Sybil Montet
Gilles Retsin
Jan Vorisek
Marlie Mul
Armature Globale
Aleksandr Delev
Levent Ozruh   *open by appointment from 07/06 to*
Sylvano Bussotti   *15/07*
Fondamenta
Amat Gueye   *ciao@z-a-z-a.space*
Manfred Mohr
Zeroth Systems Inc   *via Privata Leopoldo Gasparotto 4*
Sadcheerleader (Sathyan Rizzo)
AA Cavia   *Milano*
Christian Kerez

curated by Alessandro Bava   *@zaza___milano*

While curating Complete Trust I was working on the publication of the 2nd issue of PROspectives, an academic journal at the Bartlett School of Architecture, where I used to teach.

The issue title is "Algorithmic Form', it brings together historical perspectives on artistic practices who pioneered algorithmic tools in art and architecture: from Luigi Moretti to Isa Genzken, the contributors reflected on the use of computational tools for form-making.

Working across art and architecture in the past ten years I observed a profound disconnect in the literacy on digital culture and computational tools in the two fields, which only recently has started to resolve.

Ten years ago at the Architectural Association in london, the Design Research Lab, was already experimenting with 'algorithmic forms' and digital fabrication tools, while in art the conversation on 'post-internet art' was still struggling to be taken seriously; and even then post-internet art reflected on the societal transformation brought about by the internet, but only marginally was preoccupied with the new possibilities offered by digital fabrication and CAD software.

With some significant exceptions, digitally fabricated objects entered exhibitions only in the form of a critique of consumer objects, for example in the work of Anne de Vries or Yngve Holen. Later artists started to use, probably also for budget reasons, digital tools for art making, beyond simple 3d modeling or visual editing softwares.

In light of this COMPLETE TRUST represents for me a sort of epiphany, a collision of timelines across two disciplines which are finally starting to speak similar aesthetic languages: in fact the show brings together the work of experimental architects and different generations of artists engaging in convergent ways with 'algorithmic forms' either as a tool or an object of reflection.

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COMPLETE TRUST

artists bios

AA Cavia
AA Cavia is a computer scientist and researcher based in Berlin. In 2009, they founded a speculative software studio, STD-IO. The studio practice engages with machine learning, algorithms, protocols, encodings, and other software artefacts. They have lectured and exhibited internationally at institutions such as Jan van Eyck Academie, ZKM, The New Centre for Research, SPACE Studios, and Medialab Prado.
Their writings have been published by HKW, &&& Journal, Urbanomic, and the Glass Bead Journal. They are the author of one book, Logiciel (2022). They have over a decade of experience in software development, including lead roles at Artsy and Last.fm.

Aleksandr Delev
(b. 1998) lives and works in Berlin.
Aleksandr Delev studied architecture at the Bauhaus–University in Weimar and his work imagines images, objects and interiors of dreamscapes. His artistic practice navigates methods of glitches and psychogeographical moments in design and architecture. He is based in Berlin.

Amat Gueye
(b. 1995, Paris) is a French/Senegalese artist based in Brussels. He get graduated in 2021 of the Ecole nationale supérieure des arts visuels de La Cambre (Belgium) in the painting departement. Amat Gueye has participated in several group shows in galleries and artist-run spaces in Brussels including Triphasé, Iselp, Fondation Cab, Ballon Rouge, Shame, European Parlement, Rochet Sedi, Espace Adventura.

Armature Globale
Armature Globale is an emerging architecture and urbanism practice founded by Luigi Alberto Cippini in 2016. The studio has been active in recent years with mid-size interventions,exhibition architecture and projects ranging from private residencies to institutional buildings. Works by Armature Globale have been the subject of Moshpit (Kaleidoscope 2021) a monograph highlighting the chaotic and still unformalized struggle the studio encountered in recent years with constant generational attempts with building works.

Christian Kerez
Christian Kerez was born in 1962 in Maracaibo, Venezuela and educated at the Swiss Federal Institute of Technology Zurich. After extensive published work in the field of architectural photography, he opened his own architectural office in Zurich, Switzerland in 1993 and in 2017 in Berlin, Germany. In 2021 the office moved from Berlin to Milan, Italy. Christian Kerez has been appointed as a visiting professor in design and architecture at the Swiss Federal Institute of Technology Zurich since 2001, as assistant professor since 2003 and as full professor for design and architecture since 2009. In 2012/13 he led the Kenzo Tange Chair at Harvard University, Cambridge. He is currently working on several projects in various scales in Switzerland, Bahrain, Dubai and China.

