

NÉ QUI, NÉ ALTROVE. ON DOMESTICATION

Friedrich Andreoni, Hernán Pitto Bellocchio, Zazzaro Otto, Francesca Pionati,
Simon Starling, Marko Tadić, Andrea Zittel.
Curated by Arnold Braho

Una doppia negazione. (A double negation.)

Governability is given by the set of techniques, practices, and institutions that regulate and direct the conduct of individuals and populations. These devices are not only repressive tools, but also include practices of normalization, disciplining, and the management of social life (Foucault). From this perspective, **domestication** can be read as one of the modes through which these devices operate: processes aimed at making subjects compliant, tamed, integrated into a network of norms and social expectations. **Domestication** (from the Latin *domesticus* “related to the house”) here is a multidimensional concept: it traverses biology, sociology, cultural studies, and political theory. In each field, it indicates a process of control, adaptation, and transformation that renders what is external and different conforming and functional to a predetermined order.

Starting from these premises, ***Né qui, né altrove. On domestication*** (Neither here, nor elsewhere. On domestication) seeks to explore domestication as a process, as well as the possibility of imagining an elsewhere that coincides neither with isolation nor with resignation. It is not simply about producing familiarity, but about observing how certain symbols, images, and subjects are normalized, integrated, controlled, and ultimately repressed. And yet, something escapes: what resists this movement of capture?

Two large painted collages by **Marko Tadić** open the exhibition, tilted and offset as if sliding off the wall, in a movement of escape from their own frame. The artist’s research reflects on modernism, drawing on the imaginaries of the 1960s and the utopia of that period, made of ideal cities, visionary architectures, and space observatories. In the collages, vegetal elements coexist with impossible structures, imagining urban landscapes suspended between organic elements and human ingenuity. Facing them, a 1960s cabinet transforms into a kind of small theater: inside it, tiny fragments—postcards, slides, and found objects—are reactivated by the characters that inhabit it, and presented in the exhibition space as small archives of private life and everyday memory. These elements appear as living materials, weaving together familiarity, play, and memory. An apparently modest lexicon that, precisely in its minute dimension, opens the possibility of rethinking the images and symbols that formulated the idea of modernism.

The negation of escape takes sculptural form in the work of **Friedrich Andreoni**, who introduces into the exhibition space a series of metal ladders, similar to those found in industrial buildings or engineering infrastructures such as pylons and lampposts. Placed in strategic points, these structures seem to determine even the architecture of the gallery: some are embedded in the walls as if they had anticipated the construction of the roof, producing a temporal dislocation; others appear suspended at the level of a blind window, leading nowhere. Many of them are bent, corroded, or brutally cut open, as if split by a violent slash. What does it mean to claim the right to escape within an architecture that obstructs movement?

To live alone or together? (2013), part of the research *How to Live?* by **Andrea Zittel**, appears as a large statement suspended at the end of the gallery corridor. A simple question about the complexity of contemporary dwelling: choosing between individuality and commu-

nity, between isolation and sharing. The very format of the panel, evoking the essential and immediate graphics of public signage, suggests the necessity of pausing and taking a stance in front of a question that concerns not only the organization of domestic spaces but the very structures of social coexistence. For Zittel, painting here becomes a speculative tool of her research on dwelling: daily space, the smallest gestures, the arrangement of objects and rooms are, from this perspective, models for thinking about alternative ways of life.

Hernán Pitto Bellocchio presents a series of five drawings imagining different seats of civil and political power—from Palazzo Marino in Milan to the Palácio do Planalto in Brasília, from the presidential residence in Georgetown, Guyana, to the Carondelet in Quito—as places completely overrun by vegetation. In each drawing, the proposed language functions as a device of slippage: these places of power are progressively subverted by wild elements that fracture their authority. The palaces, normally emblems of order and discipline, thus appear as vulnerable organisms, surrounded by presences that elude any attempt at domestication. In this process, modernist architectures—with their promise of rationality and progress—reemerge as ruins or spectral apparitions, returned to the present through a paradigmatic overturning at the foundation of their function.

