

Case Chiuse HQ
via Rosolino Pilo, 14
20129 Milano



February 13TH – April 18TH 2020

Opening, February 12TH 2020
from 6.30^{PM} to 9^{PM}

**TAREK ABBAR / A CONSTRUCTED WORLD /
ROBERTO CODA ZABETTA /
GABRIELE DE SANTIS / NICK DEVEREUX /
TAMARA HENDERSON / CARLO VALSECCHI /
NICO VASCELLARI**

CASE CHIUSE #08
by Paola Clerico

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On 12 February, in the new space at number 14 via Rosolino Pilo, we will open *Case Chiuse #08*, celebrating together with all the artists and other people who have collaborated on this project so far. *Case Chiuse #08* also marks the opening of our studio: a physical space, the hub of our activities, which will continue to unfold in respect of the key concepts dear to us: flexibility, experimentation and that search for lightness capable of suspending us – albeit only for a moment – in a not strictly codified time.

Case Chiuse by Paola Clerico started life in February 2014 as a wandering platform of artistic production. For five years, we devised and staged exhibitions, occupying private and inaccessible places, opening them up to the public for the duration of the exhibition, always staged in close collaboration with artists, galleries and curators who worked at our side with great passion. This 'wandering', both physical and mental, proved to be the source of great freedom and inspiration, and will remain a primary connotation of the work of *Case Chiuse*, both for the projects held in our new space and all those which we shall continue to stage elsewhere.

Tarek Abbar, A Constructed World, Roberto Coda Zabetta, Gabriele De Santis, Nick Devereux, Tamara Henderson, Carlo Valsecchi and Nico Vascellari have been invited to take part, leaving them complete freedom as far as the proposal of works is concerned. The intention is that of celebrating the work carried out together, without seeking an umbrella title or a common thread.

And so, you are hereby invited to cross the threshold of the new space and let yourselves be taken on a sort of journey where everyone may find his or her own personal narrative.

Like in the previous editions of *Case Chiuse*, we intervened in the space in via Rosolino Pilo 14 with minimal technical and functional interventions. This is a precise choice, determined by the desire not to constitute a pre-defined exhibition container, opting instead for a flexible space, adaptable and modifiable on the basis of the needs of the artists and of future projects.

Were there a *leitmotiv* in all this, I might dare to seek it out in the attempt to redefine our gaze.

Paola Clerico

Tarek Abbar

Love Story/Under Embargo, 2020

Drawings on paper

110 x 121 cm

Unico / Unique

Courtesy of the artist and Case Chiuse by Paola Clerico

Tarek Abbar

Thank God for Switzerland/Contractual Request, 2020

Drawings on paper

48 x 41,5 cm

Unico / Unique

Courtesy of the artist and Case Chiuse by Paola Clerico

The works represent a short love story that due to *force majeure* could not be published in its original form. These are the raw drawings, prior to digital filters, without text, out of sequence and out of context.

BIOGRAPHY

Tarek Abbar is an artist and art director, currently living in Japan. His works are mainly drawings on paper and are characterized by graphic lines, precise strokes and microscopic details as well as a certain Japanese imprint. Through his works he tells complex stories of almost surreal characters, or about impossible cities with detailed and - at first glance - futuristic structures. In this imaginative world, however, a strong trace of the present always transpires with its possible variations, be they personal or collective.

A Constructed World

Philosophers (II), 2020

Cotton, inkjet prints on heat transfer paper, synthetic polymer paint and video paint on marine ply, applied on wood

30 x 304 cm

Unico / Unique

Courtesy of the artist and Case Chiuse by Paola Clerico

A Constructed World

Partition #15 Using feelings to get rid of feelings Part VII (Mostro), 2020

Synthetic polymer paint, video paint, copper paint, inkjet print on heat transfer paper on canvas

100 x 150 cm

Unico / Unique

Courtesy of the artist and Case Chiuse by Paola Clerico

A Constructed World

Joyous shit and piss, 2020

Synthetic modelling clay, copper paint, silicone and plastic

26 x Ø 28 cm

Unico / Unique

Courtesy of the artist and Case Chiuse by Paola Clerico

Philosophers (II) is a group portrait of women thinkers and theorists who are amongst the key and unknown commentators making speech that expresses the urgency of our current epoch. In this work A Constructed World have revived the sayings "No need to be great" and "Stay in groups" from a work they made while living in Torino from 2003. "Stay in groups" could stand for Donna Haraway's ideas about collaborative ways of living, kinship and working together. "No need to be great" anticipates a post-human space of inclusion.

