

ART IS
EVERYWHERE,
EVEN IN ART
GALLERIES.

GIANCARLO NORESE

Giancarlo Norese
selection 06.2017

www.norese.tk

Art is everywhere, 2008-2015
Offset print for billboard posting, framed
100x70 cm



Dialogos part three

Galerie Caesar / Vitrina Deniska, Olomouc, CZ, 2017.

A year before the opening, a group of artists starts to publish texts and images on a shared online document. Following this dialogue, the show displays interweaving contributions by the same artists.



above: *Double Czech*, writings on book pages, coloured inks

right: *iaLooz*, excerpts from the previous show, erasing process



Deconstruction of Vladimír Havlík, 2017.
Galerie Caesar, Olomouc, CZ





Inattività come verità effettiva dell'uomo
 Sala delle Colonne, Corbetta, IT, 2016.
 Found paintings, oil on canvas, frames, and
 the activity of Filippo Falaguasta.

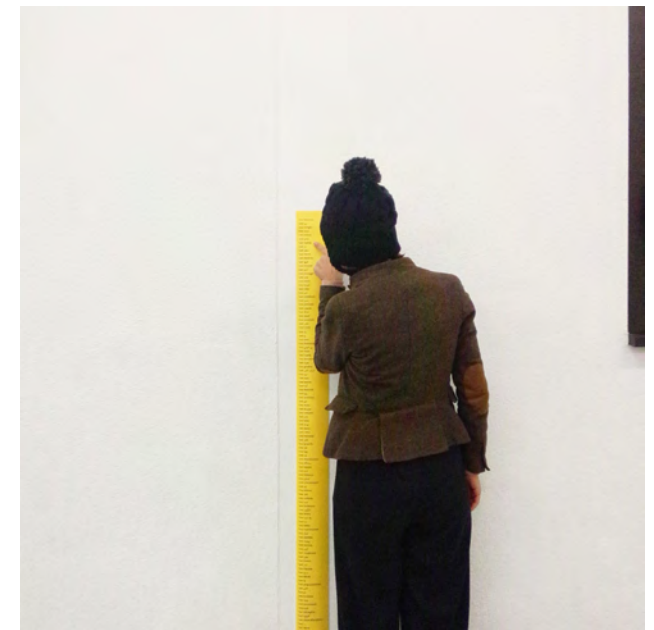
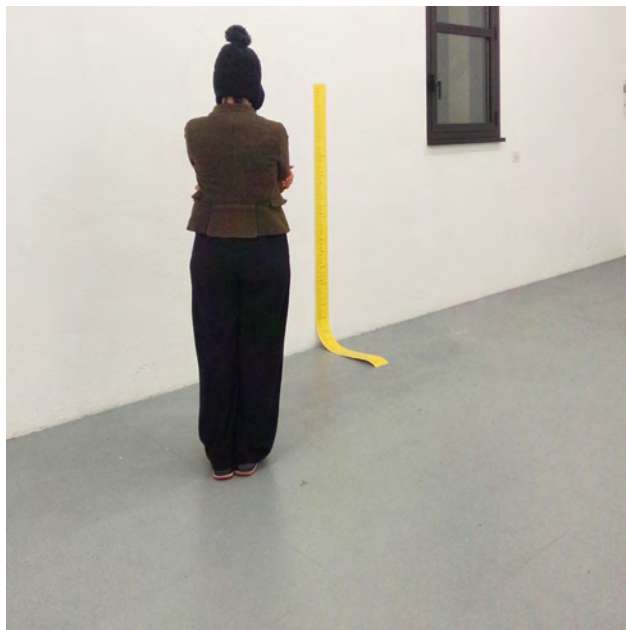
"Laziness as the Truth of Mankind" is the
 title of a not so much known essay by
 Kazimir Malevich (1921) which was used
 on the occasion of my solo show in a small
 town near Milano.

In the first room some found, commercial
 paintings were "refurbished" and their
 frames used as if they were sculptures,
 leant against the wall. The red squares
 were painted with oil color at the center
 spot of each piece.

In the second room, the activity was
 delegated to another artist, in a deliberate
 act of "non-doing".