The research of **Francesca Pionati** manifests in the exhibition through a device that puts into tension two conceptions of enclosed space: on the one hand, the cell as a unit within performative institutions and repatriation centers; on the other, the room as a domestic place in modern architecture. The images present in the maquette *And yet we keep everything outside* (2025) document the experience of institutional cells: stock footage taken from online videos relating to repatriation centers, including Shengjin in Albania, a center in Bari devastated by a fire caused by detainees' protests, and one reserved exclusively for women. The microscopic zoom on beverages and psychotropic drugs administered to detainees reveals the materiality of a control that penetrates bodies, manipulates rhythms, and nullifies autonomy, rendering a reality where norms, surveillance, and coercion become tangible instruments of domination. On the left side, the room is instead conceived as a housing unit, meant to welcome the family nucleus, guarantee privacy, and foster affective relationships. Here isolation is not imposed but designed: the house appears as a closed and protective space, not entirely permeable, yet still marked by freedom and choice. The still, taken from the film *Unpredictable Homes*, part of the project presented at the Austrian Pavilion of the Venice Architecture Biennale 2025, shows Rome through the ephemeral transformations and daily modifications enacted by squatting communities. The image, realized with Tommaso Arnaldi and in collaboration with Sara Moutawakil, focuses on the space between institutional control and the vitality of autonomous practices, revealing gestures that reinvent the urban space, often outside official channels.

Another architecture takes form with *Elogio paraculo al (lavandino) incompiuto* (Eulogy to the unfinished (sink)) (2025) by **Zazzaro Otto**, a work suspended between utopian object, display case, and archetype of a tool for building a sink. The structure recalls the silhouette of a small factory made of metal, wood, iron, marble, and fabric—materials that the artist also used in building his own house, disassembled and deconstructed, transformed into a laboratory of daily practices and constructive experimentation. Next to the installation, a statement highlights the precariousness of the present, evoking the gap between our privileged condition and the images Gabriele Basilico created in Beirut in 1991. The devastated city is before our eyes yesterday as today: a confrontation between utopian aspirations and concrete realities, between past and present. Zazzaro Otto's sink-factory, with its assembled and deconstructed materials, becomes a small theater of contemporary precariousness, an invitation to question the vulnerability and complexity of dwelling spaces and, at the same time, of our very conditions of life.

Finally, the central room of the gallery is dedicated to *Red Rivers (In Search of the Elusive Okapi)* (2009) by **Simon Starling**, a work that re-elaborates and stages the complex history of colonization in Congo through the hunt for the most elusive animal: the okapi. The film

unfolds as a double narrative: on the one hand, recounting colonial history, the strategies of white settlers, and their obsession with controlling nature and local populations; on the other, through a re-enactment, questioning the very historical narrative itself, exposing its contradictions, power dynamics, and the will to dominate and domesticate. In *Red Rivers (In Search of the Elusive Okapi)*, as in colonial history, animals—symbols of elusiveness and resistance—are transformed into trophies, objects of possession and knowledge, ultimately reduced to musealized presences. Starling invites the viewer to reflect on the ways history and memory are constructed, narrated, and preserved, showing how control and violence intertwine with practices of representation, appropriation, and institutionalization.

Conclusion: what one sees is often nothing more than the shadow of a thing, while what appears as reality is often only theater.

Text by Arnold Braho

FRIEDRICH ANDREONI (ITALY, 1995) Friedrich Andreoni's interdisciplinary artistic practice spans sound, sculpture, drawing, installation, performance, and video. In 2020, he completed his studies in Fine Arts (sculpture) at the *Weißensee Kunsthochschule* in Berlin. He then obtained a two-year master's as a *DAAD* scholar and undertook an artistic research program at the Sound Department of the *School of the Art Institute of Chicago*, where he earned an MFA. From 2022 to 2024, Andreoni further developed his artistic practice as a *Meisterschüler* of Turner Prize-winning artist Susan Philipsz at the Dresden Academy of Fine Arts. Last year, he was one of the first artists-in-residence at the *Museo Novecento* in Florence, followed by a residency at the historic *Palazzo Vizzani Lambertini Sanguinetti* in Bologna. In 2023, he won the *Ducato Art Prize* in the Academy category, and in 2025 he was awarded the *Italian Council 14th edition* by the Ministry of Culture (MiC). His exhibitions include a series of public space installations as part of the Pesaro Italian Capital of Culture 2024 program, a solo exhibition at Galerie Met in Berlin presented during *Berlin Art Week 2024*, and a collaboration with the Claudia Cardinale Foundation. In June 2025, his first institutional solo exhibition in Germany opened at the *Caspar-David-Friedrich-Zentrum* in Greifswald.

