

NÉ QUI, NÉ ALTROVE - ON DOMESTICATION

Friedrich Andreoni, Hernán Pitto Bellocchio, Zazzaro Otto, Francesca Pionati,
Simon Starling, Marko Tadić, Andrea Zittel

Group show curated by Arnold Braho

24 September - 7 November, 2025
Opening 24 September, 6pm - 9pm

ArtNoble Gallery is pleased to present '*Né qui, né altrove. On domestication*', a group exhibition featuring works by Friedrich Andreoni, Hernán Pitto Bellocchio, Zazzaro Otto, Francesca Pionati, Simon Starling, Marko Tadić, and Andrea Zittel, curated by Arnold Braho.

The exhibition project *Né qui, né altrove. On domestication* takes its title from a crucial episode in the recent history of social movements in Italy: the demonstration held on November 30, 2002, against detention centers for migrants. With the slogan "Neither here, nor elsewhere", that event did not merely challenge one specific detention site but denounced a broader system of confinement and control, highlighting how spatial violence was then enacted in relation to migration policies and transformations in labor within a global context.

Né qui, né altrove. On domestication thus seeks to interrogate space as a political device, capable of establishing degrees of inclusion and exclusion without ever producing an absolute "outside." From this perspective, the exhibition takes that event as a starting point for reflecting on contemporary forms of control, on the porous spaces of globalization, and on the possibility of imagining an elsewhere that does not coincide with either isolation or resignation. The project connects with those dynamics of spatial violence that cut across today's different forms of power, manifesting themselves both in urban policies of gentrification and social exclusion—as in the case of Leoncavallo—and in the imperialist violence inflicted upon Palestinian territories.

Domestication (from the Latin *domesticus*, "of the house") is a multidimensional concept: it traverses biology, sociology, cultural studies, and political theory. Across these fields, it points to a process of control, adaptation, and transformation that renders what is external and different conforming and functional to an established order. Techniques of organization and control—such as urban segregation, the creation of borders, differentiated access to services and resources—produce inclusion or exclusion, belonging or marginality. Spatial violence (Eyal Weizman) is a concept that describes how space itself, the landscape, and the built environment become active instruments of domination, control, and oppression. In particular, Weizman argues that space is not merely a passive site where violent events unfold but the very medium through which violence is exercised and structured.

Starting from these premises, the exhibition aims to explore domestication as process. It is not simply a matter of producing familiarity, but of observing how certain symbols, images, and subjects are normalized, integrated, controlled, and ultimately repressed. And yet, something escapes: what resists this movement of capture?

Within the exhibition, artistic practices are presented that address, from different perspectives, the tensions between control, space, and the possibility of escape. Francesca Pionati investigates the relationships between urban infrastructures, governance, and contemporary rituals. Her work transforms controlled spaces into sites of informal resistance and autonomous architectures, staging political and aesthetic tensions while redefining ways of inhabiting and perceiving the urban environment. Andrea Zittel, meanwhile, explores

modes of dwelling as artistic and social practice, questioning how spaces, objects, and daily routines can be reimagined to challenge conventions and stimulate new forms of existence. In Friedrich Andreoni's works, objects overturn their roles: instruments designed to open become barriers, escape routes turn into dead ends; while Zazzaro Otto traverses social hierarchies by transforming heterogeneous materials into ironic devices that stage alienation and the contradictions of contemporary precarity. Marko Tadić investigates utopia and exhibition politics, exploring the idea of display through narrative devices and visual forms that redefine both the exhibition format and the ways of experiencing the gallery space. Hernán Pitto Bellocchio reinterprets centers of power as ruins, stripping them of their aura of stability. Simon Starling interweaves natural, colonial, and cultural histories, transforming objects, spaces, and processes into discursive operations that reveal the deep dynamics of memory, historical traces, and the ways the past is constructed and reinterpreted.

Text by Arnold Braho

FRIEDRICH ANDREONI

Born in 1995 in Pesaro, Italy.

Lives and works between Germany and Italy.

Friedrich Andreoni's research explores the sculptural and psychological dimensions of sound and matter. His practice moves between sculpture, sound, video, performance and drawings, exploring the architectural modularity of space as a container of memories, temporalities, and transformations. In his research, sound is a malleable element: it does not merely accompany but shapes, activates, fills, or denies voids. His works often inhabit thresholds—both physical and symbolic—inviting a perceptual and tactile experience. Andreoni investigates the relationship between body and space, between what happens and what remains, revealing latent dimensions within places and materials. His research is grounded in a sculpture of absence, where sound becomes architecture and architecture becomes a narration of origin, belonging, and still-unexplored potentialities.

Text By Giulia Giacomelli



Friedrich Andreoni, *I Was So Wrong* (2021), Installation view at SAIC Galleries, Chicago
courtesy SAIC Galleries and the artist

HERNÁN PITTO BELLOCCHIO

Born in 1984 in Santiago de Chile, Chile.
Lives and works in Buenos Aires, Argentina.

