to move out, and there was this big story. But then I think the successes that I had made it easier to go back into family life. It could've been harder, had I not had success. I imagine other artists have a harder time.

MCDERMOTT: Going back to the work in the show, how do you feel seeing *Untitled (Airplane)* now, nearly 20 years after it was created?

PIVI: It's significance or weight has definitely changed because it's a military plane and today, what is happening is disgusting. I think we are all responsible. I'm not doing anything [through my work], but this airplane upside down will deliver a commentary. It's not its main message, but today it has a message. This could be a drone upside down. The next piece [I make] will be about lies and truth. It will be really different from my other work.

MCDERMOTT: What led to truth and lies?

PIVI: I spent the last three years battling in court for the adoption of my son. I have suffered from how people use lies as a tool of aggression. Suddenly all the lies of world came to the surface, like a bowl of soup or swimming pool. I see lies everywhere—switch on the television, it's lies. Everything is lies. In the art world or science community, we are intellectuals, people who research, who are interested in learning and thinking. I think the level of lies is way lower than when you step into what I call "the outside world." There, the level of lies is overwhelming. When you say these things, people will say, "No, there are also lies in the art world and scientific world," but it's the extent of its use, or the quantity of people that are not interested in lies and strive for the truth in these research fields that makes a difference.

With my court case, I was basically deported from the art world into the non-art world and forced to engage there. When we are artists, researchers, or writers, we choose what we do with our time, who we talk to. Of course we have commitments, but the amount of freedom we have with what to do or what to research is humongous compared to others.

MCDERMOTT: Did you find it harder to make artwork in the last three years because you were not surrounded by the art world?

PIVI: If somebody told me three years ago, "You're going to go to court 110 times," I would've been terrified of not being able to do my art. But actually—I don't know how to say this without sounding very cheesy—the art is a very strong power and came out no matter what. Unless you are in a survival situation, if you allow yourself to be creative, to be thinking, to be developing, there will be outbursts. You can say, almost beautifully, when you have less time for art, you have to select your best practice.

But I really felt abused and brainwashed. I learned how the brain is the softest organ we have—how soft the brain literally is and also how easily it can be manipulated. I think I will survive the whole thing, but there are lots of coincidences. For example, somehow I might have been trained to sustain stress through my life and through my art, together with my husband, who is a freedom activist. He has that very rare brainpower to not be brainwashed. When these people who abuse you, repeat bad things about yourself to you 70,000 times...

MCDERMOTT: You start to believe it.

PIVI: And that's exactly what they want. But my husband had clear vision and that helped me. Also, when people abuse you with lies, with words, curtailing your freedom, you start to feel dirty. Even though I did not suffer physical abuse or rape, I can understand how when people abuse you, you feel that dirt. When somehow throws a pile of shit on you and you go to complain, you're the stinky one and the person who threw the pile of shit is saying, "No I didn't. She threw it on herself."

MOUSSE

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WE WANT IT ALL

...Massimiliano Gioni

Massimiliano Gioni takes us on a journey through Cockaigne, the fantasy world that crops up with almost identical traits in the literature and popular imagination of every land. It is a country whose artistic constitution has been laid out by Paola Pivi, through fountains of wine, coffee, oil, and milk that create a thicket of coloured poles and pedestal basins, through installations brimming with duplicates, like Noah's Arks or overflowing time capsules, through human gatherings and ready-mades where real animals are decontextualized by unnatural, hallucinatory environments, like manipulated photos that we suddenly discover to be real-life tableaux vivants...

A dream has been haunting Europe, the dream of abundance. Since the Middle Ages, or maybe even earlier, peasants, serfs, poor devils and dreamers, and along with them, writers, poets, and storytellers all used to share a legend of plenty, the mirage of a land, known as Cockaigne, that seems to have spread through every country in identical form. The French, English, Spanish, Portuguese, Dutch, Germans, and Italians all have a variation on the same word and share the same imaginary geography: Cockaigne is a place thought by some to lie at the bottom of the sea, by others just to the right of paradise, and by others yet in the Basque Country. Whoever reaches it – by some miracle, or when sent there by the Pope – usually never makes it there twice.

The word Cockaigne would seem to derive from the Latin root *coq-*, as in “coquina” (cookery), but might also come from the English “cake” or the German “küche”. It takes a slightly different form in every nation: in France, Cocagne; in Spain, Cucaña; in Malta, Kukkanja; in Italy, Cuccagna; while the Germans prefer to call it Schlaraffenland, Pfannkuckenberg, or Bauernhimmel; for the Swedes it is Laffingersland, and for the Irish, Mag-Mell; and then there are Bengodi and Luilekkerland... The names may change, but the concept stays the same: for centuries, an entire continent savoured the mouthwatering dream of a land where dearth is forever put to rout and pleasure reigns supreme. In Cockaigne, the more you sleep, the more you earn, because every day is a holiday; the months are five weeks long, Easter comes four times a year, as do harvest and Carnival, and Lent only once every twenty years, to ward off all risk of going hungry. Houses are built of fish and sausage, and their roofs are shingled with slabs of bacon. Fields are fenced with hams, and geese leap onto the spit of their own free will, happily rolling over till cooked to a crisp. In some versions of the legend that was told across Europe for over three hundred years, roast fowl fly straight into people's mouths, while pigs stroll down the street with knives stuck in their backs, ready for carving. The buildings are made of cheese, the mountains of parmesan, and macaroni and ravioli cooked in chicken broth come rolling down their slopes. Through the valleys flow rivers of wine – both red and white – and streams of milk and honey. Scattered all around are laden tables where you can help yourself to endless servings. Goats, sheep, and cattle abound. Grilled chickens, game done to a tee, and sausages dangle from the trees. There are garments for everyone, hanging in caves or on the branches of oak trees. Of course more carnal desires can always be fulfilled as well, and the land of Cockaigne has never heard of old age or death, because its fountains run with the elixir of eternal youth.

Paola Pivi is the high priestess of Cockaigne, the only one to still possess the secret maps that lead to its shortbread-paved streets. All of Paola Pivi's work in fact could be described as a celebration of plenty, a brazen victory of the pleasure principle over the laws of reality. Images of food, edible cornucopias and other tempting culinary triumphs systematically crop up in her work: piles of biscuits, mountains of cream filled with carousing crocodiles and alligators, thousands of cappuccino cups, or her more recent fountains of wine, coffee, juice, oil, and syrup. Paola Pivi has composed dozens of allegories of opulence and gluttony. To be sure, in contrast to the earthly village legend of medieval tradition, dripping with sauces and broth, the foods that Paola Pivi uses in her installations belong to an industrialized, hyper-artificial world: they are foods that leave a metallic aftertaste, in which it is almost impossible to distinguish between colour and flavour, just as there is no



Paola Pivi, *Senza titolo (perle)*, 2008 - courtesy: Galleria Massimo De Carlo, Milan. Photo: Alessandro Zambanchi

point in trying to figure out their ingredients or origins because everything is pre-processed, manipulated, reconstructed. In her installations, as in her choice of certain colours and essences, Paola Pivi adopts the chilly aesthetic of product display. Rather than installations, Paola Pivi's pieces could be better described as simulations, because they have the slick, remote feeling we expect from the world of media or that of advertising. In Paola Pivi's world, however, it is essential that even the most extreme images and the most impossible acts take place in real life, without any trick or photoshopping. What you see is what you get – even if it looks quite incredible. In a certain sense, Paola Pivi works to invert the suspension of disbelief: she tries to carry out projects that are so real they cannot be credited as true. Or, to put it another way, Paola Pivi takes truth to such a degree of concentrated excess that she turns it into impossibility.

