



Ministero  
dei beni e delle  
attività culturali  
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Direzione Generale Arte e Architettura  
Contemporanee e Periferie Urbane

## ITALIAN PAVILION 57TH INTERNATIONAL ART EXHIBITION OF THE VENICE BIENNALE

**Giorgio Andreotta Calò, Roberto Cuoghi, and Adelita Husni-Bey  
selected by Curator Cecilia Alemani  
to represent Italy  
at the 2017 Venice Biennale**

**Franceschini: Cecilia Alemani's choices are ambitious and innovative**

**Giorgio Andreotta Calò, Roberto Cuoghi, and Adelita Husni-Bey** have been selected by **Curator Cecilia Alemani** to represent **Italy** at the **57th International Art Exhibition of the Venice Biennale**, which will be held from May 13 to November 26, 2017.

"The works of **Giorgio Andreotta Calò, Roberto Cuoghi, and Adelita Husni-Bey** stand out as **complementary yet different in their approach to making art in Italy today**," says **Cecilia Alemani, Curator of the Italian Pavilion**. "These three artists were **born in Italy between the mid-1970s and the mid-1980s**, and came onto the national and international scene in the first decay of the new millennium, achieving different levels of fame: from Husni-Bey's promising young talent, to Cuoghi's more mature oeuvre. While their art and their **languages are global, their work is still closely tied to Italian culture**. I've chosen to invite fewer artists than in the past in order to align the Italian Pavilion with the other national pavilions at the Biennale. That's why **my project is not meant to provide a full overview of Italian art: instead, it will offer an in-depth look at the work of three unique voices** that have come to the fore in recent years, **giving them space, time, and resources to develop an ambitious large-scale project that will mark a milestone in their career**, and give visitors the opportunity to explore their creative universes. I hope this pavilion will convey a contemporary and cosmopolitan image of Italy, no longer seen through the nostalgic lens of previous generations, but looking to the future with enthusiasm and the critical capacity to dialogue with other nations."

"**Cecilia Alemani is a person with enormous international expertise**, and her project for the **Italian Pavilion is ambitious and highly innovative**," says **Dario Franceschini, Italian Minister of Cultural Heritage and Activities and Tourism**.

"The decision to announce the artists earlier than in previous Biennales underscores the **new path taken by the Ministry of Cultural Heritage and Activities and Tourism, even in its management of the entire process**," explains **Federica Galloni**, the ministry's **head of the General Directorate for Art, Contemporary Architecture and Urban Peripheries, and Italian Pavilion Commissioner**. "This year, we felt it was very important that the Directorate-General appoint the pavilion curator more than a year before the opening of the Biennale, in order to give both curator and artists ample time to work. **Fostering**,



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**highlighting, and supporting Italian creativity on the international scene** are among the Directorate-General's main objectives, and the **Venice Biennale** has always been a **pivotal opportunity for global dialogue in the cultural sphere**. We are therefore particularly proud of the path we've embarked on for 2017, since we're conscious that **organizing the Italian Pavilion with a time frame that shows proper respect for everyone's role and work can only make a positive contribution to defining our national identity within contemporary culture.**"

The curatorial project and all related details will be presented at a special press conference planned for the beginning of 2017.

Rome, November 15, 2016

#### PRESS OFFICE INFO

##### ITALIAN PAVILION

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## BACKGROUND NOTES

### ARTISTS

#### GIORGIO ANDREOTTA CALÒ

Born 1979, Venice. Based in Italy and the Netherlands.

In 2011, Andreotta Calò's work was presented at *ILLUMInazioni/ ILLUMInations*, the 54th International Art Exhibition of the Venice Biennale, directed by Bice Curiger.

His most recent solo exhibitions include: *5122.65*, Depart Foundation, Los Angeles, USA, 2016; *In girum imus nocte*, ZERO..., Milan, Italy, 2016; *La scultura lingua morta*, Sprovieri, London, UK, 2015; *Le promesse dell'arte*, Institut Culturel Italien, Paris, France, 2014.

He has also participated in many group shows, such as: *Altri tempi, altri miti*, 16th Quadriennale d'Arte, Palazzo delle Esposizioni, Rome, Italy, 2016-17; *The Lasting: L'intervallo e la durata*, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, Italy, 2016; *Wanderlust*, curated by Cecilia Alemani, High Line Art, New York, USA, 2016; *Ennesima*, curated by Vincenzo de Bellis, Triennale di Milano, Italy, 2015; *Anche le sculture muoiono*, Centro di Cultura Contemporanea Strozzina, Palazzo Strozzi, Florence, Italy, 2015; *La Chose*, La Synagogue, Delme, France, 2015; *Over you / you*, 31st Biennial of Graphic Arts, Ljubljana, Slovenia, 2015; *Ritratto dell'artista da giovane*, Castello di Rivoli, Turin, Italy, 2014.

In 2014 he won the *Premio New York*, sponsored by the Italian Ministry of Foreign Affairs. In 2012 he won the *Premio Italia* for contemporary art, sponsored by Museo MAXXI, Rome.