Hernán Pitto Bellocchio studied Architecture at the *Universidad Finis Terrae* in Santiago de Chile and painting in the studio of sculptor Javier Stitchkin. He began his professional career in Italy at the *Triennale Milano* while pursuing the Master's program *Idea in Exhibition Design. Architettura dell'espore* at the Politecnico di Milano. During his eight years in Milan, he experimented with various exhibition techniques in search of creating memory links to the territory of his native country, Chile.

With a strong interdisciplinary approach, his research focuses on rethinking the relationship between nature, power, and the human being, collapsing their boundaries and designing worlds of urban-botanical utopias that intertwine with the narratives and mythologies of the peoples of the Americas.

Interweaving architecture with different disciplines such as medicine, semiotics, and botany during these recent years of artistic exploration across South America, Pitto Bellocchio has especially delved into the sensitive and animated bond we can establish with plants, building new symbiotic pacts of cohabitation with the non-human world.

Through the exploration of similarities between underground urban ecosystems, the arboreal structures of human anatomy, and the exuberant world of plants, his work takes on the quality of an archaeological investigation into the symbolic origin of the city. The answers to these questions seem to be found in the systems and forms of ancient native forests, conceived as a vast ungovernable organism that breathes and creates life.



Hernán Pitto Bellocchio, *Host specific* (2019), site-specific installation
courtesy Fondazione Mertz, Turin and the artist

FRANCESCA PIONATI

Born in 1990 in Avellino, Italy.

Lives and works between Rome and Milan, Italy.

Francesca holds an MFA in Art Praxis from the Dutch Art Institute (DAI). Her work employs moving image, sculpture, installation, publishing, and performance to investigate the aesthetic and political entanglements between urban infrastructures and systems of governance, particularly within the urban and post-disaster geographies of Italy.

Her research-based practice focuses in particular on informal architectural interventions that emerge within industrial and institutional environments, signalling the possibility for autonomy within regulated systems, and for countering strategies of control, regulation, production, or consumption. Recently, she has been exploring the affective politics of such informal architectures.



Francesca Pionati and Tommaso Arnaldi, *Unpredictable Homes* (2025), installation view Austrian Pavilion, Biennale Architettura 2025, courtesy Austrian Pavilion and the artists, ph credit Yevgeniya Kulikova

MARKO TADIĆ (1988)

Born in 1979 in Croatia.
Lives and works in Zagreb, Croatia.

Marko Tadić studied painting at the Academy of Fine Arts in Florence. His artistic practice ranges from drawing to installation and animation. Winner of numerous international awards, in 2015 he received the *Vladimir Nazor Award* (Croatia) for Best Exhibition, and in 2008 the *Radoslav Putar Award* (Croatia) as Best Young Contemporary Artist.

Tadić has taken part in several residencies in Helsinki, New York, Los Angeles, Frankfurt, and Vienna. He has collaborated with the Art Academy in Zagreb as a tutor for a workshop on artist's books, field recording, and radio drama. He currently teaches at the Academy of Fine Arts in Zagreb and at the Nuova Accademia di Belle Arti (NABA) in Milan. His films have been screened at various international festivals of animated film and experimental cinema.

In 2017, together with Tina Gverović, he represented Croatia at the 57th International Art Exhibition, La Biennale di Venezia.



Marko Tadić, *The Kitchen* (2024), installation view at Museum of Contemporary Art, Zagreb
courtesy Museum of Contemporary Art Zagreb and the artist

ZAZZARO OTTO (1988)

Born in 1988 in Sassuolo, Italy.
Lives and works in Milan, Italy.

Zazzaro Otto graduated in 2016 from the Universität der Kunst (Berlin) where he was awarded the *Preis der Ursula-Hanke-Förster-Stiftung* in 2016 and *Bernhard-Heiliger Stiftung* in 2018.

His artistic practice revolves around themes related to social hierarchies, the alienation of labour and other issues that characterise the precariousness of the present and past. Between post-war salvage elements, textiles and bronze work, materials and objects acquire a different meaning, inviting the observer to change their point of view. Through his works Zazzaro Otto highlights, with subtlety and irony, the complexities of the multifaceted contemporary world.

His work has been featured in many international institutions and project-space including, Kunsthau Dahlem (Berlin, Germany) Art Stays Festival (Ptuj, Slovenia), Kunstraum Kreuzberg Bethanien (Berlin, Germany), Westpol (Leipzig, Germany), Mediterranea 18 Young Artist Biennale (Tirana, Albania), 20qm (Berlin Art Week 2018), Rinomina (Paris, France) Sadnaot HaOmanim (Tel Aviv, Israel) and Triennale di Milano (with Chezplinio).



*Zazzaro Otto, Per fare un tavolo ci vuole la guerra (2024), Installation view at ArtNoble Gallery, Milan
courtesy ArtNoble Gallery and the artist*

ANDREA ZITTEL (1965)

Born in 1965 in Escondido, California, USA.
Lives and works in Joshua Tree, California, USA.