It is in Pivi's series of works with animals that this strategy perhaps emerges with most clarity and power. Her photographs of zebras transported into mountain landscapes, her images of ostriches and donkeys adrift in the middle of the sea, or her more recent yellow-plumed bears are basically very simple

variations on the technique of the ready-made, though objects have been replaced by flesh-and-blood creatures. Thus the disorienting changes of context do not lead to an exercise in intellectual and philosophical speculation, but rather to a seeming manipulation of reality's very DNA: the confusion is not between art and non-art, but between the real and the possible, between truth and hallucination. Paola Pivi is at work on a form of transgenic dadaism.

Anything can happen in Paola Pivi's universe: even the most cumbersome objects can be turned topsy-turvy – lorries tipped on their sides, airplanes and helicopters belly-up. Hundreds, at times thousands of objects and people can be lined up, put in a row, herded together. The idea of accumulation and concentration is fundamental to Paola Pivi's visual grammar: a hundred Chinese people aligned in a room, thousands of electric lights in *Per Luce*, or hundreds and thousands of litres of liquid used for the fountains of *It's a Cocktail Party*. Paola Pivi's installations act as genuine accumulators, where forces and forms are literally stocked in a battery, packed together, lined up, ready to give off fresh energy and even to explode. Paola Pivi works on a Cyclopean Minimalism, where repetitions and

sequences are taken to such a frenzied degree of excess that they crumble into their own opposite, into a veneration of the unique and exceptional. Like the faces of the hundred Chinese, which stand out in all their singularity precisely because they are placed in a row, one after another. Or the lined-up ribbons in her satin sculptures; or again, the fountains in which her reference to the industrial aesthetic of Minimalism seems to become more obvious, but is then criticized from within, by an explosion of noise and colour that has none of the Apollonian calm of Sixties art. Actually, by evoking the image of fountains bubbling over with wine, the pumps in *It's*'s a cocktail party reject the aesthetic of silence: they are sculptures that raise a racket – or rather, a drunken toast. *It's*'s bacchanal sculpture.

And so, more than in Minimalism, Paola Pivi's references should be sought in the history of Italian art, in the Futurist tradition or – more recently – in the legacy of Alighiero e Boetti. Boetti's work is a catalogue of possibilities, repetitions, and exceptions – an effort to seize and describe *Tutto* (Everything) (to borrow the title of one of his best-known pieces). Like Boetti, Paola Pivi is interested in repetition and rhythm, so long as it does not wind up stifling the unique, the unrepeatable, the exceptional and the exception. Like Boetti, Paola Pivi is committed to celebrating variety, the polyphonic richness of the world; there is even a similarity in palette between Boetti's reds and certain aggressively vivid colours in Paola Pivi's work. Like Alighiero, she seems attracted to remote worlds and parallel universes. For Boetti, it is a dream of Afghanistan and the East, for Paola Pivi, a world of objects, products, commodities – a Toyland gone mad.

Guitar Guitar, which may be Paola Pivi's most Boetti-like piece, is another celebration of plenty, with thousands and thousands of objects presented in identical pairs, two by two, like a Noah's Ark of advanced capitalism: cars, tractors, lamps, clothing, tables, umbrellas, balls, tents, suitcases, lighters, an endless litany of products, from the smallest to the largest, ad infinitum. Just like the Biblical myth, *Guitar Guitar* lends itself to a double interpretation: it can be seen as a story of salvation, but it is first and foremost a story of punishment, of divine vengeance – the story of an apocalypse. Likewise, the products piled up in *Guitar Guitar*, seductive though they may be, have something oppressive about them, like the smell of freshly unwrapped toys; such an odour of newness becomes unpleasant and almost hard to breathe.

This precarious balance between euphoria and depression, between the new and the deadly is another recurring element in Paola Pivi's work. Her art literally takes one's breath away, because it is often overexacted, as if interwoven with a laughter that becomes suffocation. And her work very often contains such a surfeit of objects and presences that viewers can almost have a hard time finding a place in it for themselves. Standing in front of the fountains in *It's*'s a *Cocktail Party*, for example, it is not just the scale or the noise and splashes of liquid that excite and yet intimidate the viewer; there is also a strange fragrance, a scent that instantly becomes addictive – a perfect blend of the bouquet of red wine and the artificial mellowness of glycerin. *It* is the fragrance one imagines wafting through the streets of Toontown.

Paola Pivi's work moves to the fevered beat of a Carnival party. And in fact she has often thought of her work as a kind of festivity. Many are the celebrations she has organized; others she has been working to bring about for years. In *25 Cubans Dancing in an Oval Shape* a group of dancers meets up and plunges into a sudden dance that lasts just a few minutes. In *Interesting*, dozens of white animals scampering around the show give the entire event the atmosphere of a town fair, a mood of joyful conviviality. And some of her nearly impossible projects include inviting a thousand people to come together and make as much noise as possible, or a sort of love carousel, where a group of men are woven together in a perfect circle to give each other pleasure.

All these rituals – which are also forms of accumulation, because they are always celebrated in a group – are marked by a mirth so unabashed that it seems almost suspect: it is the frenzied happiness of a potlatch, an euphoria of wastefulness – the dance of an empire in decline, as excited as it is decadent.

And perhaps this is where the paradox, and thus the appeal, of Paola Pivi's work is to be found: it is the dream of Cockaigne,

but dreamt in a society that is already overfed, which has been living in the land of plenty forever. The dream of abundance acted out in her art is thus even more excessive, because it is free of any true necessity. In the end, her fountains are modern-day bachelor machines, running in circles: they act out desire, without ever needing to fulfil it.

This text will appear in the catalogue of Paola Pivi at Portikus, Frankfurt, currently in preparation.

Quello compiuto da Massimiliano Gioni è un viaggio nel Paese della Cuccagna, quel Paese vagheggiato con caratteristiche pressoché invariate nella letteratura e nell'immaginario popolare di ogni paese del mondo. Un Paese cui dà statuto artistico Paola Pivi con le sue fontane a getto di vino, caffè, olio, latte che dipingono una selva di pali colorati e vasche-plinti, con le sue installazioni sovrabbondanti di doppioni come arche di Noè o tracimanti time capsules, con le sue adunate umane e i suoi ready made di animali reali, deontestualizzati in habitat impropri, allucnanti, come foto manipolate che scopriamo improvvisamente essere scenari reali, tableau vivant...

Un sogno si è aggirato per l'Europa, il sogno dell'abbondanza. Dal medioevo e forse ancora più in là, i contadini, i servi della gleba, i poveri cristi e i sognatori, e con loro gli scrittori, i poeti e i novellatori condividono un mito di abbondanza, il miraggio di un paese, detto della Cuccagna, che sembra diffondersi identico in ogni nazione. I francesi, gli inglesi, gli spagnoli, i portoghesi, gli olandesi, i tedeschi e gli italiani hanno tutti una variante di quella medesima parola e condividono la stessa geografia immaginaria: è un paese, quello della Cuccagna, che per alcuni è in fondo al mare, per altri alla destra del paradiso, per altri ancora nei Paesi Baschi. Chiunque l'abbia trovato – per miracolo o perché inviati dal Papa – di solito non riesce più a tornarci. La parola Cuccagna sembra derivare dalla radice latina di *coq*, quella di cucina (*coquina*), ma forse anche dall'inglese *cake* o dal tedesco *kuche*. Cuccagna, in ogni nazione, si declina in maniera leggermente diversa: in Francia, Cockagne, in Gran Bretagna Cockaigne, in Spagna Cucaña, a Malta Kukkjanja, mentre i tedeschi preferiscono chiamarla Schlaraffenland, Pfannkuckenberg o Bauernhimmel, per gli svedesi è Lattingersland e per gli irlandesi Mag-Mell, e poi ancora Bengodi e Lullekkerland... Cambiano i nomi, ma non la sostanza: per secoli un intero continente sogna, con l'acquolina in bocca, una terra dove la scarsità sia per sempre abolita e il piacere regni sovrano. A Cuccagna, chi più dorme, più guadagna, perché ogni giorno è vacanza, i mesi hanno cinque settimane, l'anno ha quattro pasque, quattro vendemmie, quattro carnevali e la quaresima si ripete una sola volta ogni vent'anni, così da scongiurare il rischio del digiuno. Le case sono fatte di pesce e salsiccia, i tetti di pancetta. I campi sono protetti da cancellate di prosciutto e le oche vanno alla griglia di propria spontanea volontà: si lasciano abbrustolire, rigirandosi felici. In alcune versioni del mito, che si diffonde in tutta Europa per più di trecento anni, i volatili già cotti volano dritti dritti nelle bocche degli umani, mentre i maiali passeggiano per strada con un coltello conficcato nella schiena, pronti per essere affettati. I palazzi sono di formaggio e le montagne di parmigiano, sulle quali rotolano maccheroni e ravioli cotti in brodo di capponne. A valle scorrono fiumi di vino – rosso e bianco – e ruscelli di latte e di miele. Ovunque tavole imbandite dalle quali servirs senza sosta. Capre, pecore e mucche crescono a bizzeffe. Polli già grigliati, selvaggina ben cotta e insaccati penzolano dagli alberi. Ci sono vestiti e abiti per tutti, appesi in caverne o ai rami delle querce. E naturalmente anche i desideri più carnali possono essere sempre soddisfatti e il paese della Cuccagna non conosce vecchiaia né mortalità, perché dalle fontane scorre ininterrotto il siero della giovinezza.