Partition #15 Using feelings to get rid of feelings

Part VII (Mostro): is a partition (score, script, recipe,

plan, pattern...) for the performance *Using feelings to get rid of feelings VII*, that will be presented in Anchorage, Alaska, in March 2020. This seventh and final performance follows versions made for Marsèlleria, Milan, in collaboration with *Case Chiuse* (November 2018), and in Arles, New York and Paris. In these previous versions the devil plays a large part in the script, a neo-liberal demon that has now been totally absorbed so that we may all enjoy hell-on-earth. In the final partition the devil is replaced by the *Mostro* that is related to the view. A material monster of the unknown, the monster that-is-not, the monster that is whatever the other is.

Joyous Shit and Piss is perhaps the parodic representation of common bodily functions, like feces and urine. Contrary to a transgressive fascination, or psychoanalytic reading, we experience a mode of reception that is nothing more than a material sense of our own living.

BIOGRAPHY

Paris based artists **A Constructed World** have produced an extensive body of work over the past twenty-six years. The subject matter of their more recent work interrogates who is speaking and what can and cannot be said, made material through paintings, digital media, sculptures and paper installations. Their performances, activated by people, paintings, objects, speech, conversation, philosophical texts and music, attempt to counteract the narrowing discourses and tedious processes that pervade the space of culture and politics. They invite the company of others and have a close group of artists, writers, curators, art historians and philosophers they work with.

Performances have been commissioned by institutions such as Palais de Tokyo, Paris; Nuit Blanche at the Conservatoire National des Arts et Métiers, Paris; Museum of Contemporary Art, Sydney; Les Laboratoires d'Aubervilliers; FRAC Champagne-Ardenne, Reims; Paola Pivi's Grrr Jamming Squeek, Sculpture International Rotterdam; and private situations including Case Chiuse by Paola Clerico, Turin / Milan; Marsèlleria, Milan, salon Jackie, Paris; Roslyn Oxley9 Gallery, Sydney.

Retrospective and survey exhibitions include *A Dangerous Critical Present*, Museo d'Arte Contemporanea di Villa Croce, Genova; *Based On A True Story*, Ian Potter Museum of Art, the University of Melbourne; *Saisons Increase*, CAPC Musée d'Art Contemporain, Bordeaux; and *Increase Your Uncertainty*, Australian Centre for Contemporary Art, Melbourne.

Roberto Coda Zabetta

BIGB, 2020

Fiberglass, pigments, carpet

220 x 180 cm

Courtesy of the artist and Case Chiuse by Paola Clerico

Color and experimentation are the basis of Coda Zabetta artistic research.

In *BIGB* he uses fiberglass for the first time, mixed with pigments that recalls the historic chewing gum.

The great work is a materic painting that represents the ephemeral of the matter.

A word pun and colours that remind us of something not fundamental. An image of the world: subterranean, muddy, precarious, vague. A cosmic world thought as the only great human wisdom, remembered here as a symbol of something failed. A large fragile construction, voracious in its abundance, worn out. A cultural and liberal reality which, considering itself

solid and unitary, had to discover all its fragmentation, precariousness and radical crisis.

BIOGRAPHY

Roberto Coda Zabetta (1975, Biella) lives and works in Milan. He was the studio assistant to Aldo Mondino from 1995 to 2005. In 2017 he started the project *Catieri: Cantiere 1 / Terrazzo, Complesso SS. Trinità delle Monache, ex Ospedale Militare, Naples, Italy, 2017; Cantiere 2 / Harbour*, presented in Portivy in the Quiberon peninsula, France, 2018.