Fondamenta
Milan-based FONDAMENTA was founded by Francesca Gagliardi and Federico Rossi in 2016. Strong is the belief in research and experimentation applied to construction where building is the end to which architecture must strive to become itself and technology the tool used to reach this result. FONDAMENTA questions conventions and supports contradictions. Fascination for structure and freedom from dogma represent the premises for the research; Structure traces space, organizes the program and generates the building. Governance of architecture through technology is believed to be the key to the creation of an organism. Technology drives efficiency, precision and control through the entire process. In 2019 the studio completed its first new building, the Winery of Monforte d'Alba, and is currently dealing with different scale projects, starting from a domestic infrastructure masterplan in Val di Noto, Sicily. Surrealism reigns supreme. FONDAMENTA believes in synergies between professional and academic worlds. Invited to lecture and publish on several platforms, starting from September 2022 FONDAMENTA will be teaching as academic guest at ETH - Zürich.

Gilles Retsin
Originally from Belgium, Gilles Retsin is an architect and designer living in London. He studied architecture in Belgium, Chile and the UK, where he graduated from the Architectural Association. His design work and critical discourse has been internationally recognised through awards, lectures and exhibitions at major cultural institutions such as the Museum of Art and Design in New York, the Royal Academy in London and the Centre Pompidou in Paris. He recently edited an issue of Architectural Design (AD) on the Discrete and has co-edited Robotic Building: Architecture in the Age of Automation, with Detail Verlag. Gilles Retsin is Programme Director of the M.Arch Architectural Design at UCL, the Bartlett School of Architecture. He is co-founder of UCL AUAR Labs, which does high profile research into new design and fabrication technologies and its spin-out company AUAR ltd, a start-up working towards an automated platform for affordable housing

Jan Vorisek
(b.1987, CH) lives and works in Zurich.
Feedback and Distortion – two inextricably connected phenomena – weave information in on themselves and extend back into the body that they originate from as to overwrite precisely that body they once stood beside. Jan Vorisek works across sculpture, installation, performance, improvised music and noise. Vorisek's installations are site-specific commentary, ephemera and documentation – all examining formal hierarchies. With assemblages consisting of used and found materials, as well as sound-producing devices, the artist reflects on the fluctuation of noise as a vessel for information. Accumulated materials and objects are disassembled into their component parts and then subjected to new systems of organization. Recent international exhibitions projects include Museion Bolzano, IT; Kunstmuseum Bonn, DE; Platin B E++, Vienna, AU; Kunsthaus Glarus, CH; Festspielehaus Hellerau, ICA Milano, IT;

Dresden, DE; Luma Foundation, Zürich, CH; Auto Italia London, UK; Observation Society, Guangzhou, CN; Kunsthalle Basel, CH; Gallery Bernhard Zürich, CH; Plato, Ostrava, CZ; Swiss Institute, New York, US; Kunsthalle St. Gallen, CH; TG, Nottingham, UK; Space Arland, Lausanne, CH; Kunstverein Braunschweig, DE; Hard Hat, Geneva, CH; New Jerseyy Basel, CH;in 2021 he release a 7inch record titled Erratic Shine on the label Czarna Gora. Together with Mathis Altmann and Lhaga Koondhor he organizes a series of club nights called HOUSE OF MIXED EMOTIONS or in short H.O.M.E.
upcoming solo exhibition will be on view at Arcadia Missa, London in June 2022

Manfred Mohr
(b.1938, Pforzheim, Germany) lives and works in New York.
Manfred Mohr is considered a pioneer of digital art based on algorithms. After discovering Prof. Max Bense's information aesthetics in the early 1960's, Mohr's artistic thinking was radically changed. Within a few years, his art transformed from abstract expressionism to computer generated algorithmic geometry. Further encouraged by discussions with the computer music composer Pierre Barbaud whom he met in 1967, Mohr programmed his first computer drawings in 1969. Since then all his artwork is produced exclusively with the computer. Mohr develops and writes algorithms for his visual ideas. Since 1973, he generates 2-D semiotic graphic constructs using multidimensional hypercubes.

Marlie Mul
lives and works in Brussels.
Marlie Mul is an artist who also works as an educator. Her artistic practice manifests somewhere in between sculpture, print editions, clothing, graphics, education, distribution, writing, experiments in branding, the social and the virtual. References to the flowing, the liquid, the oozing recur in her work on a formal level and in metaphoric themes. Currently her studio is in Brussels, and she is a director of the MFA programme Work.Master at HEAD Genève (Geneva University of Art and Design).

Levent Ozruh
Levent studied architecture in the UK at Edinburgh, the Bartlett - UCL, and the Architectural Association (RIBA Part I, II and III respectively). His time at the Bartlett allowed him to develop a creative and distinguishable approach to procedural & computational design, to narrow the gap between futuristic speculations and today's realities. His master's project "Trojan Asteroid Settlements" was exhibited as part of the 2021 Venice Architecture Biennale. Prior to founding London-based architectural design practice OZRUH in 2019, Levent was able to see valuable, contemporary design thinking and research while working at Carlo Ratti Associati, Coop Himmelb(l)au, and MIT's Senseable City Lab. OZRUH's current research in computational design and space architecture is also enriched by Levent's teaching career which started in 2020 at the Bartlett. There he co-led an undergraduate design and postgraduate research studios on bio-spatial architecture and artificial intelligence. More recently as a visiting studio master, Levent has taught space architecture at both the AA School of Architecture and the Institute of Advanced Architecture of Catalonia. Since 2021, Levent has been part of the space architecture team at Hassell, working on both research and commercial projects for the Moon and the Lower Earth Orbit with ESA and Sierra Nevada Corporation.