Paola Pivi è la sacerdotessa del paese della Cuccagna, l'unica ormai a possedere le mappe segrete che conducono alle sue



Paola Pivi, *It's a cocktail party*, 2011. Installazione view Galleria Massimo De Carlo, Milano. Credit: Gabriele Mazzoni/Contrasto, Per Mattia, Portikus, Frankfurt. Photo: Massimo Sestini

strade di pasta frolla. L'intera opera di Paola Pivi, infatti, può essere descritta come una celebrazione dell'abbondanza, una vittoria sfacciata del principio del piacere su quello di realtà. Immagini di cibi, corruccie alimentari e altri trionfi culinari più o meno appetitosi ricorrono sistematicamente nel lavoro di Paola Pivi: dalle accumulazioni di biscotti alle montagne di panna nelle quali scorrazzano felici coccodrilli e alligatori, dalle migliaia di tazze di cappuccino fino alle recenti fontane di vino, caffè, succo, olio e sciroppo. Paola Pivi ha composto decine di allegorie dell'opulenza e della golosità. Certo, rispetto al mito terragno, paesano, tutto brodo e sughi della tradizione medioevale, i cibi che Paola Pivi utilizza nelle sue installazioni appartengono a un mondo industriale, iper-artificiale: sono cibi dal retrogusto metallico, nei quali è quasi impossibile distinguere tra colore e gusto, così come è inutile cercare di rintracciare ingredienti o provenienza perché tutto è già stato processato, manipolato, ricostruito. Nelle sue installazioni, come nella scelta di certi cromatismi e di certi sapori, infatti, Paola Pivi segue un'estetica fredda, da display merceologico. Più che installazioni, le opere di Paola Pivi possono essere meglio descritte come simulazioni, perché hanno quella precisione e distanza che ci si aspetta dal mondo della finzione mediatica, o da quello della pubblicità. Nel mondo di Paola Pivi però è fondamentale che le immagini più estreme, e le gesta più impossibili, vengano realizzate davvero, senza trucchi o photoshop. *What you see is what you get* – anche quando sembra impossibile. In un certo senso, Paola Pivi lavora a un'inversione della sospensione dell'incredulità: si impegna a realizzare progetti che sono così reali da non poter essere presi per veri. O, in altre parole, Paola Pivi porta il vero a un tale livello di eccesso e concentrazione da trasformarlo in impossibile.

È nella serie di opere realizzate con gli animali che questa strategia affiora, forse con più forza e chiarezza. Le fotografie delle zebre trasportate su paesaggi montani, le immagini di struzzi e asini alla deriva in mezzo al mare, o i più recenti orsi di piume gialle, sono in fondo delle semplicissime varianti della tecnica del ready made, nelle quali però agli oggetti sono stati sostituiti animali e creature in carne e ossa. Così il gesto dello spaesamento risulta non in un esercizio di speculazione intellettuale e filosofica, quanto piuttosto in una sorta di manipolazione del DNA del reale: la confusione non è tra arte e non arte, ma tra reale e possibile, tra verità e allucinazione. Quello di Paola Pivi è dadaismo transgenico.

Tutto è possibile nell'universo di Paola Pivi: gli oggetti più ingombranti possono essere messi sottosopra – camion rigirati sul fianco, aerei ed elicotteri messi a pancia all'aria. Centinaia, a volte migliaia di oggetti o persone possono essere messi in fila, allineati, intruppati. L'idea dell'accumulo e della concentrazione è fondamentale nella grammatica visiva di Paola Pivi: i cento cinesi in una stanza, o le migliaia di luci elettriche di *Per Luce*, o ancora le centinaia, migliaia di litri e fluidi utilizzati per le fontane di *It's a Cocktail Party*. Le installazioni di Paola Pivi funzionano come veri e propri accumulatori, in cui forme e forze vengono messe letteralmente in batteria, pigiate insieme, allineate, pronte a rilasciare nuove energie e anche a esplodere. È un minimalismo ciclopico quello di Paola Pivi, in cui la ripetizione e la sequenza vengono portate a un livello tale di parossismo ed eccesso da sfaldarsi nel proprio contrario, nel culto dell'unico e dell'eccezione. Come i volti dei cento cinesi, che risaltano in tutta la loro unicità, proprio quando sono messi in fila uno accanto all'altro. O i nastri allineati nelle sculture di raso o, ancora, come le fontane, in cui il riferimento all'estetica industriale del minimalismo sembra farsi più ovvio, salvo poi essere criticato dall'interno, dall'esplosione di colori e rumori che nulla hanno della calma apollinea dell'arte anni Sessanta. Anzi, evocando l'immagine di fontane che ribollono di vino, le pompe di *It's a Cocktail Party* rifiutano l'estetica del silenzio: sono sculture che fanno baccano – anzi sculture da baccanale.

E allora, più che nel minimalismo, i riferimenti di Paola Pivi vanno cercati nella storia dell'arte italiana, nella tradizione del futurismo, o – più recentemente – nell'insegnamento di Alighiero e Boetti. L'opera di Boetti è un catalogo di possibilità, di ripetizioni ed eccezioni – uno sforzo per afferrare e descrivere il *Tutto*, per usare il titolo di una delle sue opere più celebri. Come Boetti, anche Paola Pivi è interessata alla serie, al ritmo, ma a patto che non finisca per soffocare l'unico, l'irripetibile, l'eccezionale e l'eccezione. Come Boetti, anche Paola Pivi è

impegnata a celebrare la varietà, la ricchezza dell'universo nella sua polifonia: c'è persino una somiglianza di tavolozza tra i rossi di Boetti e certi colori sparitissimi delle opere di Paola Pivi. Come Alighiero, anche Paola Pivi rivela un'attrazione per mondi lontani e universi paralleli. A Boetti il sogno dell'Afghanistan e dell'Oriente, a Paola Pivi quello di un mondo di oggetti e prodotti e merci – un paese dei balocchi impazzito.

Guitar Guitar, l'opera forse più Boettiana di Paola Pivi, è appunto un'altra celebrazione dell'abbondanza in cui migliaia e migliaia di oggetti vengono presentati in coppie identiche, a due a due, come in un'Arca di Noè del capitalismo avanzato: automobili, trattori, lampade, vestiti, tavoli, ombrelli, palloni, tende, valigie, accendini, una litania infinita di merci, dalla più piccola alla più grande, e chi più ne ha più ne metta. Proprio come il mito biblico, anche *Guitar Guitar* si presta a una duplice lettura: può essere interpretato come una storia di salvezza, ma è prima di tutto il racconto di una condanna, di una vendetta divina – la storia di una apocalisse. Allo stesso modo, le merci accatastate in *Guitar Guitar*, per quanto seducenti, hanno qualcosa di opprimente, come l'odore dei giocattoli appena scartati, che puzzano di nuovo al punto da togliere il respiro.