HERNÁN PITTO BELLOCCHIO (CHILE, 1984) Hernán Pitto Bellocchio develops a practice that intertwines architecture, ecology, and mythology to imagine urban-botanical utopias. Through drawing, installation, and site-specific research, he explores correspondences between human anatomy, urban infrastructures, and plant forms, constructing new symbolic and sensitive pacts with the non-human world. He graduated in Architecture from *Universidad Finis Terrae* in Santiago and completed the Master IDEA in Exhibition Design at *Politecnico di Milano*, beginning his career at Triennale Milano. He has exhibited at Bienal Sur (Buenos Aires, 2022 and 2025), Spring Break Art Show (New York, 2024), Fondazione Merz (Turin, 2019), and Palazzo Mediceo di Carrara (2021), as well as in galleries such as The Pool NYC, Pinksummer (Genoa), and Montrasio Arte (Milan).

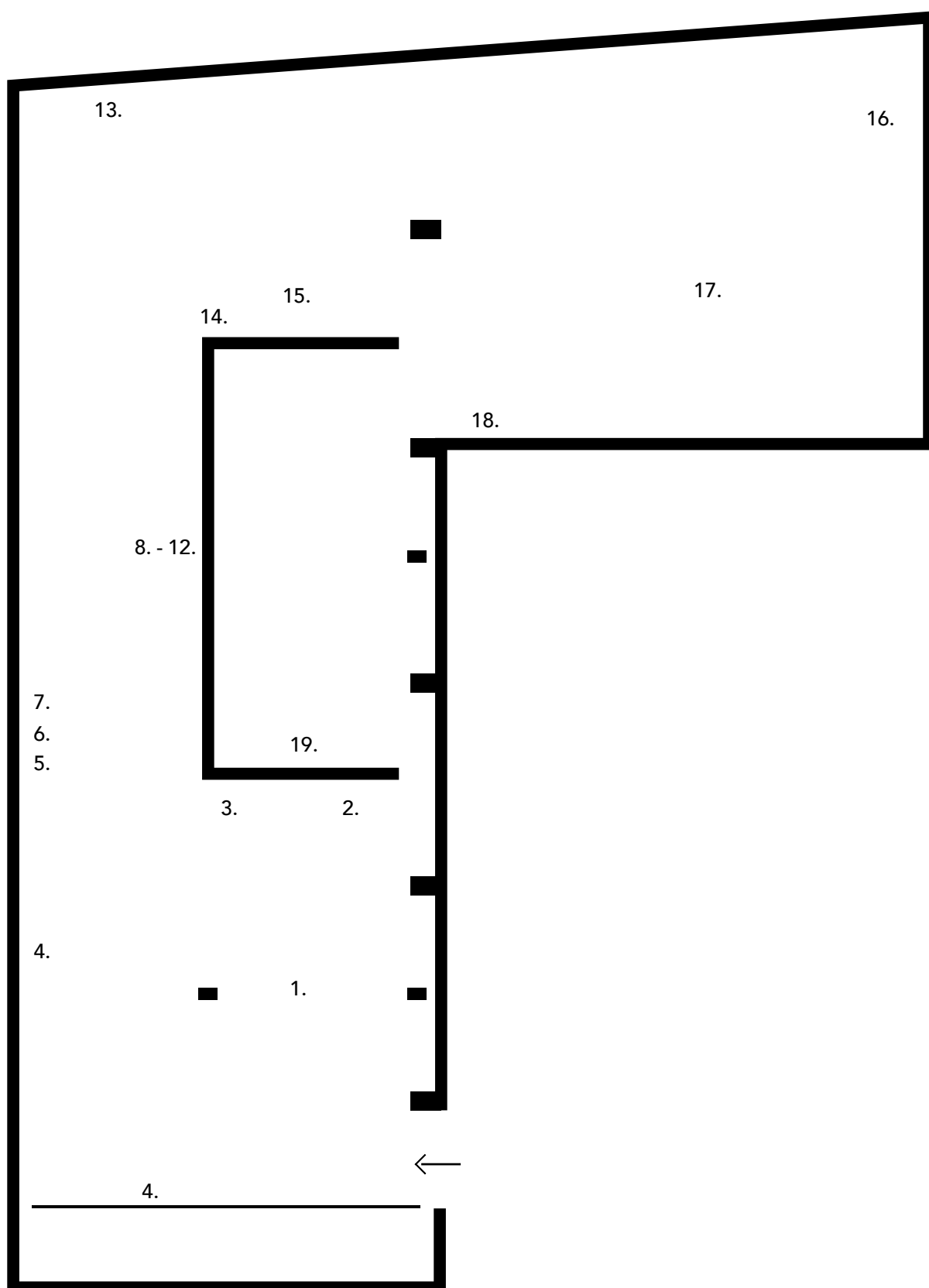
FRANCESCA PIONATI (ITALY, 1990) Francesca Pionati earned an MFA in Art Praxis from the *Dutch Art Institute* (DAI). Her work employs the language of moving images, sculpture, installation, publishing, and performance to investigate the aesthetic and political entanglements between urban infrastructures and governance systems, particularly within urban and post-disaster geographies in Italy. Her research-based practice focuses on informal architectural interventions emerging in industrial and institutional environments, highlighting possibilities for autonomy within regulated systems and strategies to resist control, regulation, production, or consumption. Recently, she has begun exploring the affective politics of these informal architectures. Since 2021, Pionati has also collaborated with artist Tommaso Arnaldi under the name *VEGA*. Her work has been exhibited at the Venice Architecture Biennale, Forma Arts and Media (London), MACRO – Museo d'Arte Contemporanea di Roma, Museo MA*GA, Triennale di Milano, Galleria d'Arte Moderna di Roma, Cassina Project, MATTATOIO, Manifattura Tabacchi Firenze, Sant'Andrea de Scaphis, Artissima, Fondazione Francesco Fabbri per le Arti Contemporanee, Spazio Punch, Dropcity, Vulcana Stromboli, Vleeshal Center for Contemporary Art, and Centrale Fies, among others.