Sybil Montet
Sybil Montet is a French artist and digital creative. She lives and works in Paris.
The artist engages in new media, sculpture and fiction in order to reflect on dynamics between future studies, mysticism and emergence.
She explores the qualities of CGI - computer generated imagery - as means of mirage projections, actualizing her fascination for composition and storytelling by shaping entities &

sceneries in states of metamorphosis, at the edge of photorealism. Informed by bio-mimesis and speculative architecture, she looks at design and sculptural research as a symbolic system embedded into nature's mysterious code.

Exhibitions: 2022 I SCRY (upcoming) online solo part of 'Control the Virus' by Dateagle Art (UK), 2021 Liste Art Fair Basel duo w/Chino Amobi, Fitzpatrick Gallery booth, Basel (CH). 2020, Radiance Blast duo w/ Milica Mijajlovic, Vunu gallery, Kosicie (SK).

Sylvano Bussotti
(b. 1931, Florence) Lives in Milan.
Sylvano Bussotti fulfills the aspiration to the total work of art and the ability of the visual arts to influence each other. Mostly known as a musician, Bussotti's work in the different disciplines has been greatly inspired by art history. The meticulous nature of his creation, from music to theatre and drawing, is strongly characterized by a miniaturist approach. An intense physicality is manifest in his production of drawings, collages and oil paintings, where the bodies of young men are captured at angles that show their intimacy and desires. The collages created on the cabinet doors of his home furniture combine cuttings from pornographic magazines, art books and photographs into new compositions.

Sadcheerleader (Sathyan Rizzo)
(b.1994) lives and works in Bologna.
Sathyan Rizzo is an artist, illustrator and graphic designer born in Benevento in 1994.
After studying as a painter they started exploring digital techniques such 3d modeling, conceptual and environmental art. In 2019 they began working as an independent illustrator specializing in creative direction and asset production for various musicians and fashion brands. Since 2020, they began collaborating with Studio Pending, a design studio founded by Travis Brothers, Bryan Rivera, Isha Dipika Walia and began working on many high-profile projects such as Lady Gaga's Chromatica among others.

Zeroth Systems Inc.
Zeroth develops advanced bioclimatic building products that are efficient and practical.
Founded by architect Octave Perrault in 2021, the company is born out of the conviction that comfortable climates can be produced with natural processes only. Existing bioclimatic solutions have proved to be viable for most locations in the world and it is the duty of architecture to reclaim the responsibility of climate control from the HVAC industry.
Zeroth is committed to creating competitive products that are efficient, reliable and easy to integrate into the existing architecture and construction industries. They do not rely on complex machinery, nor on commodified energy sources or on sensitive materials and supply chains. The ambition is that architecture goes beyond sustainability and reaches climatic autonomy. Zeroth is named after the Zeroth law of thermodynamics.