Note: these paintings
 were made by another artist



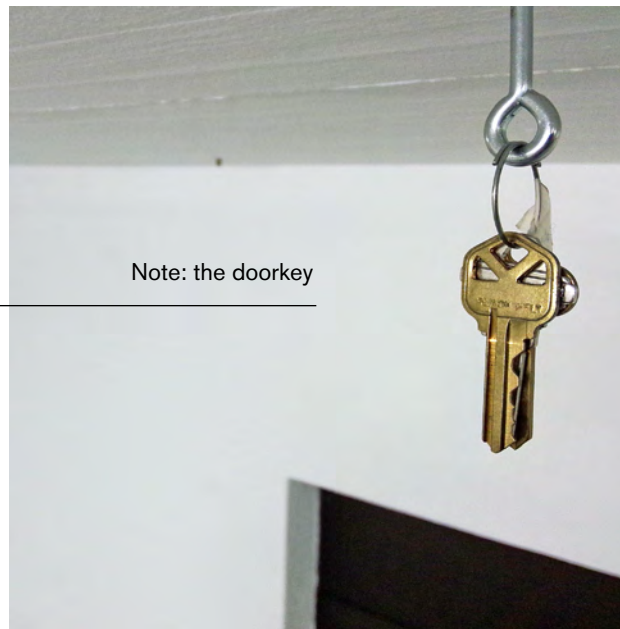
Welcome!

La Rada, Locarno, CH, 2016.

A group show in Switzerland dealing with the idea of migrants and migrations. Here a selection of the works.

Above: *Farsi Lazy*, in collaboration with Shervin Kianersi. Digital print. The results of a daily email correspondence about laziness, written with Italian and Iranian words.

Left: *Morton St. NYC*, illegal copy of the key of a New York apartment, hanging on the ceiling.



Note: the doorkey

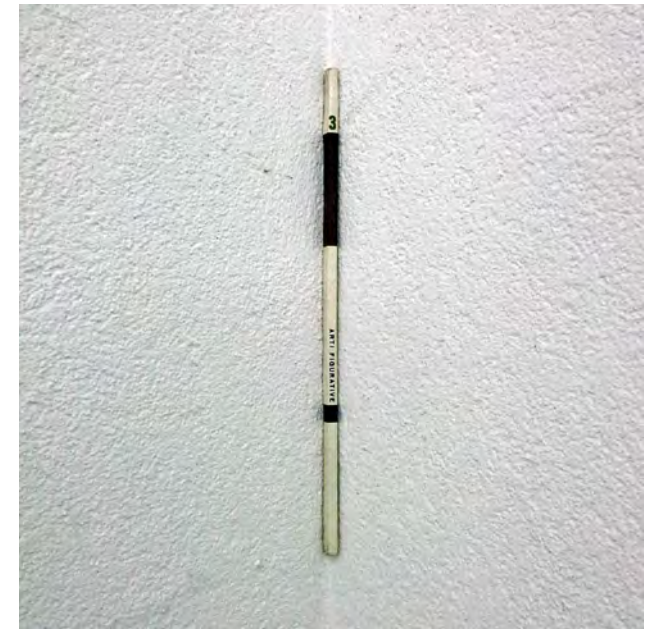
Welcome!

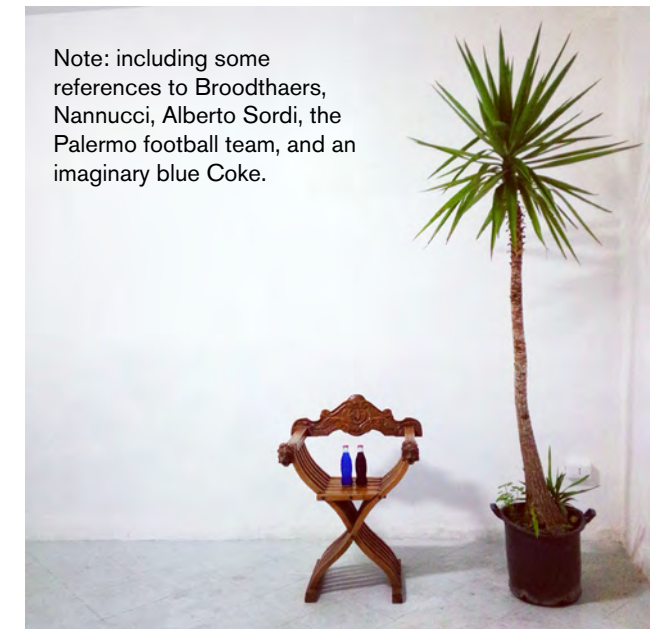
La rada, Locarno, CH, 2016.