After studying sculpture at the Accademia di Belle Arti in Venice (1999-2005) and the Kunsthochschule in Berlin (2003-2004), in the period from 2001 to 2007 Andreotta Calò worked as an assistant to Ilya and Emilia Kabakov. In 2008 he moved to the Netherlands, where he was artist in residence at the Rijksakademie van Beeldende Kunsten in Amsterdam (2009-2011).

From 2012 to 2013 he was an artist in residence at the Centre National d'Art Contemporain, Villa Arson, Nice.

#### ROBERTO CUOGHI

Born 1973, Modena. Based in Milan.

In 2017 Cuoghi will present his work in a retrospective at the Centre d'Art Contemporain, Geneva, Switzerland; at Museo MADRE in Naples, Italy; and at the Kölnischer Kunstverein, Cologne, Germany.

He has participated in two editions of the Venice Biennale: *Il Palazzo Enciclopedico*, 55th International Art Exhibition of the Venice Biennale, 2013, directed by Massimiliano Gioni, and *Fare Mondi/Making Worlds*, 53rd International Art Exhibition of the Venice Biennale, 2009, directed by Daniel Birnbaum. In both cases, he received a special mention from the jury.

Among his solo exhibitions, one should note: *Putiferio*, DESTE project space Slaughterhouse, Hydra, Greece, 2016; Aspen Art Museum, Aspen, USA, 2015; Le Consortium, Dijon, France, 2014; New Museum, New York, USA, 2014; Hammer Museum, Los Angeles, USA, 2011; Institute of Contemporary Art, London, UK, 2008; Castello di Rivoli, Turin, Italy, 2008.

His work has been featured in many group shows, including: *Collection Sandretto Re Rebaudengo: Have you seen me before?*, Whitechapel Gallery, London, UK, 2013; *The Residue of Memory*, Aspen Art Museum, Aspen, USA, 2012; *10,000 Lives*, 8th Gwangju Biennale, South Korea, 2010; *Fractured Figure*, Deste Foundation Centre for Contemporary Art, Athens, Greece, 2007; *Sequence 1*, Palazzo Grassi,



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Venice, Italy, 2007; *Of Mice and Men*, 4th Berlin Biennale, Berlin, Germany, 2006.

### **ADELITA HUSNI-BEY**

Born 1985, Milan. Based in Milan and New York.

Husni-Bey's most recent film, *After the Finish Line*, will be screened in January 2017 at the Whitney Museum in New York as part of *Dreamlands*, curated by Chrissie Iles. The artist received a Graham Foundation grant for 2016 and is currently working with the educational department of the Serpentine Gallery, London on the project *Dependence, Independence, Isolation*, to be developed further in 2017. In 2016 she was shortlisted for the *Premio MAXXI*, an award sponsored by Museo MAXXI, Rome, and won the *Premio Illy Under 35* at the 16th Art Quadriennale d'Arte, *Altri tempi, altri miti*, Palazzo delle Esposizioni, Rome.

Her most recent solo exhibitions include: *A Wave in the Well*, Sursock Museum, Beirut, Lebanon, 2016; *The Classroom*, curated by Paola Nicolin, Milan, Italy, 2016; *Movement Break*, Kadist Foundation, San Francisco, USA, 2015; *Playing Truant*, Gasworks, London, UK, 2012; *La Montagna Verde (Dove? Nel Deserto. Per Dove? Verso il nulla)*, curated by Gabi Scardi, ViaFarini, Milan, Italy, 2011.

She has taken part in group shows such as: *The Eighth Climate*, 11th Gwangju Biennale, South Korea, 2016; *Altri tempi, altri miti*, 16th Quadriennale d'Arte, Palazzo delle Esposizioni, Rome, Italy, 2016; *Ennesima*, curated by Vincenzo de Bellis, Triennale di Milano, Italy, 2015; *Undiscovered Worlds*, High Line Art, New York, USA, 2015; *Really Useful Knowledge*, Museo Reina Sofía, Madrid, Spain, 2014; *Utopia for Sale?*, curated by Hou Hanru, MAXXI, Rome, Italy, 2014.

She has held workshops, lectures, and seminars at ESAD Grenoble, 2016, The New School, 2015, Sandberg Instituut, 2015, Museo del 900, 2013, NABA, 2012, Birkbeck University, 2011, and other institutions.

Husni-Bey took part in the Whitney Independent Study Program in 2012.



## **CECILIA ALEMANI – ITALIAN PAVILION CURATOR**

Born 1977 in Milan. Based in New York.

Alemaní is Director and Chief Curator of High Line Art, the public art program on the High Line in New York, presented by the non-profit organization Friends of the High Line. Since 2011, she has curated the work of over 200 international artists, including large-scale site-specific installations, group exhibitions, performances, videos, billboards, and murals, showing them to an audience of about eight million visitors a year. The figures she has worked with include El Anatsui, John Baldessari, Carol Bove, Ólafur Elíasson, Mark Grotjahn, Camille Henrot, Barbara Kruger, Louise Lawler, Paola Pivi, Ed Ruscha, Sarah Sze, Adrián Villar-Rojas, and Nari Ward, to list just a few.