His artwork have been showcased in galleries and national and international museum: Museo d'Arte Contemporanea Villa Croce, Genoa (2016); Fondazione Mudima, Milan (2015); Palazzo Barbarigo Minotto, Venice (2015); The Shit Museum, Piacenza (2015); MAC-Museum of contemporary art, Brasil (2012); Museo di Palazzo Reale, Milan (2010); Museo della Certosa, Capri (2011); Indonesian National Gallery, Jakarta (2009); The David Roberts Foundation, London (2008). He collaborated for external projects for Madre Museum in Naples, the Teatro India in Rome, MAXXI - National museum of arts of the XXI century in Rome and the Triennale di Milano. The artist has been selected for multiple awards among which some promoted by the Fondazione Michelangelo Pistoletto, Biella; Dena Foundation, Paris; BP Portrait Award National Portrait Gallery, London; XIV Quadriennale, Rome; P.S.I. Italian Bureau, New York; American Academy, Rome.

Gabriele De Santis

Monocromo, 2020

Autoritratto con Polaroid, 2020

Natura Morta con Polaroid, 2020

Polaroid camera, Polaroid film, three pencils

22 x 11 x 11 cm

Courtesy of the artist and Case Chiuse by Paola Clerico

Gabriele De Santis is a conceptual artist who focuses his research on the ways in which an object can be liberated from its usual state and transposed into the realm of fine arts, taking into consideration and investigating the effects that inevitably this reintegration entails.

In this series of works, De Santis creates a short circuit between sculpture and photography choosing an object of common use, such as the Polaroid camera, exhibited together with an outgoing and already developed film. In this way, the cameras become unusable, raising them to the status of sculpture, as well as becoming the very support of the photographs. The subjects reclaim the classic ones of representation (a self-portrait, a monochrome and a still life), although reinterpreted and taken through a series of experiments with the technologies of contemporary photography.

Gabriele De Santis

Time Machine, 2012

Crystal, torch

Variable dimensions

Courtesy of the artist and Case Chiuse by Paola Clerico

The work is a sort of (pocket time machine). A beam of white light passes through a crystal and, as it exits the prism, breaks down by projecting the spectrum of light onto the wall.

By investigating some theories related to time travel, the artist leads to an issue, starting from the fact that the crystal was created in the past while the beam of light, that passes through it, is from the present. So, the question is: once the light is broken down by the

prism, does this temporal imbalance between matter and light has an affect?

Time Machine stimulates a series of thoughts and it has also a double life: during the day when its strength is weaker due to the other light sources, and at night while it continues to project its spectrum of light in the dark, altering the perception of the space. The work is also part of a series of three, the one on display is made from a crystal in the shape of parrots, a tribute to the theme of the Gabriele De Santis exhibition produced by *Case Chiuse* in 2017.

BIOGRAPHY

Gabriele De Santis

Gabriele De Santis (Rome, 1983) lives and works in Rome and he gained his MA in Visual Arts at the University of Arts of London (2010).

His recent solo shows include: *All Colours of the Night*, Valentin, Paris (2019); *Per Andare Dove Dobbiamo Andare per Dove Dobbiamo Andare*, Nomas Foundation, Rome (2018); *I Can Skip the Turtles this Time*, Ultrastudio, Pescara (2018); *Case Chiuse #05*, Milan (2017); *Truth Be Told*, Frutta, Rome (2017); *Spin like earth, brew like matcha*, Jose Garcia, Mexico City (2016); *We're Short a Guy*, Valentin, Paris (2015); *If you have got the feeling jump across the ceiling*, Limoncello, London (2015); *On the Run*, Italian Cultural Institute, London (2014); *Dear Los Angeles*, ICI, Los Angeles (2014); *The Dance Step of a Watermelon While Meeting a Parrot for the First Time*, Depart Foundation, Los Angeles (2014).

His recent group shows includes: *The Annotated Reader*, curated by Ryan Gander and Jonathan P. Watts, Quartz Studio, Turin and The Fruitmarket Gallery, Edinburgh (2019); *Kizart*, curated by Raffaella Frascarelli, Museo MAXXI, Rome (2019); *TransAntiquity*, Galeria municipal de Porto, Porto (2018-2019); *Greffes*, curated by Pier Paolo Pancotto, French Academy, Rome (2018); *In Addition*, curated by Adam Carr, Mostyn, Llandudno, UK (2018); *Art Situacion I-III SPAIN / ITALY*, curated by Vicente Todolí, Maria de Corral, Lorenza Martinez de Corral, Ilaria Gianni, Matadero, Museo Villa Croce, Genova, MACRO, Rome (2016-2015); *Networked encounters offline*, Lewben exhibition at 10th Kaunas Biennale, Kaunas (LT, 2015); *Un Nouveau Festival*, curated by Florencia Chernajovsky, Centre Pompidou, Paris (2015); *80 Years*, Limoncello, London (2015); *Frieze Sculpture Park*, London (2014).