Right: *Arti Figurative*, modified school book.

Below, right: *51556 svizzeri residenti in Italia al 2015 secondo l'Ufficio federale di statistica* (51556 Swiss citizens residing in Italy according to the Federal Statistical Office of Switzerland), "acheiropoieta paintings", oil and inks on canvas, five pieces.

Below, left: *We are all Africans*, Piedmontese chocolate bar, fixed on the wall at the artist's height.





Note: including some references to Broodthaers, Nannucci, Alberto Sordi, the Palermo football team, and an imaginary blue Coke.

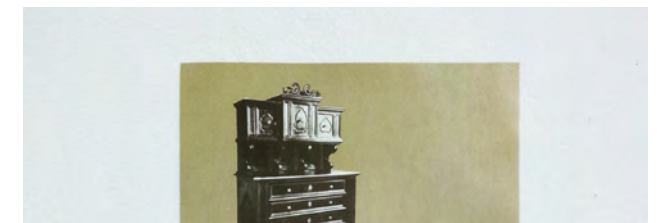
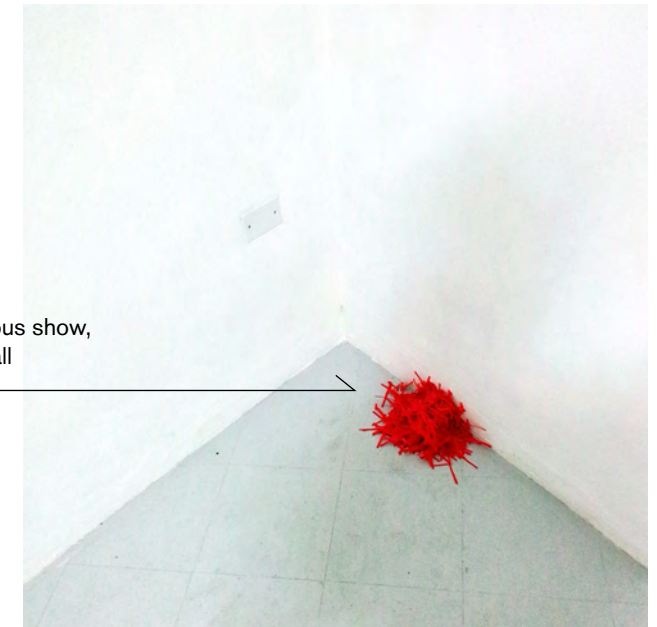
Falso trattato di estetica (quadrato rosa)

Caffè Internazionale, Palermo, IT, 2016.
Found objects, plants, oil on papers, and the remains of the previous exhibition.

In my solo show in Palermo I exhibited a series of objects found in a bar and some oil paintings on pages taken from old books. Those objects were “falsified”, following the definition of the recent rediscovered treatise by Benjamin Fondane (False Treatise of Esthetics, 1938) that gives the exhibition its title.



Note: the previous show, rolled up in a ball



Note: I wrote a story about this photo, see artseverywhere.ca



Uno specchio per cinque
(A mirror for five)

Inaugural performance for *Obsession Dada*, Cabaret Voltaire, Zurich, CH, February 5, 2016. Curated by Una Szeemann and Adrian Notz. With Emilio Fantin, Luigi Negro, Cesare Pietroiusti, Luigi Presicce, and 5 doubles.

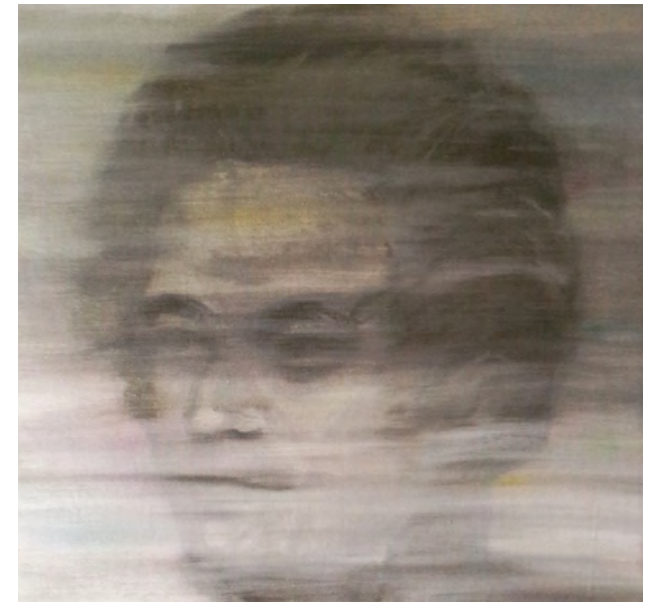
In the crypt of Cabaret Voltaire, a set will be built with the aim of shooting the first scene of a film. In this scene five non-professional actors will be invited to enact the personal obsessions of the five of us, who will take the role of directors. The audience will be very close to the action and, at times, inevitably become part of it. Through this film, we will be confronted with our own selves, our mirrored images, and our contradictions.