Over the past 25 years, Andrea Zittel has developed a unique practice encompassing spaces, objects, and ways of living in a continuous investigation into what it means to exist and participate in culture today. While pursuing a symbiosis of formal and functional abstraction, Zittel explores the fundamental questions of “*How to live?*” and “*What gives life meaning?*” through an examination of social norms, values, hierarchies, as well as the creation of new systems and structures for living.

Bodies of work such as wagon stations, living units, planar pavilions, and uniforms suggest systems that may enable liberation and creativity through prescribed sets of limitations rather than total freedom, reshaping the way we think about our needs and the elaborate constructs of human life.

Since 2000, Zittel has continued to develop her life project *A-Z West* in the Southern Mojave Desert—an evolution of *A-Z East*—as well as *High Desert Test Sites*, as a testing ground for her work and inquiries into daily living. The grounds of more than 50 acres, along with numerous satellite properties, serve as sites of experimentation, where environment, structure, and elements shape an ideal context for experience.

Her work has also been exhibited at major and renowned venues such as the Whitney Biennial, Whitney Museum of American Art, New York, USA (2004, 1995); Aperto '93: Emergency/Emergenza, 45th Venice Biennale, Venice, IT (1993); the 16th Istanbul Biennial, Istanbul (2019); and Documenta X, Kassel, DE (1997).

SIMON STARLING (1967)

Born in 1967 in Epsom, United Kingdom
Lives and works in Copenhagen, Denmark.

Starling's works often involve replicating or reconfiguring familiar objects as a means of engaging the present, often to the point where they become something else entirely. His creations consist of one connection after the other, with increasingly convoluted variations along a thought that is constantly searching for the essence, the origin of things, the prototype. The process of transfiguration of an object, or of a substance into another, as well as the alteration of natural elements, are, as the artist described his work: "the physical manifestation of a thought process".

His work has been shown in solo exhibition in international public and private institutions, including: Pinacoteca Agnelli, Torino, Italy (2023); Modena-Galleria Estense, Modena, Italy (2023); Frac Ile-de-France, Le Plateau, Paris, France (2019); Kanal-Centre Pompidou, Bruxelles, Belgium (2018); Musée Regional d'Art Contemporain, Sérignan, France (2017); Japan Society, New York, USA (2016); Nottingham Contemporary, Nottingham, UK (2016); Experimental El Eco Museum, Mexico City, Mexico (2015); Casa Luis Barragán, Mexico City, Mexico (2015); The Art Club of Chicago and Museum of Contemporary Art, Chicago, USA (2014); Monash University Museum of Art, Melbourne, Australia (2013); Staatsgalerie Stuttgart, Stuttgart, Germany (2013); Tate Britain, London, UK (2013; 2009); Hiroshima City Museum of Contemporary Art, Hiroshima, Japan (2011); Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine France (2009; 2007); Temporäre Kunsthalle Berlin, Berlin, Germany (2009); Massachusetts Museum of Contemporary Art, North Adams, USA (2008); Power Plant, Toronto, Canada (2008); Kunstmuseum Basel, Museum für Gegenwartskunst, Basel, Switzerland (2005); Fundación Joan Miró, Barcelona, Spain (2004); Kunsthalle Münster, Münster, Germany (2003); Hammer Museum, Los Angeles, USA (2002); Seccession, Wien, Austria (2001); Moderna Museet, Stockholm, Sweden (1998).

His work has been shown in Biennials and international group exhibitions such as: Fondazione Sandretto Re Rebaudengo, Guarene, Italy (2022); Museum Für Kunst und Gewerbe, Hamburg, Germany (2022); Royal Academy of Arts, London, UK (2022); Museum Folkwang, Essen, Germany (2022); Kunst Museum Winterthur, Winterthur, Switzerland (2021); Den Frie Centre of Contemporary Art, Copenhagen, Denmark (2021); 6th Istanbul Biennial, Istanbul, Turkey (2019); 12th Shanghai Biennial, Shanghai, China (2018); Manifesta 12, Palermo, Italy (2018); 5th Yokohama Triennale 2014, Yokohama, Japan (2014); 6th Nordic Biennial for Nordic Contemporary Art, Moss, Norway (2011); 53rd Biennale di Venezia, Scotland Pavilion, Venice, Italy (2009); 9th Shanghai Biennial, Shanghai, China Biennale di Lyon, Lyon, France (2007); 8th Sharjah Biennial, Sharjah, UAE (2007); 26th Bienal de São Paulo, São Paulo, Brazil (2004); 50th Biennale di Venezia, Venice, Italy (2003); Manifesta 4, Frankfurt am Main, Germany (2002).

He was awarded with the Turner Prize in 2005 and was selected for the Hugo Boss award in 2004.

CONTACTS

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Exhibition Dates:
24 September - 7 November, 2025

Opening Hours:
Wednesday - Friday, 14:00 - 18:30
Saturday, 14:00 - 18:00
or by appointment

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