Nick Devereux

Flakturm IX, 2018

Oil on canvas

230 x 330 cm

Courtesy of the artist and Case Chiuse by Paola Clerico

Flakturm IX is part of the *Flakturm* project, an immersive installation on a monumental scale. Sixteen canvases, divided into two levels and supported by a wooden scaffolding, join together to form an octagonal interior where the viewer can enter. Each painting or drawing is a culmination of a series of preliminary works in different mediums. The works are based on a series of 417 black and white photos. These photos document paintings that had been moved from the Kaiser Friedrich Museum to a "Flakturm" bunker in the Friedrichshain Park in Berlin at the end of the Second World War for safekeeping. The allies ultimately bombed Berlin and the works were destroyed in the Friedrichshain Flakturm fire of May 1945. The artist archived these images into categories of subject, matter and composition. He then chose 16 of

them to be disassembled and reassembled into as many collages, used as preliminary studies for each subsequent drawing or painting. The intent is to try to give shape and life to lost works, reinventing them with an intense pictorial process, figurative at first impact but never representative.

Nick Devereux

Muse VII, 2020

Mixed media, plinth

57 x 31 x 28 cm / plinth 102 x 33 x 33 cm

Courtesy of the artist and Case Chiuse by Paola Clerico

Nick Devereux

Muse VIII, 2020

Mixed media, plinth

51 x 23 x 28 cm / plinth 115 x 35 x 35 cm

Courtesy of the artist and Case Chiuse by Paola Clerico

Muse is the title for a series of sculptures that imitates classical busts. The works are made from glass and ceramic, covering mannequins that would normally be used to display wigs. The idea of the works plays with the theme of legacy, bringing to life elusive personalities.

Nick Devereux

Things I could do (Paras), 2020

Oil on canvas

122 x 97cm

Courtesy of the artist and Case Chiuse by Paola Clerico

The painting is a depiction of possible sculptures in an imagined studio. The artist investigates the space for perception that's created by translating the medium of sculpture into painting. He uses the device of a simulation of his studio in order to have an objective lens on his work.

BIOGRAPHY

Nick Devereux (Panama City, 1978) lives and works in London. He is a multidisciplinary artist, using different mediums to both compose and document his work. His studio is a stage for imaginary environments filled with surfaces and sculptures made from a range of found materials: broken glass and ceramics, wood, metals and scraps of fabric. Often, depictions of these dioramas are drawn or painted through careful observation resulting in images that seem both familiar and unrecognisable to us.

Recent solo shows include: *Ritorno al collage. Nick Devereux e i maestri italiani del disegno novecentesco / Case Chiuse #07*, a cura di Irina Zucca Alessandrelli, Bosco Verticale, Milan, 2019; *In the Round*, Adelaide, Marseille, 2018; *Nick Devereux*, Museo Pietro Canonica, Rome, 2017; *Known Unknown*, Art Club Villa Medici, Rome, 2016; *Flakturm, Case Chiuse #00*, Milan, 2014; *Inpainting*, Fondazione Querini Stampalia, Venice, 2013.

Recent group exhibitions: *Entre Les Frontieres*, curated by Julia Cistiakova, Galerie Espace de l'art contemporaine du theatre de Privas, Privas, France, 2019; *Greffes*, curated by Pier Paolo Pancotto, Galerie Rolando Anselmi, Berlin, 2018; *Iconic*, Knust x Kunz, Munich, 2017; *Honoré*, Galerie rue Visconti, Paris, 2015; *Wanderer Above the Sea of Fog*, Galerie Bugada & Cargnel, Paris, 2015.