**Red Marx with hammer and no sickle;
Exoskeleton of Marx; Marxxx**

Oil on canvas, paper, cardboard, objects,
2015

A new series of paintings – made by using
raw materials from the 80s – all dealing
with a portrait of the young, beardless
Marx.

Accumulations, erasures, overlaps: the
paintings are made one on the other, or
deleted, blotted out, and then – in this
case – exhibited as if they were sculptures.



**Red Marx with hammer and no
sickle, 2015**

Galerie Daniel Boeri, Monaco, MC,
2017

Oil on canvas, hammer, 65x65 cm

Note: featuring Karl Marx as a
young student in Heidelberg



Kunsthalle novi

Novi Ligure, IT, 2015

An artist-run space, 100x17x10 cm

An empty museum. A museum full of works that can be stolen. A museum as precarious as an errant boulder, which isn't where it should be, or in place without a reason.

Kunsthalle novi is a "museum" inspired by the great twentieth-century tradition of "canned museums" or portable museums, derived from Duchamp. It is, to be more precise, an "artist-run space" currently located in a small niche on the external wall of the Town Hall in Novi Ligure, but that could be in the future relocated elsewhere in the city. It has its own wall-plate.

I founded Kunsthalle novi on Oct 10th, 2015 on the occasion of my participation at *Materia*, a group show curated by Massimo Palazzi.

kunsthallenovi.tumblr.com



Enfance

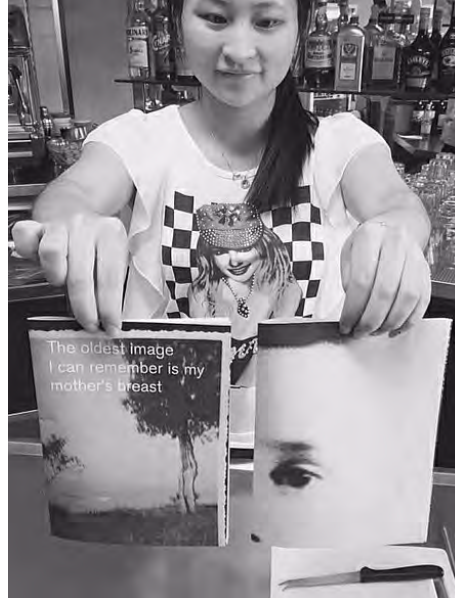
A double artist's book about childhood, by
Giulio Lacchini and Giancarlo Norese.

16+16 pages plus paper container,
offset print, edition of 100

148x194 mm

Sputnik Editions, Bratislava, SK, 2015

ISBN: 978-80-970894-2-9



c'mon giancarlo

Space 4235, Genoa, IT, 2015.
Various objects, projections, wall painting

An art show with no art, including very personal objects, fragments of texts, and quotations displayed with an esoteric touch.

