

Noah Barker, Jason Hirata, Michèle Graf & Selina Grüter,
Christian Philipp Müller, Angharad Williams

Il sogno di una cosa

Opening: March 29th 2022

Until May 28th 2022

This show relates to the previous group shows we've held in that they never emerge from a theme, but a series of conversations with artists. Coincidentally there were several things that occurred outside the gallery space inevitably being brought back to it alongside a set of relationships. In many ways this mirrors the general activities that keep the space functioning and our participation in events that challenge us to consider our role in various scenarios. As a gallery in Milan we are expected to participate in Miart. It is a fair that's been on for a long time but whose reputation changed a lot since 8 or 9 years ago, when a new directorship aimed to bring it onto the calendar and the city onto the map of international contemporary art. Changing the way the fair was perceived involved local galleries and institutions and now Milan is increasingly perceived from abroad as the center of Italian art. For a long time there was no center: unlike Paris in France and London in England or Cologne before Berlin, every city in Italy has always had a very specific scene. We wanted to connect the space of the gallery to the site of the fair and began by talking to Jason Hirata about his presentation in both places, eventually deciding to use the booth as a satellite for the gallery exhibition. There are two pieces at the fair, both of which were present in his solo show at the gallery last year. *Painted Square* was first shown as a painting in grey for the floor, bringing the plan of the gallery to a square one, which remains permanently installed. The position and color of the painting is decided with the commissioner of the work and a yellow hued edition is shown at Miart, which is matched to the backdrop of a printed Italian passport portrait. The other work is *Four Framed Portraits*, consisting of photographs taken from his passport as well as ours. The work reflects on the genre of the portraiture as well as the conditions of participation, namely transnational mobility.

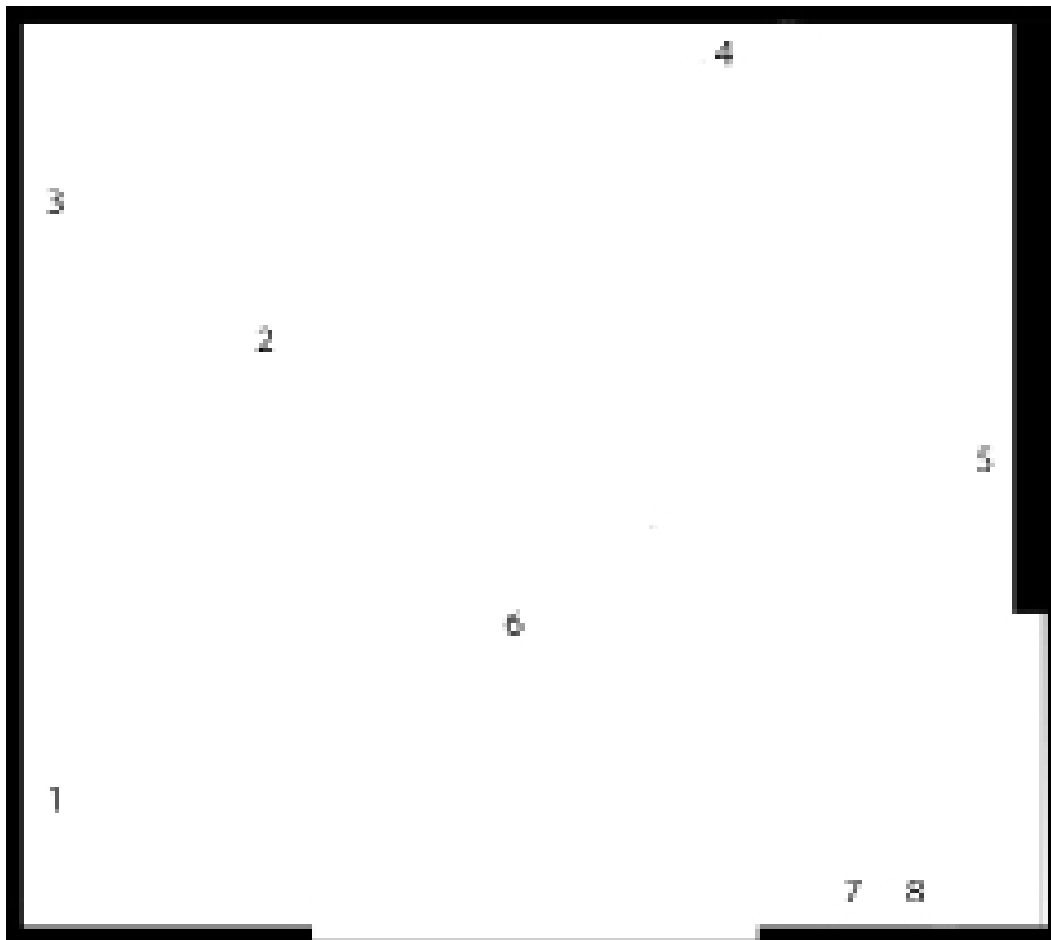
It wasn't as easy to travel the past few years, but we're especially excited to begin again, particularly on road trips, though also by air. Last spring, we were able to visit Berlin where we encountered a dialogue spurring work by Christian Philipp Müller. He is showing an installation composed of elements related to a performance he enacted for his participation in the Austrian pavilion at the 1993 Venice Biennale. Christian being Swiss was controversial because it was the first time a non-Austria artist was included in the national pavilion. In *Green Border* he dressed as a tourist and attempted to cross from Austria into each of the eight neighboring countries. A photographic double exposure of the artist crossing the border between Austria and Liechtenstein hangs between a digital slideshow of additional documentation playing on two monitors. In addition to this work he's showing two photos taken in Milan in 1987, *Milano I, Pasqua 1987*, and *Milano II, Lukas Duwenhögger*.