Tamara Henderson

Raised Gentle, 2016

(from the series *Seasons End: Panting Healer*)

Mixed textiles

350 x 360 cm circa

Unico / Unique

Courtesy of the artist, Case Chiuse by Paola Clerico and Rodeo Gallery, London

Tamara Henderson

Wait in Blue Petals, 2016

(from the series *Seasons End: Panting Healer*)

Wood, canvas, paint, ribbon, cotton, steel, glass,

plaster, hollow glass sphere, wool tassel

182 x 130 x 40 cm

Unico / Unique

Courtesy of the artist, Case Chiuse by Paola Clerico and Rodeo Gallery, London

Tamara Henderson

Language of the plant, 2017

(from the series *Seasons End: Out of Body*)

Wood, mixed textiles, copper, cork, wooden lizard,

rock samples, wool, canvas, paint, passport

190,5 x 121,92 x 48,26 cm

Unico / Unique

Courtesy of the artist, Case Chiuse by Paola Clerico and Rodeo Gallery, London

The three works by Tamara Henderson belongs to *Seasons End*, the ever-changing body of work started in 2015 and centred on a cast of human-like figures dressed in fantastic, embroidered robes; vessels of communication between different states of conscious and unconscious.

Henderson's recent research focuses on past and present totems, seasons, change and strength, pagan gods and goddesses, fairies and scarecrows. The artist's writings, sculptures, largescale installations, 16mm films, drawings and paintings often refer to dreams, fairy tales, the spiritual realm, the natural world or notes of ideas while under hypnosis. *Seasons End* is a surrealist tale of passage, transformation and decay, in which objects and images are personified and imbued with the artist's personal history and memories.

As *Seasons End* has travelled through an exhibition to another, the cast of characters has transformed, adapting to their environment and absorbing new materials and narratives along the way. Installing the works in different places with different choreographies, where unclear ceremonies are taking place - from a photographer's studio to a hospital bed and funeral parlour - the ideas of illness, healing, death, and transformation carry across all iterations of *Seasons End*.

These figures and their costumes were created by bringing together an assortment of objects and materials collected by the artist on her travels. From fabrics gathered in Turkey, or from markets in Athens dyed with plants from the island of Seriphos, objects crafted from the Bay of Fundy mudflats in Nova Scotia, books, polaroids, rocks, copper, wood animals, alongside many other materials. Some have heads made of sculptural elements, others wear fantastic hats and, on their feet, oversized handmade shoes in wood or cork, many carrying passport-like identity booklets.

The concept of travel - whether as exile, pilgrimage, odyssey or spiritual quest - is paramount to *Seasons End*. Not only has the project itself migrated, changing its name and identity as it shifts from place to place, but the narrative these figures weave is clearly also peripatetic. With, or without, bespoke passports at hand, they appear poised to traverse borders, be they physical or spiritual, like a crowd of spectral bodies making the ultimate transition from one world into another.

Henderson's voyagers weave together an intensely personal story of travel between countries and states of being, of material alchemy and transformation, of everyday objects and experiences, of death and (re)birth, of seeds reaped and sown, and of slipping between worlds, "out of body" and beyond.

About *Seasons End* past exhibitions:

Developed during an artist's residency at Scotland's Hospitalfield (2015), *Seasons End* was first presented in the Mitchell Wayne Library as part of the Glasgow International 2016. It then transformed into *Seasons End: Panting Healer* (2016) for REDCAT (Roy and Edna Disney/ CalArts Theater) in Los Angeles. A new landing and performance took place as part of the Serpentine Galleries' Park Nights (2017), which was subsequently presented at Oakville Galleries, Ontario as *Seasons End: Out of Body* (2017). In 2018, both *Panting Healer* and *Out of Body* were exhibited at the Douglas Hyde Gallery in Dublin as *Seasons End: More Than Suitcases* (2018). *Seasons End's* life cycle has been looked at through the lens of a Bolex and exists on 16mm film with optical sound and is titled: *Seasons End: Out of Body* (2018). The film premiered in March 2018 at the Tate Modern in London and, in April, was included in the exhibition *TAMARA HENDERSON attorno CARLA ACCARDI / Case Chiuse #06*, held in Milan during Miart, international fair of modern and contemporary art.

In Glasgow, a looming figure - the *Garden Photographer Scarecrow* - presided over a group of 24 anthropomorphic sculptures. With a pinhole camera hidden in her body, she recorded images of the empty space between night and day. In REDCAT, this giantess was laid to rest on a makeshift hospital bed of timber and twigs and attended to by the figure *Panting Healer*, before being cremated in a ceremony on a nearby beach. At Oakville Galleries, her ashes were given new life in the stomach of the *Bar of Body*, a winged figure that breathes in and out with the aid of a mechanized breathing apparatus. Her bodily fluids perfume the space with a scent deterring fabric munching moths, while the figures gather around her.