Ph. by Ronny Faber Dahl

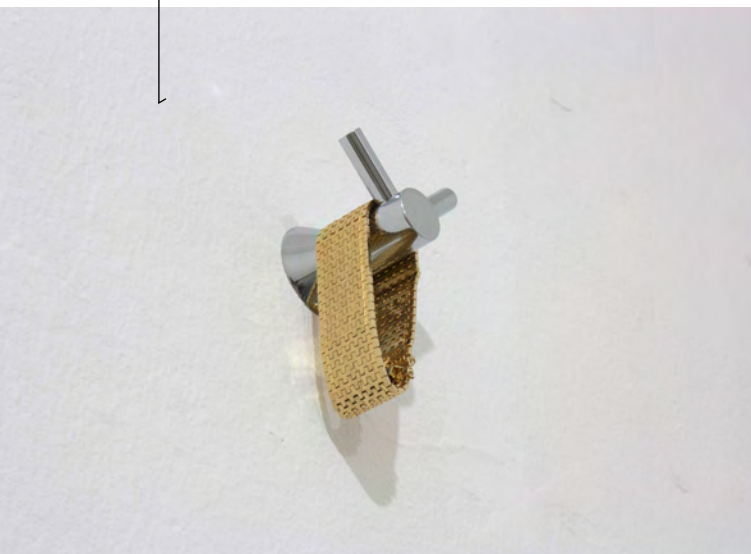


Note: "Watercolor" is a composition made with

posters from my old exhibitions



Note: a bracelet from my mother's heritage





Negozio (Shop)

Nowhere Gallery, Milan, IT, 2014.
Writing on lightbox, 100x200 cm

After an invitation to realize a work on the gallery lightbox, I decided to use that space to make more clear the role of both the art galleries and the artists: "Negozio" – the Italian word for "shop" – is for galleries (and it's etymologically the negation of ozio/otium/leisure). Then, "Ozio" is for artists.

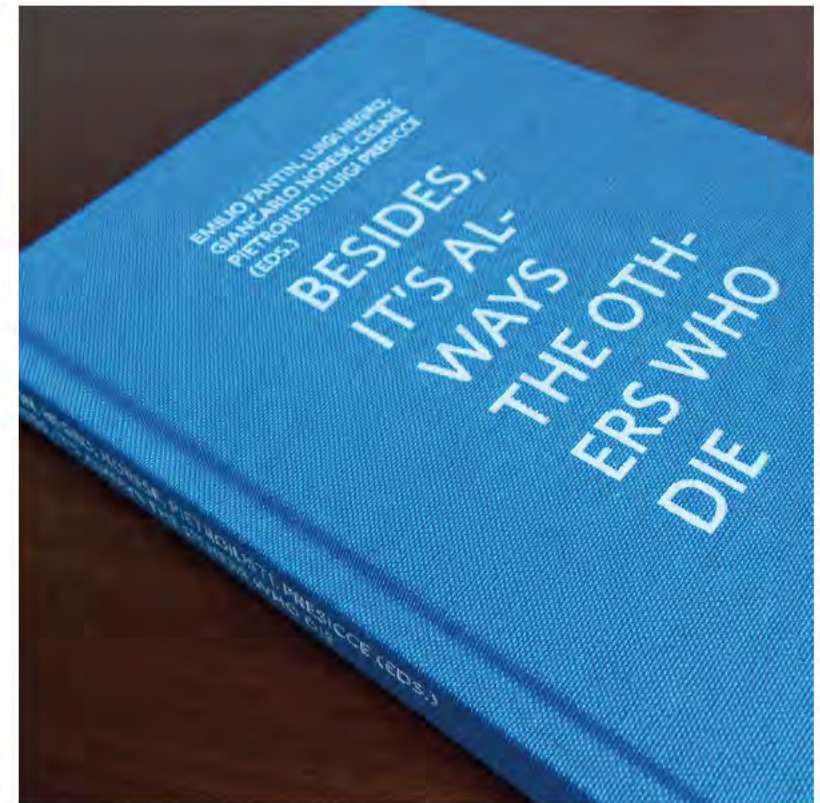


Besides, it's always the others who die

By Emilio Fantin, Luigi Negro, Giancarlo Norese, Cesare Pietroiusti, Luigi Presicce (eds.)

This book, whose title is the epitaph on Marcel Duchamp's tombstone, is one of several initiatives that we have developed around the theme of death, starting from "The Celebration of the Living (who reflect upon death)."

116 pages, ill., color and b/w, English
Verlag für Moderne Kunst, Vienna, AT, and
Kunsthalle Marcel Duchamp, Cully, CH,
2014
ISBN 978-3-86984-080-2