Questo equilibrio precario tra euforia e depressione è un altro degli elementi ricorrenti nell'opera di Paola Pivi. La sua è un'arte che fa letteralmente mancare il fiato, perché è un'arte spesso sovraeccitata, come attraversata da una risata che finisce per soffocare. E molto spesso nelle sue opere c'è un reale eccesso di oggetti e di presenza che, da spettatori, è quasi difficile trovarvi il proprio posto. Di fronte alle fontane di *It's a Cocktail Party*, ad esempio, non è solo la scala o il frastuono e gli schizzi di liquidi a eccitare e, al contempo, mettere in soggezione lo spettatore: c'è anche un strano profumo, una fragranza che dà immediata assuefazione – una miscelazione perfetta tra il bouquet del vino rosso e la rotondità artificiale della glicerina. È il profumo nel quale uno si immagina siano avvolte le strade di Cartolina.

Il lavoro di Paola Pivi si muove al ritmo sfrenato della festa, del carnevale. Di feste vere e proprie Paola Pivi ne ha organizzate molte; altre cerca di realizzarne da anni. In *25 Cubans Dancing in an Oval Shape* un gruppo di ballerini si dà appuntamento a intervalli regolari per lanciarsi in un ballo pochissimo. In *Interesting*, le decine di animali bianchi che scorrazzano per la mostra conferiscono all'intero evento un'atmosfera da sagra di paese, di gioiosa convivialità. E tra i progetti ancora rimasti irrealizzati ci sono un'adunata di mille persone, invitate a fare più rumore possibile, e una sorta di giostra dell'omero, in cui un gruppo di uomini si intreccia in un cerchio perfetto per darsi l'un l'altro piacere.

Tutti questi rituali – che sono anch'essi forme di accumulazione, perché sempre celebrati in gruppo – sono improntati a un'allegria così sfrontata da apparire quasi sospetta: è un'allegria da potlatch, l'euforia dello spreco – una danza da fine impero, tanto eccitata quanto decadente.

È forse proprio qui che risiede il paradosso, e quindi il fascino, dell'opera di Paola Pivi: quello di Paola Pivi è il paese della Cuccagna ma sognato in una società già iper-nutrita, che nel paese della Cuccagna ormai vive da sempre. Il sogno d'abbondanza che la sua arte mette in scena è pertanto ancora più eccessivo, perché libero da qualsiasi necessità reale. In fondo le sue fontane sono novelle macchine celibi, che girano a vuoto: mettono in scena il desiderio, senza mai avere bisogno di soddisfarlo.

Il presente testo verrà pubblicato nel catalogo della mostra di Paola Pivi a Portikus, attualmente in preparazione.

Biography

Paola Pivi

Selected Solo and Two Person Exhibitions

2024

Italie, MASSIMODECARLO Pièce Unique, Paris, F
I wish I am fish, Ama House, Spetses Island, GR
We are the baby gang, Les Maisons de Judith, Val Ferrat Courmayer, I
Come check it out, Calgary Contemporary, Calgary, CA

2023

Paola Pivi – It's not my job, it's your job / Ce n'est pas mon travail, c'est votre travail, Musée d'Art Contemporain, Marseiile, F

2022

Free Land Scape, Perrotin, New York, NY
Paola Pivi: I Want It All, curated by José Carlos Diaz, The Andy Warhol Museum, Pittsburgh, Pennsylvania
You know who I am, curated by Cecilia Alemani, High Line Art, New York, NY
It's me, MASSIMODECARLO Pièce Unique, Paris, F

2021

Paola Pivi: Bear like me, Aspen Art Museum, Aspen, USA
Art in Unexpected Places, curated by Peter Doroshenko, Aspen and Snowmass, USA
Lies, Lies, Lies, Anchorage Museum, Anchorage, USA
We are the baby gang, Aria Hotel, Las Vegas, USA
25,000 Covid Jokes (It's not a joke), curated by Thierry Olat, La Vieille Charité, Marseilles, F
Rock the art, Paradisoterrestre, Bologna, I
Why Not?, MASSIMODECARLO, Hong Kong, HK

2020

We are the Alaskan tourists, Arken Museum of Modern Art, Skovvej, D

2019

We are the baby gang, Perrotin, New York, USA
Paola Pivi. World Record, curated by You Hanru, Anne Palopoli,

MAXXI Museo nazionale delle arti del XXI secolo, Rome, I
Paola Pivi, Museo del Novecento, Milan, I

2018

I did it again, SCAD Museum of Art, Savannah, USA
Art with a View, The Bass Museum of Art, Miami Beach, USA

2017

I am tired of eating fish, curated by Cloe Piccoli, La Rinascente, Milan, I
You don't have to believe me, MASSIMODECARLO, London, UK
They all look the same, Perrotin Tokyo, Tokyo, J

2016

Ma'am, Dallas Contemporary, Dallas, USA

2015

Yee-Haw, Galerie Perrotin, Paris, F
Untitled (Project for Etchigo-Tsumari), Palazzo Strozzi, Florence, I

2014

Tulkus 1880 to 2018, Bains du Nord, Dijon, F
You started it...I finish it, National Gallery of Victoria, Melbourne, AUS

2013

Ok, you are better than me, so what?, Galerie Perrotin, New York, USA
Tulkus 1880 to 2018, Witte de Withe, Rotterdam, NL
Once Upon a Time (A Dream by Paola Pivi), MASSIMODECARLO, London, UK

2012

How I roll, Public Art Fund - Doris C. Freedman Plaza, Central Park, New York, USA
Share, But It's Not Fair, curated by Larys Frogier, Rockbund Art Museum, Shanghai, PRC
Tulkus 1880 to 2018, Castello di Rivoli Museo d'arte contemporanea, Rivoli - Turin, I
Untitled (Zebras), The High Line Art, New York, USA

Biography

Paola Pivi

2011

Nice ball, Museo del Novecento, Milan, I
The beauty is in my eyes, Museo del Risorgimento, Palazzo Morando, Milan, I

2010

Grrr Jamming Squeak, Commissioned by Sculpture International, Rotterdam, NL
What goes round - art comes round, Galerie Emmanuel Perrotin, Paris, F
Sorry, I can't tell you, Galerie Emmanuel Perrotin, Miami, USA
Sorry, I can't tell you, MASSIMODECARLO, London, UK

2009

1000, curated by Kathy Noble, UBS Openings: The Long Weekend 09, Tate Modern, London, UK
I wish I am fish, within the event Estuaire 2009, Le Grand Café - Centre d'Art Contemporain de Saint-Nazaire, Saint-Nazaire, F

2008

It's a Cocktail Party, Portikus, Frankfurt Am Main, D. Catalogue
It's a Cocktail Party, MASSIMODECARLO, Milano, I
...And Back Again, presented by PIG, 7 Solo Shows by Alfredo Jaar, Mario Grubisic, Paola Pivi, Gelitin, Jeremy Deller, Simon Martin, Roberto Cuoghi, Galerie Emmanuel Perrotin, Miami, USA

2007

It Just Keeps Getting Better, Kunsthalle Basel, Basilea, CH
You gotta be kidding me, La Criée centre d'art contemporain, Rennes, F

2006

Ffffffffffffffffff, Galerie Emmanuel Perrotin, Miami, USA
No problem, have a nice day, Galerie Emmanuel Perrotin, Paris, F
My Religion Is Kindness. Thank you, See You In The Future, curated by Massimiliano Gioni, Fondazione Nicola Trussardi, Milano, I

2005

Fant Ass Tic, MASSIMODECARLO, Milano, I
100 Chinese, Wrong Gallery, Frieze Art Fair, London, UK

2004

Paola Pivi, Galerie Emmanuel Perrotin, Paris, F
To Me, curated by Tamsin Dillon, Platformart, Gloucester Road Underground Station, London, UK