Henderson's references are wide ranging, from spiritual texts, such as the Tibetan *Book of the Dead*, to historian Tiffany Watt Smith's *The Book of Human Emotions* and works by countercultural gurus like Terence McKenna, or the essays of Helen Keller. Animals and the natural world also feature; from books such as composer and naturalist Bernie Krause's *The Great Animal Orchestra*, to guides on weaving and dyeing with plant materials.

BIOGRAPHY

Tamara Henderson (New Brunswick, Canada, 1982) lives and works in London.

Her recent solo exhibitions include: *Womb Life*, Rodeo, Piraeus (2019); *Womb Life*, Kunst-Werke Institute for Contemporary Art, Berlin (2018); *Case Chiuse #06*, *Tamara Henderson Attorno Carla Accardi*, remote curating By Andrea Lissoni, Milan (2018); *Seasons End: More Than Suitcases*, Douglas Hyde Gallery, Dublin (2018); *Seasons End: Out of Body*, Oakville Galleries, Oakville (2017); *Seasons End: Panting Healer*, REDCAT, Los Angeles (2016); *Seasons End*, Glasgow International, Glasgow (2016); *The Last Waves* (with Julia Feyrer), Morris and Helen Belkin Art Gallery, Vancouver (2016); *Consider The Belvedere* (with Julia Feyrer), Institute of Contemporary Art, University of

Pennsylvania, Philadelphia (2015); *Sans Tete au Monde* (with Santiago Mostyn), Kunsthall Stavanger, Norway (2014); *Tapped Out And Spiralling In Stride*, Grazer Kunstverein, Graz (2014); *Evergreen Minutes Of The Phantom Figure*, Kunstverein Nürnberg - Albrecht Dürer Gesellschaft, Nürnberg (2013).

Recent group exhibitions include: *Biennale de l'Image en Mouvement 2018*, OGR, Turin (2019); GIBCA Biennial, Gothenburg (2019); *Biennale de l'Image en Mouvement 2018*, Centre d'Art Contemporain de Genève, Geneva (2018); *Virginia Woolf: An Exhibition Inspired by her Writings*, Tate St Ives, St Ives, Pallant House Chichester and The Fitzwilliam Museum, Cambridge (2018); *Tate Exchange*, Tate Liverpool, Liverpool (2016); *Vancouver Special: Ambivalent Pleasures*, Vancouver Art Gallery, Vancouver (2016); *Life Itself*, Moderna Museet, Stockholm (2016); *This Sentence*, China Art Objects, Los Angeles (2015); *The Hypnotic Show*, Toronto Kunstverein, Toronto (2014); *DOCUMENTA(13)*, Kassel (2012).

Her works are included in important public collections such as: Tate Modern, London; Vancouver Art Gallery, Vancouver; Moderna Museet, Stockholm; Walther Philips Gallery, Banff Center for the Arts, Banff.

Carlo Valsecchi

0940 *Veracruz, Veracruz, MEX. 2010*

01119 *Bologna, IT. 2019*

0955 *Veracruz, Veracruz, MEX. 2010*

C-Print, dibond on plexiglass

55 x 68 cm

Courtesy of the artist and Case Chiuse by Paola Clerico

Carlo Valsecchi's research starts from the encounter of three variables: space, time and light. Variables always present in his work, alternating between the near and the far, between precise figuration and poetic abstraction.

His large-format photographs, devoid of human presence, often take unexpected vantage points, which, while initially destabilizing our perception, then encourage us to engage more actively with the image. The installation on display, a distillate of his work, is built through three pre-existing niches, deliberately painted in dark gray to bring out the spatial austerities that distinguish their essence. The photographic triptych, through the orthogonal reading, invites us to enter a sort of passage that recalls the lower churches of the Basilica di San Clemente al Laterano, Rome. From there, we access an abstract work with a strong spatial impact - a sort of "spatial container" - to finally move on to a possible exit route, among the infinite possibilities, represented by a reinforced concrete corridor facing the blinding light of Mexico.

BIOGRAPHY

Carlo Valsecchi (Brescia, 1965) lives and works in Milan. He has exhibited his photographs in numerous national and international institutions.