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I can imagine those offices during the siege of Sarajevo, overcrowded, worse than the post office on the days when senior citizens pick up their pensions. I've been to Sarajevo and I believe it is the place with the largest number of tombs, in any possible and imaginable place, from public to private yards, little parks to the ground at the stadium, anywhere it was possible to dig. I wonder how much time they had, the family of the victims, to organize a funeral, or if it was all done very fast, in a situation that was not without dangers of its own. Nothing like the funeral ceremonies in ancient Egypt, where death had a role almost on a par with life. The deceased were mummified, in fact, treated so that they would still be recognizable after the seventy days of the proceedings and beyond. Some of them have even reached us. The purpose of this practice was to allow the soul to recover its body also in the afterworld, something all the dead who have passed on under the sign of the cross also expect to do. The difference is that the pharaohs were buried with everything that might be useful for a life that continued after death: not just food and beverages, but also clothing, jewelry, utensils, even vehicles like the racing chariots the young Tutankhamen brought with him in the tomb. In the cemetery of Lecce I have seen the photograph on a tombstone of a young man riding a sparkling motorcycle, and it made me think about

**The Celebration of the Living
(who reflect upon death), 4th ed.**

Arizona State University Art Museum
residency program, Phoenix, US, 2013.
Curated by Gordon Knox, Greg Esser,
and Julio Cesar Morales. Produced by the
Arizona State University Art Museum.

A collaborative art project I developed
together with Emilio Fantin, Luigi Negro,
and Cesare Pietroiusti in the form of
a public procession in downtown Phoenix,
including other artists and performers.
In Phoenix we decided to use a car with
no engine, as an equivalent of boat for
surviving in the desert, to be pushed by
ourselves and the public.

In similar tradition to “Day of the Dead”,
“The Celebration of the Living”, or “La
Festa dei vivi” in Italian, is for those who,
in order to give sense to life, reflect upon
death.

With the contribution of The Bad Cactus
Brass Band, Deborah Boardman, Kristina
Lee Podesva, Merced Maldonado, Julio
Cesar Morales, Marie Navarre, Alessandra
Pomarico, Shawn Van Sluys, Gregory Sale,
Elisabeth Johnson, and students from the
Arizona State University.





Note: the red shroud, where people wrote dedications to their dear ones who passed away



Unsichtbar machen (my attempt at making lemon juice writings visible on the wall)

Roaming. On File, Platforma MNAC, Bucharest, RO, 2013.

Curated by Alessandro Castiglioni and Ermanno Cristini.

Lemon juice, brush, lighter, white wall, invisible writings.

An exhibition in Bucharest dealing with the concept of archives.

I wrote a list of names of my ex girlfriends with lemon juice, that is known to be used as an “invisible ink” by children.

I wanted to keep these names secret; anyway I gave them a chance to become public by heating the writings with a lighter.

Mission not accomplished.



Playground

CRAC, Liceo Artistico Munari, Cremona, IT, 2013.

Curated by Dino Ferruzzi; in collaboration with Filippo Falaguasta.

Frames from a video clip including four hundred students and some teachers

I wanted to make a series of video group portraits, allowing the students to use their school space through a different vision. With the kind support of some of the teachers, I shot a series of living postcards where the students usually stand still, while the professors were working. According to the classes, the portraits were interpreted in a different way.



Tenkalaut

Traduction, tradition, trahison,
Le Cube, Rabat, MA, 2013.
Curated by Maria Inigo Clavo
and Anna Raimondo.
Artists' book, performance

In 2005 I published a book with Cesare Pietroiusti, produced by the Swiss Institute in Rome, titled "Tenkalaut. Seven dialogues between G.N. and C.P.", written after a transcription of seven real dialogues made in seven, different fictional languages.

Some years later, I was invited to arrange a performance on the occasion of a group show in Morocco on the theme of "translation".
I asked the people attending the performance to make an attempt to render the dialogues real again, by making a public lecture of the dialogues. We discovered that many of our invented words were very similar to some rare Berber dialects.



Strong Electricity Room

Urban Play, Landgent Center,
Beijing, CN, 2011.
Curated by Tang Zehui.
Modified door, ambient size;
installation view.

I asked the owners of the Landgent Center, a shopping mall in Beijing, to be provided with the keys of the "Strong Electricity Room". Then I instructed a locksmith to add many locks on the entrance door of that room. I wanted to make stronger the idea that unauthorized people were not allowed to access that place.