2003

Paola Pivi, curated by Laura Cherubini, MACRO Museo d'Arte Contemporanea di Roma, Roma, I. Catalogue
Wrong Gallery, New York, USA

2002

Alicudi Project, curated by Xavier Franceschi, Centre d'Art Contemporain, Brétigny-sur-Orge, F. Catalogue
Paola Pivi, Edizioni di gioielli Elena Levi, curated by Laura Cherubini, Galleria Roma Roma Roma, Roma, I. Catalogue

2001

Paola Pivi, MASSIMODECARLO, Milano, I
Galerie Emmanuel Perrotin, Paris, F
Alicudi Project, Galerie Michael Neff, Frankfurt am Haim, D

2000

Paola Pivi. Un progetto per il Castello, curated by Marcella Beccaria, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino, I

1999

curated by Laura Cherubini, Galleria S.A.L.E.S., Roma, I

1998

100 cinesi, MASSIMODECARLO, Milano, I
Leoni, MASSIMODECARLO, Milano, I

Biography

Paola Pivi

Selected group exhibitions

2024

The New Monsters, curated by Massimiliano Gioni, The Nicola Trussardi Foundation, Milan, I

2023

Imaginary Friends, curated by Patrick Ronse and Martina Millà, Fundació Joan Miró, Barcelona, ES

Think Pinker, curated by Beth Rudin DeWoody, Gavlak Gallery, Los Angeles, US

The Great Void, curated by Davide Quadrio, Italian Cultural Centre, New Delhi, IND

Reaching for the Stars, From Maurizio Cattelan to Lynette Yiadom-Boakye, Palazzo Strozzi, Florence, I

PERROTIN at the M Building, The M Building, Miami, US

Zero, Ten, PERROTIN, Seoul, ROK

The Blues 2, PERROTIN, Hong Kong

I feel the way you feel, PERROTIN, Shanghai, PRC

2022

HEAD IN THE CLOUDS, Perrotin Tokyo, Tokyo, J

Actual Size! Photography at Life Scale, curated by David Company, ICP, New York, USA

ES-SENZE, Museo di Palazzo Mocenigo, Venice, I

Vita nova: arte in Italia alla luce del nuovo millennio, curated by Andrea Bruciati, Villa d'Este, Tivoli, I

Il Grande Vuoto, curated by Davide Quadrio, MAO, Turin, I

Serpent Cosmique, curated by Fabrice Cousteau, Musée de L'Hospice Comtesse, Lille, F

La casa nella casa. Omaggio a Dino Glavina, ADI Design Museum, Milan, I

2021

We Are Animals, Kunsthal Rotterdam, Rotterdam, NL

Io dico Io – I say I, La Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, I

Scratching the Surface, Hamburger Bahnhof - Museum für Gegenwart, Berlin, D

Art at FULIANG 2021, curated by Fram Kitagawa, Fuliang County, Jiangxi Province, Shizhi yuan village, Fuliang county, CN

Hi Woman! La notizia del futuro, curated by Francesco Bonami, Museo di Palazzo Pretorio di Prato, Prato, I

Il tempo, lo sbaglio, lo spazio: Gino De Dominicis, curated by Andrea Bruciati, Stefano Papetti, Forte Malatesta, Ascoli Piceno, I

Statements, curated by Stefano Raimondi, The Blank, Palazzo della Ragione, Bergamo, I

We Change the World, National Gallery of Victoria, Melbourne, AUS

Du cheval à l'oeuvre, Haras National du Pin, Le Pin-au-Haras, F

Paola Pivi and Lu Song, MASSIMODECARLO Pop-Up at K11 MUSEA, Hong Kong, HK

Christian Flick Collection in Hamburger Bahnhof, Hamburger Bahnhof, Berlin, DE

2020

Animals in Art, Arken Museum of Modern Art, Ishøj, DK

Come prima, meglio di prima, MASSIMODECARLO, Milan, I

Art and critique in the time of Covid, curated by Creative Time, Creative Time Comics, New York, USA

Viaggi da Camera, internet project by Fondazione Trussardi, Milan, I

The Colouring Book, curated by Rosella Farinotti and Gianmaria

Biancuzzi, internet project by Milano Art Guide, Milano, IT

Wonderland, Galerie Perrotin, Shanghai, CHN

What if ...? on the utopian in art, architecture, and design, Neues Museum, Nuremberg, DE

La rivoluzione siamo noi. Collezionismo italiano contemporaneo, XNL Piacenza Contemporanea, Piacenza, IT

Third Realm, curated by Davide Quadrio, The Polygon Gallery, Vancouver, CA

WANTED! Art is Yours at the Grand Palais, curated by Perrotin, Grand Palais, Paris, FR

The Willfulness of object, The Bass Museum of Art, Miami Beach, USA

Animal Kingdom, Alexander Berggruen, New York, USA

Biography

Paola Pivi

2019

Notti magiche. Arte italiana anni novanta dalla collezione Sandretto Re Rebaudengo, Fondazione Sandretto Re Rebaudengo, Turin, I
One if by land, Powerlong Museum, Shanghai, PRC
 8th Moscow Biennale of Contemporary Art, curated by Dmitri Tcherniakov, State Trtyakov Gallery, Moscow, RUS
Feathers - Warmth, Seduction, Flight, Gewerbemuseum, Winterthur, D
Aiviq and Nanuq: Sea Horse and Sea Bear of the Arctic, Anchorage Museum, Anchorage, USA
Rebaudengo, Fondazione Sandretto Re Rebaudengo, Turin, I
Paola Pivi, Focus Acacia, Museo del 900, Milan, I
Notturmo Più, curated by Giacinto Di Pietrantonio, THE POOL NYC, Venice, I
Chairs Beyond Right and Wrong, curated by Raquel Cayre, R & Company, New York, USA
Third Realm, curated by Davide Quadrio, Museum of Contemporary Photography, Chicago, USA

2018

Play, PLAY - City Circuit for Contemporary Art, Kortrijk, B
Walking on The Fade Out Lines, Rockbund Art Museum, Shanghai, CHN
A Mind of Winter, curated by Giorgio Pace, Rita Selvaggio, Chesa Planta Samedan, St Moritz, CH

2017

Summer Exhibition 2017, Royal Academy of Arts, London, UK
Time is Out of Joint, La Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, I
TV 70: Francesco Vezzoli guarda la Rai, curated by Cristiana Perrella, Francesco Vezzoli, Fondazione Prada, Milan, I
The Policeman's Beard is Half Constructed: Art in the Age of Artificial Intelligence, Bonner Kunstverein, Bonn, D
Like A Moth To A Flame, curated by Tom Eccles, Mark Rappolt and Liam Gillick, Fondazione Sandretto Re Rebaudengo, Turin, I

2016

Trittico, Fondazione Prada, Milano, I
Casa Italia - RIO Olympics games 2016, Casa Italia, Rio de Janeiro, BR

2015

I'll be there forever - The sense of classics, curated by Chloe Piccoli, Palazzo Cusani, Milan, I
Liberi Tutti! Arte e Società in Italia 1989 - 2001, Museo Ettore Fico, Turin, I
Paola Pivi, Echigo Tsumari-Art Triennial, Echigo Tsumari, J
Trittico, Fondazione Prada, Milan, I
Ennesima. Una mostra di sette mostre sull'arte italiana, curated by Vincenzo De Bellis, Triennale di Milano, Milan, I

2014

Italy in SongEun: We Have Never Been Modern, curated by Angelo Gioé e Maria Rosa Sossai, SongEun ArtSpace, Seoul, ROK
Everyday Life, Hamburger Bahnhof - Museum für Gegenwart, Berlin, D
MANIFESTA 10. The European Biennial of Contemporary Art, Kuryokhin Modern Art Center, San Pietroburgo, RU
ARCHE NOAH. Uber Tier und Mensch in der Kunst, Museum Ostwall, Dortmund, D