MARKO TADIĆ (CROATIA, 1979) Marko Tadić develops a practice that combines drawing, collage, installation, and animation, intertwining historical memory, modernist imaginaries, and utopian narratives. His works reflect on cultural ruins and past landscapes, investigating how imagination can rewrite the genealogies of the present. Trained in painting at the *Academy of Fine Arts* in Florence, he received the *Radoslav Putar Award* (2008) as Best Young Croatian Artist and the *Vladimir Nazor Award* (2015) for Best Exhibition. In 2017, he represented Croatia at the 57th Venice Biennale (with Tina Gverović). He has presented solo exhibitions at the Museum of Contemporary Art Zagreb, Parco Arte Vivente (Turin, 2024), and participated in numerous group shows including Fridericianum (Kassel), Baltic Centre for Contemporary Art (Gateshead), Steirischer Herbst (Graz), and Anren Biennale (China). He has completed residencies in Helsinki, New York, Los Angeles, Vienna, and Frankfurt, and teaches at the *Academy of Fine Arts* in Zagreb and at *NABA – Nuova Accademia di Belle Arti* in Milan.

ZAZZARO OTTO (ITALY, 1988) Zazzaro Otto trained at the *Universität der Künste* in Berlin, where he received the *Preis der Ursula-Hanke-Förster-Stiftung* (2016) and support from the *Bernhard-Heiliger Stiftung* (2018). His artistic practice revolves around themes related to social hierarchies, labor alienation, and other issues characterizing precarity in past and present contexts. Using post-war reclaimed elements, textiles, and bronze workmanship, his materials and objects acquire new meanings, inviting viewers to shift their perspective. Through his works, Zazzaro Otto highlights the complexities of the contemporary world with lightness and irony. His work has been exhibited at 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), Triennale di Milano (with Chezplinio), and Biennale Malta.

SIMON STARLING (UNITED KINGDOM, 1967) Simon Starling's practice often involves the representation and consequent reconfiguration of familiar elements as a means of investigating the present. Starling's creations arise from a chain of connections and correlations, characterized by varying degrees of complexity, observing a flow of thought that always aims at the essence and origin of things, at their prototype. The process of transforming one object or substance into another, as well as the alteration of natural elements, is described by the artist as "the physical manifestation of a thought process." Starling has participated in numerous biennials and international exhibitions, including 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, Japan (2014); 6th Nordic Biennial for Nordic Contemporary Art, Moss, Norway (2011); 53rd Venice Biennale, Scotland Pavilion, Venice, Italy (2009); 9th Shanghai Biennial, China; Lyon Biennale, France (2007); 8th Sharjah Biennial, UAE (2007); 26th São Paulo Biennial, Brazil (2004); 50th Venice Biennale, Italy (2003); Manifesta 4, Frankfurt am Main, Germany (2002). He was awarded the Turner Prize in 2005 and nominated as a finalist for the Hugo Boss Prize in 2004.