15

16

19   18   17

20

14
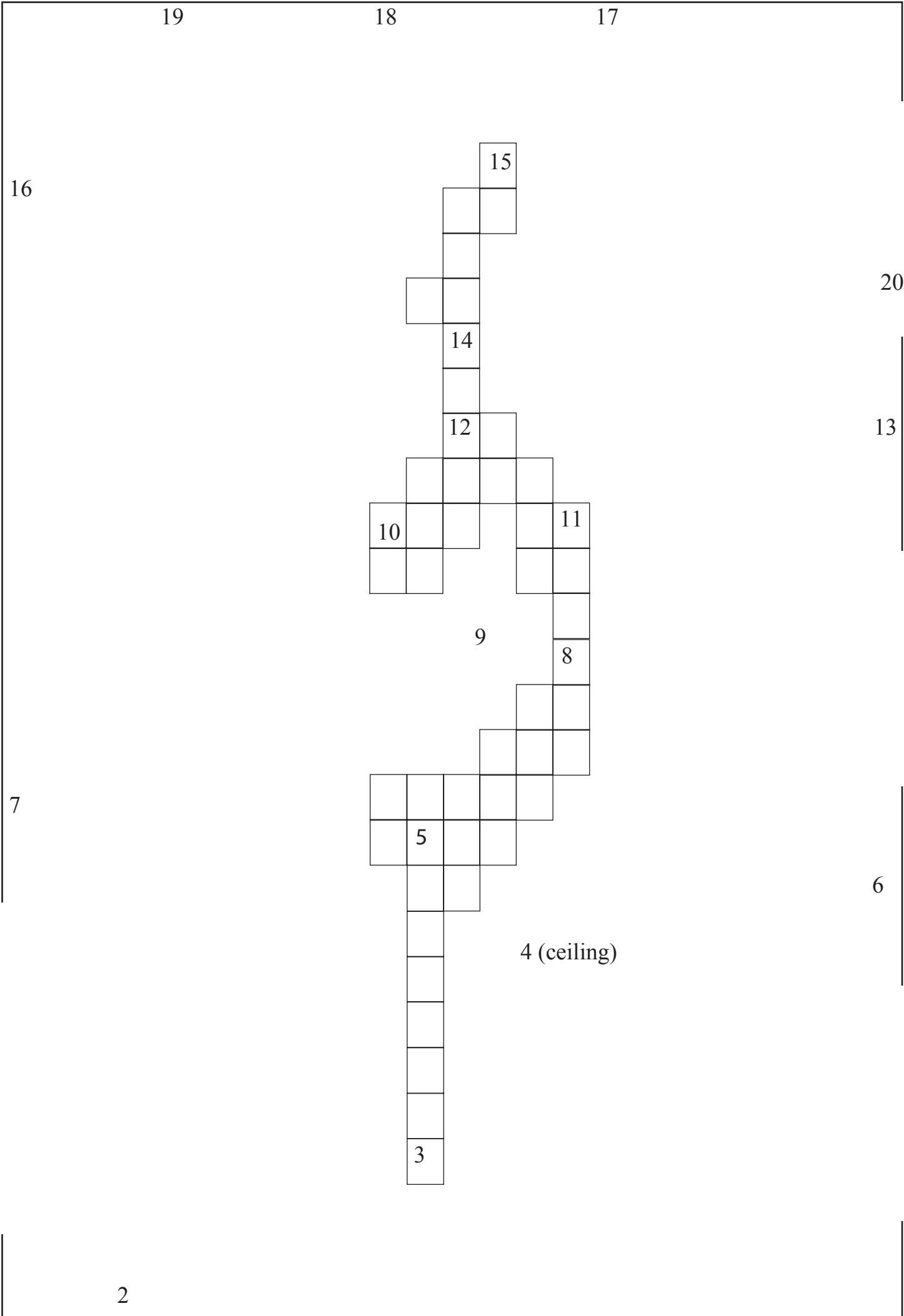
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4 (ceiling)

1

3

2

1
Aleksandr Delev
XO Sidetable
Laser engraved Edition of 100
Lasercut plexiglas
56x36 cm
2022

2
Amat Gueye
War Map
Inks, stained glass paint, polyvinyl acetate on glossy paper
mounted on a wooden box. 87 x 61 cm.
2022

3
Fondamenta
18018EH_SR
Plexiglass Box
3D Olographic projection.
600x600x250mm
2022

4
Jan Vorisek
Untitled 2022,
PLA, paint, latex
2022

5
Gilles Retsin
39 blocks, compiled
80x80x30 cm
plywood
2022

6
Jan Vorisek
Untitled
styrofoam, resin, paint
2022

7
Sadcheerleader (Sathyan Rizzo)
Un Freddo Impero Per Costruire Immagini Carine Di Noi Stess3
6 digital prints on cotton paper
30x15cm
2022

8
Sybil Montet
Saurian TM
22x11x10 cm
2022

9
Jan Vorisek
Untitled
wood, paint
2022

10
Levent Ozruh
TWO POINT ONE of PRIMITIVES
3D Printed Sand, 40x40x60 cm
2020

11
Armature Globale
Study Model
stryrofoam, found lace, paper
2022

12
Zeroth Systems Inc.
HEX light (non-functional concept)
Anodized aluminium, USB cable & plug
2022

OP_2020-05_zeroth_confidential (by Octave Perrault)
Printed PDF
2020

13
Marlie Mul
Scalp (Parting)
Silicone and synthetic hair, 26 x18x10 cm
2021

14
Sybil Montet
Python
PLA 3d print
21x10x8 cm
2022

15
Armature Globale
Competition for a Medical AI research foundation, Basel
Pla Filament, Ink, Spray coating
2021

16
Marlie Mul
Scalp (Crown 2)
Silicone and synthetic hair, 38 × 30 × 10 cm
2021

17
Sylvano Bussotti
Senza Titolo,
collage di carta su tela
1970

18
AA Cavia
Unicode
Chromogenic print
2012

19
Christian Kerez
"4-1-02_01-Modification-After Scan_150x285.pdf"
Plotted print on paper
300x160cm
2022

20
Manfred Mohr
P-10, "random walk", computer generated algorithmic plotter
drawings, ink on paper
50cm x 35cm
1969