2013

Collection Sandretto Re Rebaudengo: Have you seen me before?, curated by Francesco Bonami e Achim Borchardt-Hume, Whitechapel Gallery, London, UK

2012

The Painting Factory: Abstraction after Warhol, MOCA The Museum of Contemporary Art, Los Angeles, USA
Gli artisti italiani della Collezione ACACIA, Palazzo Reale, Milan, I
La Belle et la Bête, Institut Culturel Bernard Magrez, Bordeaux, F
Fuoriclasse, curated by Luca Cerizza, GAM - Galleria d'Arte Moderna / PAC - Padiglione d'Arte Contemporanea, Milan, I
Retour à l'intime, La collection Giuliana et Tommaso Setari, La Maison Rouge, Paris, F

Biography

Paola Pivi

2011

Commercial Break, curated by Neville Wakefield, sedi varie, Venice, I
En piste!, curated by Judith Quentel, Centre d'art contemporain, Chamarande, F

Galileo, Académie de France, Rome, I

Art Works, curated by Okwui Enwezor, Hou Hanru, Udo Kittelmann, Nancy Spector, Deutsche Bank Collection, Frankfurt, D

Unpainted Paintings, curated by Alison Gingeras, Luxembourg & Dayan, New York, USA

Accademia Stanze Persone, curated by Luca Massimo Barbero e Lexi Eberspacher, Académie de France, Rome, I

Interferenze costruttive, Fondazione Menegaz, Castelbasso, I

Donne Donne Donne, curated by Francesca Pasini, Fondazione Pier Luigi e Natalina Remotti, Camogli Genova, I

Hard Poem in Space, in collaboration with Diet Gallery, Nektar De Stagni Shop, Miami, USA

Kreëmaart, Art Basel Miami Beach 10th Anniversary, Miami, USA

8½ Thirteen artists celebrating the 100th anniversary of Trussardi. A selection of works from the exhibitions organized by the Fondazione Nicola Trussardi, curated by Massimiliano Gioni, Fondazione Nicola Trussardi, Stazione Leopolda, Firenze, I

2010

Contemplating the Void: Interventions in the Guggenheim Museum, The Solomon R. Guggenheim Museum, New York, USA

WYSTAWA, curated by Susanne Pfeffer, Museum of Modern Art, Warsaw, PL

21x21. 21 artisti per il 21° secolo, curated by Francesco Bonami, Fondazione Sandretto Re Rebaudengo, Turin, I

Things that only an artist can do, curated by Javier Marroquí e David Arlandis, MARCO Museo de Arte Contemporánea, Vigo, E

Hope, curated by Ashok Adicéam, Palais des Arts et du Festival, Dinard, F

Parkliv, curated by Bettina Pehrsson e Helena Selder, Marabouparken, Sundbyberg, S

La scultura italiana del XXI secolo, curated by Marco Meneguzzo, Fondazione Arnaldo Pomodoro, Milan, I

SI - Sindrome Italiana, curated by Yves Aupetitallot, Magasin - CNAC, Grenoble, F

Il Museo Privato - La passione per l'arte contemporanea nelle collezioni bergamasche, curated by Giacinto Di Pietrantonio e Maria Cristina Rodeschini, GAMeC - Galleria d'Arte Moderna e Contemporanea, Bergamo, I

BigMinis - Fetishes of crisis, curated by Alexis Vaillant, CAPC Musée d'Art Contemporain, Bordeaux, F

Playing the City 2, Schirn Kunsthalle, Frankfurt am Haim, D

Cosa fa la mia anima mentre sto lavorando? Opere d'arte contemporanea dalla collezione Consolandi, MAGA - Museo di Arte Gallarate, Gallarate, I

21st Century : Art in the First Decade, Queensland Art Gallery, Brisbane, AUS

Plus Ultra: Works from Collezione Sandretto Re Rebaudengo, curated by Francesco Bonami, MACRO, Rome, I

videoREPORT ITALIA 2008_2009, curated by Andrea Bruciati, Galleria Comunale d'Art Contemporanea di Monfalcone, Monfalcone, I

2009

Assenze/Presenze, curated by Alberto Salvadori, Museo Marini, Firenze, I

Soltanto un quadro al massimo Pivi-Meese, curated by Joachim Blüher, Ludovico Pratesi, Accademia Tedesca Roma Villa Massimo, Rome, I

The PIG presents 8 Solos Shows..., Deitch Projects, New York, USA

PUBLIC, MASSIMODECARLO, Milan, I

Borders & Beyond, Kunsthalle Helsinki, Helsinki, FIN

1989-2009. Overview, Celebration, Critique, curated by Andrea Viliani, Galleria Civica di Arte Contemporanea, Trento, I

Passaggi in Sicilia. La collezione di Riso e oltre, curated by Valentina Bruschi e Paolo Falcone, Riso - Museo d'Arte Contemporanea, Palermo, I

From Walden to Vegas, curated by A Constructed World, Jean Marc Ballée, Étienne Bernard, Antoine Marchand, Maison d'art Bernard Anthonioz, Nogent-sur-Marne, F

Jewelry Salon at NDS, curated by Nektar De Stagni, NDS, Nektar De Stagni Shop, Miami, USA

Biography

Paola Pivi

THE STORE, curated by Adam Carr, Artissima, Turin, I

UBS Openings: The Long Weekend 2009, curated by Kathy Noble and Catherine Wood, Tate Modern, London, UK

Italics. Italian art between tradition and revolution, 1968-2008, curated by Francesco Bonami, MCA Museum of Contemporary Art, Chicago, USA

Pratesi, Accademia Tedesca Roma Villa Massimo, Rome, I

Free Tibet Concert – A Big Dream, Performing Arts, Anchorage, USA

2008

Comme des bêtes. Ours, chat, cochon & Cie, curated by Bernard Fibicher, Musée cantonal des Beaux Arts Lausanne, Losanna, CH

The Store, curated by Adam Carr, Tulips & Roses, Vilnius, LT

Italia Italiae Italien Italy Wlochy. “Ritti su la cima del mondo, noi scagliamo, una volta ancora, la nostra sfida alle stelle!...”, curated by G. Del Vecchio, A. Rabottini, E.L. Scipioni, A. Viliani, Arcos Museo d’Arte Contemporanea Sannio, Benevento, I

Una stanza tutta per sé, curated by Marcella Beccaria, Castello di Rivoli, Turin, I

When things cast no shadow, curated by Adam Szymczyk, Elena Filipovic, 5th Berlin Biennial for Contemporary Art, Berlin, D

Gli Artisti della Collezione ACACIA, curated by Anna Daneri e Gemma Testa De Angelis, Palazzo Nicolosio Lomellino di Strada Nuova, Genova, I

The Hamsterwheel, Malmö Konsthall, Malmö, S; Tese della Nuovissima, Arsenale di Venezia, Venice, I; Le Printemps de Septembre, Toulouse, F; CASM Centre d’Art Santa Monica, Barcelona, E; , Malmö, S

Thanks for coming!!, Michael Benevento, Los Angeles, USA

Italics: Arte Italiana fra Tradizione e Rivoluzione, 1968-2008, curated by Francesco Bonami, Palazzo Grassi, Venice, I

L'alchimia dell'arte contemporanea, Centro Saint-Bénin, Aosta, I

Een lek in het zwigjen: noise, curated by Giacinto di Pietrantonio, Watou, B

Library, curated by Adam Carr, UOVO – THE BOOKMAKERS ED., Berlin, USA

100 Years 100 Artists 100 Works of Art, curated by Sally Shaw, Art on the Underground, A Foundation Gallery, London, UK

The PIG Presents: 7 solo shows..., Galerie Emmanuel Perrotin, Miami,

USA

2007

Où? Scenes du Sud: Espagne, Italie, Portugal, Carrè d’Art - Musée d’Art Contemporain de Nîmes, Nîmes, F