His recent solo exhibitions include: *Tamen Simul*, The Open Box, Milan, 2019; *Gasometro Man*, Pinacoteca Nazionale di Bologna, Bologna, 2019; *Developing the future*, Ex Ospedale dei Bastardini, Biennale di Fotografia dell'Industria e del Lavoro, Bologna, 2017; Roberto Coda Zabetta / Carlo Valsecchi, *Case Chiuse #01*, Garage Soccol, Milan, 2015; *Mare Nostrum*, Walter Keller Gallery, Zurich, 2013; *San Luis*, Mart - Museo arte moderna e contemporanea di Trento e Rovereto, Rovereto, 2011.

Among the most important group exhibitions: *Civilization: the way we live now*, MMCA, Seoul, 2018; UCCA, Beijing, e NGV, Melbourne, 2019; *Ceramica, Latte, Macchine e Logistica. Fotografie*

dell'Emilia-Romagna al lavoro, MAST GALLERY, Bologna, 2016; *No Man Nature*, Fotografia Europea, Effetto Terra, Palazzo da Mosto, Reggio Emilia, 2015; *Industria Oggi/Industry Now*, MAST GALLERY, Bologna, 2015; Museo della Merda, Castelbosco, Piacenza, 2015; *Landmark: The Fields of Photography*, Somerset House, London, 2013; *Un libro, una mostra*, Galleria Carla Sozzani, Milan, 2013; *Un mondo nuovo*, UniCredit Art Collection, Milan, 2012; *Subverted*, Ivorypress, Madrid, 2012; 54th Biennale di Venezia, Italian Pavilion, invited by Norman Foster, Venezia, 2011.

Nico Vascellari

***Nido*, 2019**

Dissected bird nest, glue, wood

300 x 180cm

Courtesy of the artist and Case Chiuse by Paola Clerico

Nido is part of a series of works started in 2009. Other works of this series are part of the permanent collections at: Museion, Bolzano; Museo del Novecento, Milan; MAXXI, National Museum of the XXI century Art, Rome.

The artist, driven from personal vicissitudes, starts its research from the urge to analyse the concept of '*home*'.

The meticulous study and observation of randomly discovered abandoned bird nests finds its natural evolution into the deconstruction and sequential arrangement of the nest's parts. Each final display contains a whole nest in itself, so that every work encases in a way an entire, actual home.

BIOGRAPHY

Nico Vascellari (1976, Vittorio Veneto, Italy), lives and works in Roma.

His recent solo exhibitions include: MAXXI - Museo nazionale delle arti del XXI secolo, Rome (2018); Palais De Tokyo, Paris (2017); Whitworth Art Gallery, Manchester (2016); French Academy - Villa Medici, Rome (2016); *Case Chiuse #03*, Casa Bonacossa, Milan (2016); Estorick Collection, London (2016); National Gallery of Arts, Tirana (2015); Museion, Bolzano, Italy (2010); Museo MAN, Nuoro, Italy (2007); Skuc, Lubljana (2006); Viafarini, Milano (2006).

The artist also participated to the 52nd Biennale d'Arte di Venezia (2007); Manifesta 7; 15a Quadriennale di Roma (2008); 12a Biennale d'Architettura di Venezia (2010).

His works were included in important public institution such as: Museo del Novecento, Milan; Fondation Beyeler, Basel; Riga Art Space, Riga; La Maison Rouge, Paris; MAK, Vienna; Kunsthaus, Graz; SongEun Art Space, Seoul; ZKM, Karlsruhe; La Casa Encendida, Madrid; Espace de l'Art Concrete, Mouans-Sartoux; Palazzo Reale, Milan; Fondazione Sandretto Re Rebaudengo, Turin; CSW, Warsaw; PinchukArtCentre, Kiev; Le Magasin, Grenoble; Wysing Arts Centre, Cambridge; EACC, Castelló; MART, Rovereto; Museo Pecci, Prato; Palazzo delle Esposizioni, Rome; MAMBO, Bologna.

His works are included in important collections such as: Deutsche Bank, Milan; Macro - Museo d'Arte Contemporanea Roma, Rome; MAXXI - Museo nazionale delle arti del XXI secolo, Rome; Museion, Bolzano; Whitworth Art Gallery, Manchester; MUSAC - Museo de Arte Contemporáneo de Castilla y León, Leon.