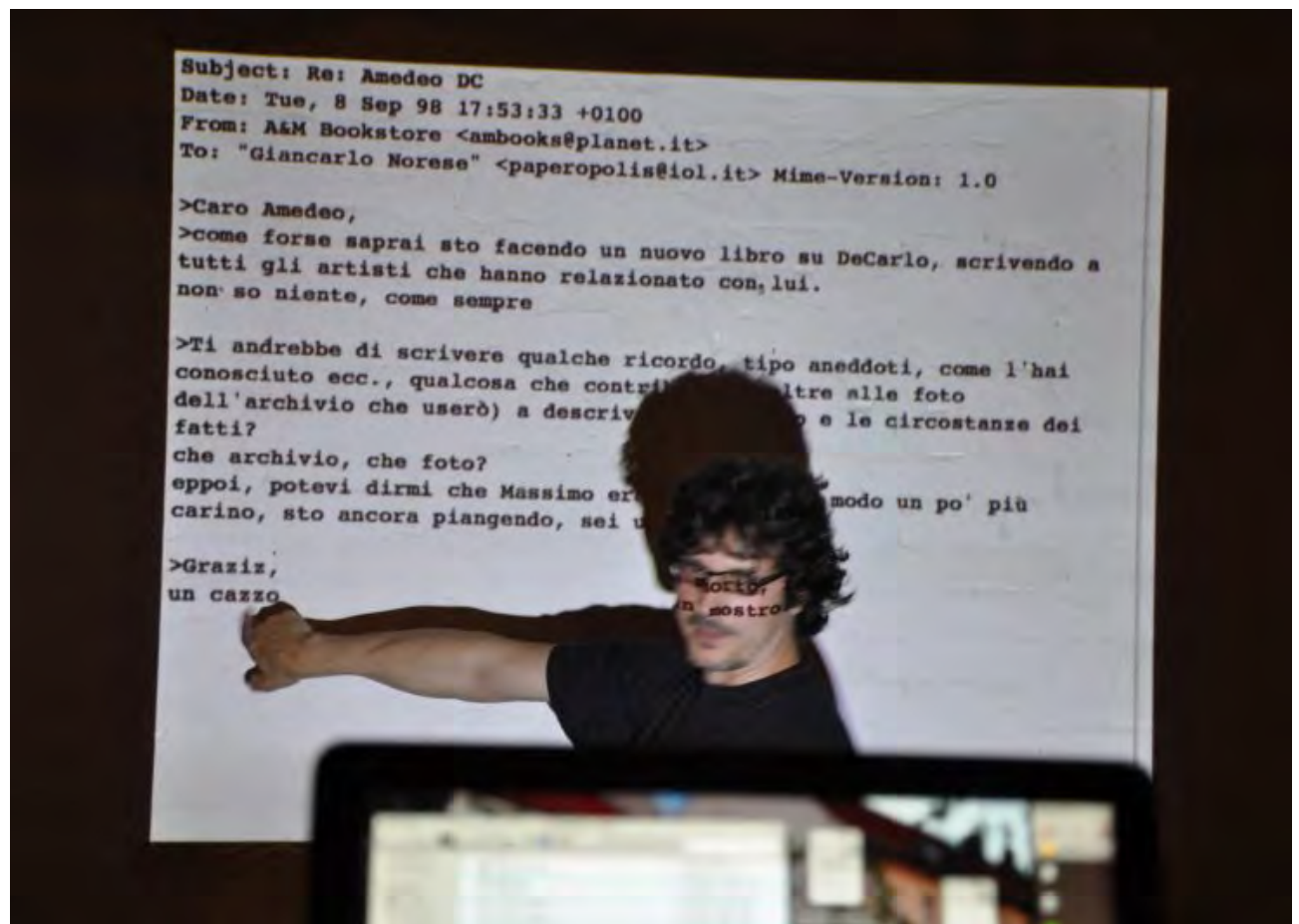
Reviewed by Edward Sanderson on [ArtSlant](#)

Francesche

Dialogos, Assab One, Milan, IT, 2011.
Curated by Alessandro Castiglioni.
Private performance with cell phone.

I decided to make phone calls to every Francesca I knew at the time. Most of my ex partners have that name. It was embarrassing to talk to some of them so much time later.