Ironia Domestica. Uno sguardo curioso tra collezioni private italiane, curated by Letizia Ragaglia, Museion, Bolzano, I

Italian Mentalscapes, curated by Demetrio Paparoni, Tel Aviv Museum of Art, Tel Aviv, IL

Hamsterwheel, Tesa della Nuovissima 105, Arsenale di Venezia, Venezia, I

Senso unico: A Show of Eight Contemporary Artists, MoMA PS1, New York, USA

Collectors 1 - Collezione La Gaia, Cesac - Centro Sperimentale per le Arti Contemporanee, Caraglio, I

Hamsterwheel, Festival Printemps de Septembre, Toulouse, F

Das HamsterradDomestic Irony. A curious glance on private Italian collections, curated by Letizia Ragaglia, Museion, Bolzano, I

Das Hamsterrad, curated by Franz West, Tesa della Nuovissima 105, Arsenale di Venezia, Venice, I

2006

Fuori pista, Fondazione Sandretto Re Rebaudengo, Capanna Mollino, Sauze D’Oulx, I

The Snow Show 2006, curated by Lance Fung, Sestriere, Turin, I

The Garden Party, Deitch Projects, New York, USA

Il diavolo del focolare, curated by Claudia Gian Ferrari, Palazzo della Triennale, Milan, I

Universal Experience: Art, Life, and the Tourist’s Eye, curated by Francesco Bonami, J. Rodrigues Widholm e Tricia Van Eck, MART Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, I

Kontracomo6, curated by Max Hollein, Contemporary.Festival.

Salzburg, Salzburg, A

Il Buco #5, curated by Achille Bonito Oliva, Galleria Pio Monti, Rome, I

Italy Made in Art: Now, curated by Achille Bonito Oliva, Museum of Contemporary Art, Shanghai, PRC

Biography

Paola Pivi

Idea, curated by Laura Cherubini, Giorgio Verzotti, Istituto Nazionale per la Grafica - Palazzo Fontana di Trevi, Roma e Archivio di Stato, Turin, I

All Hawaii Entrées/Lunar Reggae, curated by Philippe Parreno e Rachael Thomas, Irish Museum of Modern Art, Dublino, IRL

CerealArt, NADA Art Fair, Miami, USA

Art'Fab: L'Art, La Femme, L'Europe, curated by Susanne van Hagen, Danielle Gaudry Cazeau, Exhibition Hall "Jean Despas", Lavoir Vasserot Citadel, Annonciade Museum, Saint Tropez, F

Crafty, curated by Lisa Tung, Sandra and David Bakalar Gallery, MassArt - Massachusset College of Art, Boston, USA

Vis à Vis - Collezioni si incontrano, curated by Walter Guadagnini e Ludovico Pratesi, Centro Arti Visive - Pescheria, Pesaro, I

2005

Universal Experience: Art, Life, and the Tourist's Eye, curated by Francesco Bonami, J. Rodrigues Widholm e Tricia Van Eck, MCA Museum of Contemporary Art, Chicago, USA; Hayward Gallery, London, UK

Das Verlorene Paradies, curated by Beate Kemfert, Opelvillen - Zentrum für Kunst in Rüsselsheim, Rüsselsheim, D

Fuori tema/Italian Felling, curated by Luca Massimo Barbero con Marco Tonelli, XIV Quadriennale di Roma, Galleria Nazionale d'Arte Moderna, Rome, I

En Route: Via Another Route, curated by Adam Carr, Trans-Siberian Train, Moscow - Beijing, RUS - PRC

Bidibidobidiboo: Works from Collezione Sandretto Re Rebaudengo, curated by Francesco Bonami, Fondazione Sandretto Re Rebaudengo, Turin, I

Generations of Art. 10 anni alla FAR, curated by Giorgio Verzotti, Fondazione Antonio Ratti, Como, I

Monuments for the USA, curated by Ralph Rugoff, CCA Wattis Institute for Contemporary Art, San Francisco, USA

War Is Over, curated by Giacinto Di Pietrantonio e Maria Cristina Rodeschini Galati, GAMeC Galleria d'Arte Moderna e Contemporanea, Bergamo, I

Not a drop but the fall, curated by Elmgreen & Dragset, Susanne Pfeffer,

Künstlerhaus, Bremen, D

Water, air, earth, fire. At the origins of life between Art and Science, curated by Sandra Solimano, Maria Perosino e Silvana Sermisoni, Science Festival, Palazzo della Borsa, Genova, I

Interstate, curated by Adam McKewen, Nicole Klagsbrun Gallery, New York, USA

Luna Park. Arte Fantastica, curated by Francesco Bonami, Sara Cosulich Canarutto, Villa Manin Centro d'Arte Contemporanea, Passariano UD, I

2004

With All Due Intent, curated by Marta Kuzma e Massimiliano Gioni, Manifesta 5, sedi varie, Donostia-San Sebastián, E

Per amore: Il collezionismo privato d'arte contemporanea in Sicilia, curated by Salvatore Lacagnina e Paola Nicita, Galleria Civica d'Arte Contemporanea Montevergini, Siracusa, I

I nuovi mostri: Una storia italiana (poster nella città), un progetto della Fondazione Nicola Trussardi, a cura di Massimiliano Gioni, Milano-Venice, I

Brillant(e), curated by Hannes Gamper e Anna Schloen, Kunst Merano Arte, Merano, I

Ori d'artista: Il gioiello nell'arte italiana 1900-2004, curated by Francesca Romana Morelli, Museo del Corso, Rome, I

Art on Campus - Special Project, curated by Jo-Ann Conklin, Brown University, Providence, USA

Ettore Spalletti, Paola Pivi, Giorgio Colombo, Associazione culturale VistaMare, Pescara, I

No principio era a viaxe/In the Beginning There Was the Journey, 28a Bienal de Arte de Pontevedra, curated by David G. Torres e Miguel von Hafe Pérez, Pontevedra, E

Lei: Donne nelle collezioni italiane, Fondazione Sandretto Re Rebaudengo, Turin, I

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, Venice, I

Biography

Paola Pivi

Artists' Projects, curated by Polly Staple, Frieze Art Fair, London, UK
World Speak Less Dumb, curated by A Constructed World, Uplands Gallery, Melbourne, AUS

Contemporary St-art, curated by Giacinto Di Pietrantonio, in collaborazione con Renault, Rome, I

Signatures of The Invisible, curated by Paul Cheetam, Colin Cina, Ken McMullen, in collaboration with CERN (European Laboratory for Particle Physics), Geneva, supported by the London Institute, London, PS1 MoMA, New York, USA

Vetrine alla Calcografia 2003 - La RiproRiduzione dell'arte, curated by Giacinto Di Pietrantonio, Archivio di Stato, Turin, I

Animal Skin, Auditorio Parco della Musica, Rome, I

2002

Verso il futuro: Identità nell'arte italiana 1990-2002, curated by Ludovico Pratesi e Costantino D'Orazio, Museo del Corso, Rome, I

Next Art: 20 musei per l'arte di domani, curated by Ludovico Pratesi, Sala Murat e Fortino Sant'Antonio, Bari, I

Nuovo spazio italiano, curated by Fabio Cavallucci, Giovanna Nicoletti e Giorgio Verzotti, Galleria Civica di Arte Contemporanea e Palazzo delle Albere - MART Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Trento, I

Tutto normale, curated by Jérôme Sans e Ludovico Pratesi, Académie de France, Roma, I

Ouverture ... arte dall'Italia, curated by Andrea Bruciati, Galleria Comunale d'Arte Contemporanea, Monfalcone, I

Magical Machines, curated by Rosanne Altstaad, Edith Russ Haus für Medienkunst, Oldenburg, D

Ouverture, curated by Nicolas Bourriaud e Jérôme Sans, Palais de Tokyo, Paris, F

No Return, curated by Axel Haubrok, Städtisches Museum Abteiberg, Mönchengladbach, D

ExIT: Nuove geografie della creatività italiana, curated by Francesco Bonami, Fondazione Sandretto Re Rebaudengo, Turin, I