One shows Christian portrayed by his friend Lukas Duwenhögger and the other is taken by Christian of Lukas, who would document the border crossings several years later.

We crossed several borders to visit Munich in 2020, where Angharad Williams was showing at the Kunstverein. Anticipating her show at the gallery next year, she's re-enacted the work we first encountered for its third iteration in Milan. Flowers from public parks were stolen from around the city and brought to be bought at the gallery. In Munich she had a suit tailored for the action that now serves as a container for the lifted blossoms. People and cargo don't just move in and out of the gallery but constantly traverse its roof without entering. Michèle Graf and Selina Grüter have installed a sensor that will relay their passage to a plinth below the tracks. The work will require a certain maintenance, for example sharpening the pencil, taking care of it. This is something important to us since the beginning of the gallery. There are several aspects of taking care: material ones, conceptual ones, but also we are working on the literal gallery continually.

With your work we looked at some options, we put all the pieces together to make it occur, but sometimes things don't happen, and related to this exhibition, with the title, it's appropriate that this thing didn't happen. The idea was to have a screening the same date that marked the 50 year anniversary of the death of Giangiacomo Feltrinelli, when he met comrades at a theater. Now we have posters for sale advertising its absence.

As told to Noah Barker.



1
Christian Philipp Müller
Milano I, Pasqua 1987, 1987
Photo by Lukas Duwenhögger
Gelatin silver print
35,5 x 31 cm

Christian Philipp Müller
Milano II, Lukas Duwenhögger, 1987
Gelatin silver print
35 x 40,5 cm

2
Michèle Graf & Selina Grüter
Pour encourager les autres, 2022
Electronics, painted hardware and pencil
Variable dimensions

3
Angharad Williams
Untitled (performance documentation, Munich), 2020
c-print mounted on dbond
31,6 x 46,6 x 3,5 cm

4
Christian Philipp Müller
Untitled, 1993/2005
c-print, digital slideshow "2562 km"
1 sequence appr. 9 min., looped;
image 27 x 40,5 cm; 73 x 85,5 cm (framed)

5
Angharad Williams
My first suit, 2020
Tailored suit to the dimensions of artist's body
summer 2020, shirt, tie, shoes, stolen flowers
from Milano public parks
Variable dimensions

6
Jason Hirata
Painted Square, 2021
Floor painting. Executed by Edilmanca
Environmental dimensions

7
Jason Hirata
A Storied Past, 2022
Screenplay
29,7 x 21 cm

8
Noah Barker
Tutto, 2022
A1 offset print
84,1 x 59,4 cm
ed. 50

9*
Jason Hirata
Painted Square, 2021
Wall painting. Executed by Fiera Milano
Environmental dimensions

10*
Jason Hirata
Four Framed Portraits, 2021
Inkjet prints on Canson Infinity Platine Fibre
paper 300g, framed
Prints produced by Paolo Nava and framed
by Cornice Studio
31 x 21 cm (each)

* presented at Miart 2022, March 31st - April 3rd, 2022