ANDREA ZITTEL (ESCONDIDO, CALIFORNIA 1965) Over the past 25 years, Andrea Zittel has developed an unparalleled practice encompassing spaces, objects, and ways of living in a continuous investigation of what it means to exist and participate in culture today. While fostering research in the symbiosis of formal and functional abstraction, Zittel explores fundamental questions of "How to live?" and "What gives life meaning?" through an examination of social norms, values, hierarchies, and the creation of new systems and structures for living. Since 2000, Zittel has continued developing her life project *A-Z West* in the Southern Mojave Desert—an evolution of *A-Z East*—as well as *High Desert Test Sites*, serving as a testing ground for her work and investigations of everyday life. The over-50-acre grounds, along with numerous satellite properties, function as experimental sites where environment, structure, and elements shape an ideal context for experience. Her work has also been shown at major venues such as the Whitney Biennial, Whitney Museum of American Art, New York, USA (2004, 1995), Aperto '93: Emergency/Emergenza, 45th Venice Biennale, Venice, Italy (1993), 16th Istanbul Biennale, Istanbul (2019), and Documenta X, Kassel, Germany (1997).



1. Marko Tadić
A domestic scene, General rehearsal (2025)
Installation with display, clay sculptures
115 x 124 x 52 cm
2. Marko Tadić
The Realisation and the Idea (2021)
Collage, acrylic
80 x 110 cm
3. Marko Tadić
The Lake View (Rival Planetariums) (2021)
Collage, acrylic
80 x 110 cm
4. Friedrich Andreoni
and when I love u never admit (2025)
12 iron beams
50 x 20 cm/each element
Edition of 3 + 2AP
Variable dimensions
5. Marko Tadić
The Engineer's Idea (2025)
Acrylic on paper
30 x 25 cm
6. Marko Tadić
Horizontal sound scheme (2025)
Acrylic on paper
30 x 25 cm
7. Marko Tadić
A System within a system (2025)
Acrylic on paper
30 x 25 cm
8. Hernán Pitto Bellocchio
La Ciudad de los Césares - Mitos y leyendas chilenos, Oreste Plath (2024)
Acrylic on paper
80 x 107.7 cm
9. Hernán Pitto Bellocchio
Patio Central y Salvaje, Palacio Carondelet (2021)
Ink on japanese paper
44 x 30.5 cm
10. Hernán Pitto Bellocchio
Casa del Estado Georgetown, Guyana (2021)
Ink on paper
31 x 32.4 cm
11. Hernán Pitto Bellocchio
Selva del Brasil rodea el poder (2025)
Acrylic and ink on paper
40.5 x 56.5 cm
12. Hernán Pitto Bellocchio
Simulaciones-Mutaciones - Fantásticas del poder Cívico (2025)
Acrylic on paper
81.7 x 97.7 cm
13. Andrea Zittel
To live alone or together? (2013)
Polyacrylic on marine grade plywood panel with steel frame
114.3 x 236.2 x 5.4 cm
14. Francesca Pionati e Tommaso Arnaldi
Unpredictable Homes (2025)
Fine art print on Baryta cotton paper, mounted on dibond,
Edition of 5 + 2AP
50.5 x 30.5 cm
15. Francesca Pionati
And yet we keep everything outside (2025)
Poplar wood, laser-printed, and PVC
50 x 25 x 30 cm
16. Zazzaro Otto
Elogio paraculo al (lavandino) statement (2025)
Silver Gelatin print (photograph by Gabriele Basilico), stamped; mounted on paper with artist text
77 x 57 cm
17. Zazzaro Otto
Elogio paraculo al (lavandino) incompiuto (2025)
Iron, marble, glass, textile, wood
200 x 163 x 295 cm
18. Friedrich Andreoni
Study for a Sabotage (2025)
Charcoal on paper
35.5 x 48 cm
19. Simon Starling
Red Rivers (In Search of the Elusive Okapi) (2009)
HD video; ca. 24 min. 12 sec
Edition of 5

CONTACTS

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Exhibition dates:
24 September - 7 November, 2025

Opening hours:
Wednesday - Friday, 14:30 - 18:30
Saturday, 11:00 - 16:00
or by appointment

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