De Gustibus, curated by Achille Bonito Oliva e Sergio Risaliti, Palazzo delle Papesse Centro Arte Contemporanea, Siena, I

Contemporary St-art, curated by Giacinto Di Pietrantonio, Renault,

Milan, I

Signatures of The Invisible, curated by Paul Cheetam, Colin Cina, Ken McMullen, in collaboration with CERN (European Laboratory for Particle Physics), Geneva, supported by the London Institute, London, Centre d'Art Contemporain, Geneva; Gulbekian Foundation, Lisboa, P. Vetrine alla Calcografia

La RiproRiduzione dell'arte, curated by Giacinto Di Pietrantonio, Calcografia Nazionale, Rome, I

2001

Sonsbeek 9: LocusFocus, curated by Jan Hoet, sedi varie, Arnhem, NL

Marking the Territory, curated by Marina Abramovich, Irish Museum of Modern Art, Dublin, IRL

Chain of Vision: Family, Politics and Religion in the Last Generation of Italian Contemporary Art, curated by Francesco Bonami, Hara Museum of Contemporary Art, Tokyo, J

Chairs in Contemporary Art, curated by Agnes Kohlmeyer, Civici Musei del Castello di Udine, Udine, I

Uniform: Ordner and Disorder, curated by Francesco Bonami, Maria Luisa Frisa e Stefano Tonchi, MoMA PS1, New York, US

Play, curated by Gigiotto Del Vecchio, Openspace, Milan, I

Espresso: Arte oggi in Italia, curated by Luca Cerizza e Gianfranco Maraniello, nell'ambito di Boom!, Manifattura Tabacchi, Firenze, I

Adriatico: Le due sponde, curated by Angela Vettese, 52° Premio Michetti, Museo Michetti, Francavilla al Mare, I

Signatures of the Invisible, curated by Paul Cheetam, Colin Cina, Ken McMullen, in collaborazione con CERN (Conseil Européen pour la Recherche Nucléaire), Ginevra e The London Institute, Londra; The Atlantis Gallery, London, Complesso del Vittoriano, Rome, I

Dinamiche della vita dell'arte, curated by Giacinto Di Pietrantonio, GAMeC Galleria d'Arte Moderna e Contemporanea, Bergamo, I

Boom, curated by Sergio Risaliti, Manifattura Tabacchi / Manifattura d'Arte, Florence, I

2000

Migrazioni e multiculturalità, Premio Giovane Arte Italiana, a cura di Laura Cherubini, Paolo Colombo e Anna Mattiolo, Centro Nazionale per le Arti Contemporanee, Rome, I

Biography

Paola Pivi

Uniforme: Ordine e disordine, curated by Francesco Bonami, Maria Luisa Frisa e Stefano Tonchi, Stazione Leopolda, Firenze, I
Talent/um, tollerare: Giovani artisti italiani, Premio Querini-Furla per l'arte, a cura di Chiara Bertola, Giacinto Di Pietrantonio e Angela Vettese, Fondazione Querini Stampalia, Venice, I
A casa di..., curated by Giacinto Di Pietrantonio, Cittadellarte Fondazione Pistoletto, Biella, I
Libres ebats, curated by Samon Takahashi, ICI, Parc de la Domaine-Lacroix, Lyon, F
 Clockwork 2000 - P.S.1 National and International Studio Program 1999-2000, curated by Roxana Marcoci, Clocktower Gallery, New York, USA
Ventana hacia venus/Window onto Venus, in the context of 7a Bienal de la Habana, curated by Zerynthia Associazione per l'Arte Contemporanea, Teatro Nacional de Cuba, L'Avana, CU
Future Identities: Reflection from a Collection, curated by Rafael Doctor Roncero e Francesco Bonami, Sala de Exposiciones del Canal de Isabela II, Madrid, E
Simone Berti, Udomsak Krisanamis, Yan Pei-Ming, Paola Pivi, MASSIMODECARLO, Milan, I

1999

Au-Delà, curated by Jens Hoffmann, Galerie Klosterfelde, Berlin, D
Soggettività e narrazione, cinema e cinema d'artista, curated by Franceso Bernardelli, Museo del Cinema, Torino, I
YOUNG@ALL.AGES, Deweer Art Gallery, Otegem, B
L'Autre Sommeil, curated by Angeline Scherf, ARC Musée d'Art Moderne de la Ville de Paris, Paris, F
Globale Positionen, in Der Standard, Museum in Progress, curated by Jens Hoffmann, Wien, A
P.S.1 Italian Bureau selections 1998-2000, curated by Laura Cherubini, Carolyn Christov-Bakargiev e Mario Codognato, Cittadellarte Fondazione Pistoletto, Biella, I
Serendipiteit, curated by Giacinto Di Pietrantonio, Gwy Mandelinck e Jan Hoet, sedi varie, Watou, NL
dAPERTutto, 48a Esposizione Internazionale d'Arte La Biennale di Venezia, curated by Harald Szeemann, Venice, I

Foreign Artists Working in Shanghai, ShanghArt Gallery, Shanghai, PRC
Zone - Espèces d'Espaces, curated by Francesco Bonami, Palazzo Re Rebaudengo, Guarene d'Alba, I
Destination Is Wherever I Arrive, curated by Jens Hoffmann, Salon 3, London, UK
Perchè?, curated by Giacinto Di Pietrantonio, Magazzino d'Arte Moderna, Rome; Fossa dei Serpenti, Milan; S.M.A.K., Gent, B

1998

Estetiche cannibali: Un'altra sceneggiatura, curated by Daniele Pittèri e Christoph Radl, Palazzo della Triennale, Milan, I
Opera nuova, Fuori Uso '98, a cura di Laura Cherubini, Mercato ortofrutticolo, Pescara, I
Imitating Christmas, curated by Jens Hoffmann, Wiensowski & Harbord, Berlin, D
Guarene Arte 98, curated by Francesco Bonami, Fondazione Sandretto Re Rebaudengo, Guarene d'Alba, I

1997

Light Slow, MASSIMODECARLO, Milan, I
Jingle Bells 806, curated by Uwe Schwarzer, MASSIMODECARLO, Milan, I
Opera prima, Galleria Cesare Manzo, Pescara, I
Mercato globale, Fuori Uso in Provincia, a cura di Laura Cherubini, ex Colonia Stella Maris, Montesilvano, I
Amplikon, curated by Alessandra Galletta, Viafarini, Milan, I
Invitation to a Pointless Investigation, workshop con Jimmie Durham, curated by Carolyn Christov-Bakargiev, Viafarini, Milan, I

1996

A Month on the Lake, mostra di fine corso, Corso Superiore di Arti Visive, Fondazione Antonio Ratti, visiting professor John Armleder, curated by Angela Vettese e Giacinto Di Pietrantonio, Chiesa di San Francesco, Como, I

Selected Public Collections

Paola Pivi

AUSTRALIA

National Gallery of Victoria, Melbourne

CHINA

Humble House, Taipei

FRANCE

Musée National d'Art Moderne – Centre Georges Pompidou, Paris
Collection Vedovi, Paris

GERMANY

Collection Haubrok, Dusseldorf
Deutsche Bank Collection, Frankfurt
Museum Ritter, Waldenbuch

HONG KONG

K11 Musea, Hong Kong

ITALY

Castello di Rivoli Museo d'Arte Contemporanea, Turin
Collezione Consolandi, Milan
Fondazione Nicola Trussardi, Milan
MACRO, Museo d'Arte Contemporanea Roma, Rome
Fondazione Sandretto Re Rebaudengo, Turin
Galleria Nazionale d'Arte Moderna “Cà Pesaro”, Venice
MAMBO - Museo d'Arte Moderna di Bologna, Bologna

SOUTH KOREA

Chanel flagship, Seoul

UNITED STATES OF AMERICA

Solomon R. Guggenheim Museum, New York
The Bass Museum, Miami