Since 2011 she has also been the curator of Frieze Projects, the non-profit program of Frieze New York, commissioning new performances, sound works, and other projects. For Frieze Projects she has also curated a series paying homage to non-profit spaces of the past, including Gordon Matta-Clark's restaurant FOOD, Allen Ruppertsberg's Al's Grand Hotel, the Fluxlabyrinth, and a special tribute to Daniel Newburg with Maurizio Cattelan.

She has worked with many museums, institutions and foundations, as well as organizing unconventional initiatives in non-profit spaces and for independent projects. In 2011 she was a guest curator for Performa, the performance biennial in New York. She is co-founder of No Soul For Sale, a festival of independent spaces, non-profit organizations and art collectives held at X Initiative in 2009 and at Tate Modern, London in 2010, to celebrate the tenth anniversary of the museum's opening. From 2009 to 2010 she was Curatorial Director of X Initiative, an independent experimental space in New York, where she curated many exhibitions, including solo shows by Keren Cytter, Luke Fowler, Hans Haacke, Christian Holstad, Derek Jarman, Mika Tajima, Tris Vonna-Michell, and Artur Żmijewski.

She was an advisor to the Venice Film Festival for the Orizzonti section, and helped organize the Future Generation Art Prize, sponsored by the Pinchuk Foundation in Kiev and Venice. From 2007 to 2008 she was Curator of Special Projects for Artissima in Turin.

As an independent curator she has organized exhibitions in museums, galleries and non-profit spaces such as *Glee*, Blum and Poe, Los Angeles, USA, 2011; *The Comfort of Strangers*, MoMA/PS1, New York, USA, 2010; *Solaris*, Gió Marconi Gallery, Milan, Italy, 2009; *ONLY CONNECT*, Bloomberg Headquarters with Art in General, New York, USA, 2008; *boundLES*, New York, USA, 2007; and *Things Fall Apart All Over Again*, Artists Space, New York, USA, 2005.

She has also been a contributor to many art journals, including *Artforum.com*, *Domus*, *Garage Magazine*, *Mousse Magazine*, *Klat*, *Modern Painters*, *art press*, *October*, and *Flash Art*.

Alemaní holds a degree in Philosophy from the University of Milan (2001) and an MA in Curatorial Studies (2005) from the Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York.

## **FEDERICA GALLONI – ITALIAN PAVILION COMMISSIONER**

Galloni, an architect, is head of the General Directorate for Art, Contemporary Architecture and Urban Peripheries at the Italian Ministry of Cultural Heritage and Activities and Tourism (established in November 2014). She is Commissioner of the Italian Pavilion at the Venice Biennale, and chairs the Steering Committee of the Comitato delle Fondazioni di Arte Contemporanea.

Her specific areas of expertise are urban renewal and architectural restoration, and over the years she has held research and teaching positions at universities in Italy and abroad. She has also been a contributor to many conferences, specialized publications, and catalogues.

In 2006, Galloni was appointed Superintendent of Architectural Heritage and Landscape for the Municipality of Rome, and in 2010, as Director-General, took over the Regional Directorate of Cultural Heritage and Landscape for Lazio.

As Director of the Vittoriano museum complex, she has overseen the organization of some 50 exhibitions of modern and contemporary art.

At present, her work is centered on the requalification and recuperation of outlying neighborhoods, especially as regards protecting the landscape and guiding urban transformation.

## **GENERAL DIRECTORATE FOR CONTEMPORARY ART AND ARCHITECTURE AND FOR SUBURBAN AREAS**

The DGAAP (Direzione Generale Arte e Architettura contemporanee e Periferie urbane – General Directorate for Art, Contemporary Architecture and Urban Peripheries) is the department of the Ministry of Cultural Heritage and Activities and Tourism (MiBACT) dedicated to contemporary culture. Its goals are to promote and support contemporary art and architecture, while initiating processes of urban renewal in outlying neighborhoods.

Fostering, highlighting, supporting, expanding, studying, and protecting Italian cultural life are the key activities in the DGAAP's mission.

The visual arts (in the broadest sense of the term: painting, sculpture, photography, video, installation, performance, etc.), architecture, and design, alongside the requalification of outlying urban neighborhoods, are its fields of expertise.

The DGAAP works with institutions, public resources, creative figures (artists, photographers, architects, designers, etc.), younger generations, students, and scholars, with the constant aim of providing end users—i.e., citizens—with the best possible access to culture, and contributing to the cultural growth of Italy.

The DGAAP pursues these goals in many different ways: by implementing legal measures and programs over which it has exclusive authority, forging agreements with other institutions and organizations, developing specific initiatives, supporting and participating in a range of activities, stimulating research.

The concrete results of its work include competitions and commissions, acquisitions, education projects, exhibitions and events, research projects, and much more.

The DGAAP was established by Decree 171/2014 of the President of the Council of Ministers (art. 16 c 4 as amended) and has been operative since February 2015.