

The solo show – as the title suggests – brings together works by Gilardi from the last five years, then starting from the foundation of PAV – Turin’s Experimental centre of contemporary art, and from the environmental installation Bioma.

Through a selection of installations, many new to the Italian public, the exhibition aims to provide a critical interpretation of the work of Piero Gilardi. This is intentionally not in the ideological or social vein, though, despite the importance of these aspects for any survey of his research. Research that has only recently been brought to light, in the exhibition Collaborative effects at Castello di Rivoli Museo d’Arte Contemporanea (2012). Without in any way neglecting the artist’s constant commitment to political animation, Recent works 2008-2013 seeks to investigate the figure, or better the person of Piero Gilardi, in his being “a man and artist in the world”.

The works produced over these five years mainly analyse the biosphere and many of today’s problems linked to it. On entering the exhibition, the initial exhibit is the previously unpublished documentation of Stop Pollution!, an artistic action carried out in the Mohawk Indian Reserve of Akwesasne in 1983. This revisitation of a work from some thirty years ago marks the relationship between what is history, what is biography, and what is recent production.

Whereas in the nineteen eighties we see Gilardi involved in choral actions to stop pollution, collaborating with the so-called “other” cultures, in recent years the artist has made interactive installations like Aigues Tortes (2010), Tiktaalik (2010), Ipogea (2010), and Climate Change (2012/2013). These are works that – always with playful elements and in a participatory vein – trigger reflections on the predictable ecological catastrophe to which humanity and all living species will inevitably be subjected. In Climate change, for example, the trunk of an oak-tree wanders around in a space dense with sounds, reproducing a violent flood sweeping through in a town.

His installations play an essential role as narrative vectors of social connections, and of understanding the world around us. Through the filter of fables and play, as is also apparent in the fairy-tale nature of the series of unpublished drawings on show (narrative expedients underlying his public animations), Recent works bears witness to the full responsibility of the man-artist in his “being in today’s world”, acting to promote new behaviours that may lead to a bio-consistent society.

In parallel with the exhibition, PAV Educational and Training Activities, curated by Orietta Brombin, are proposing Geo Kit, a workshop dedicated to learning about living materials, drawn up starting from the visual and sensory experiences of the works Bioma and Ipogea. In the area of

education for adults, on Friday February 8th and Saturday February 9th, Piero Gilardi and Cesare Pietroiusti, for the first time together, will conduct the Workshop_30/Il fascino immobilizzante del potere e lo sguardo indiretto, activity based on the socio-political critique translated into artistic genesis and focusing on the theme of the gift.

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