Io non lo so

(I don't know)

Darth, Bologna, IT, 2009

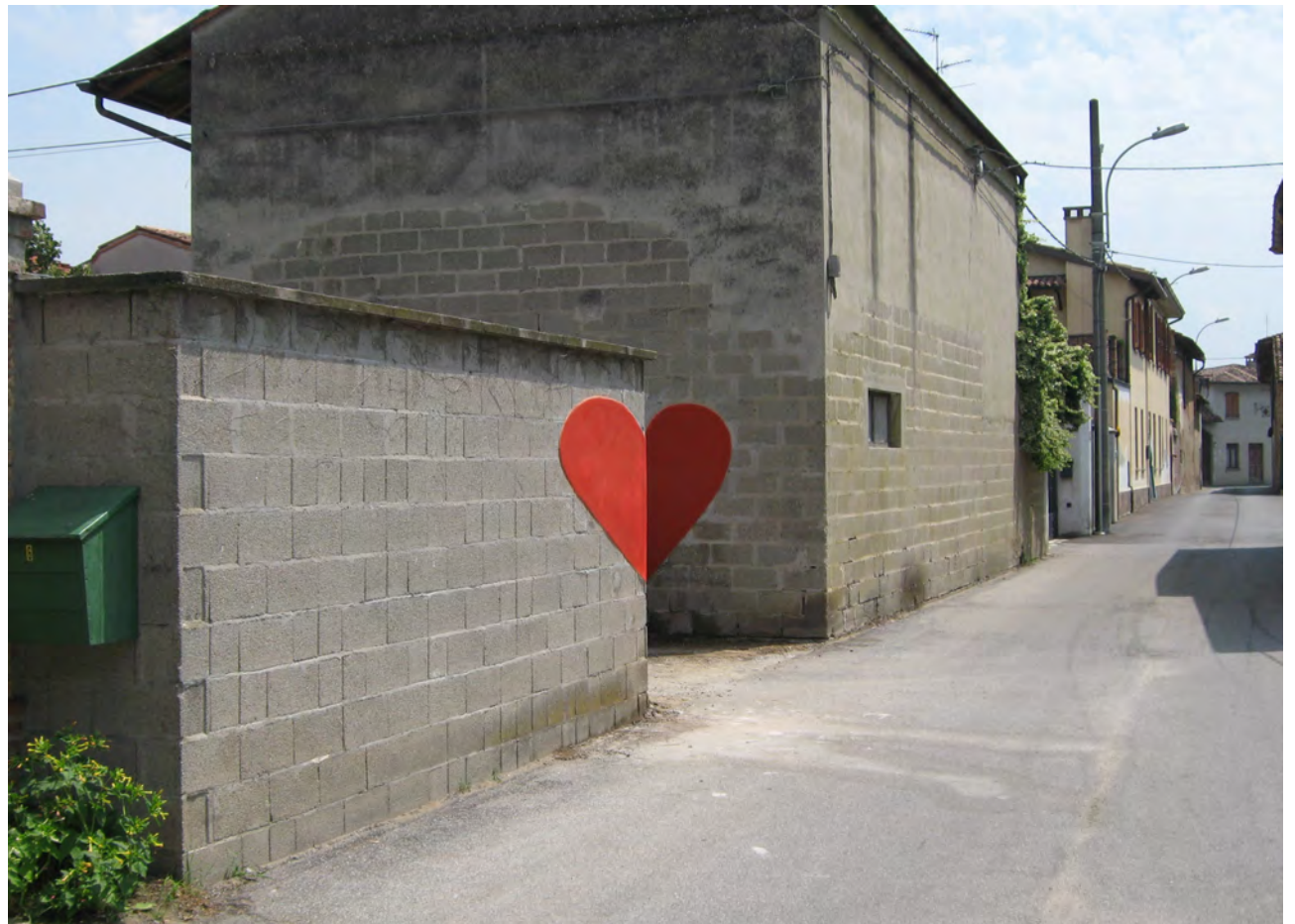
At my solo show, instead of exhibiting something, I gave a public lecture on the most significant failures in my career as an artist.

Making a Whole

Public art project in Crotta d'Adda near
Cremona, IT, 2008

A fresco made of two half hearts that could
be completed only from the right point of
view.

Online catalogue available on [issuu](#)



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Born in Novi Ligure, Italy, and currently based in Milano. My work has been exhibited in one-artist and group shows in such venues as Villa Medici/Académie de France (Rome), Neon (Bologna), the 42nd and 48th Venice Biennale, P.S.1 at the Clocktower Gallery (New York), Galerija Škuc (Ljubljana), Continua (San Gimignano), Fondazione Pistoletto (Biella), Viafarini (Milano), Performa07 at the Sculpture Center (New York), Tent (Rotterdam), MAMM (Moscow), and the And And And events to dOCUMENTA (13).

I was one of the initiators and the editor of the books for Progetto Oreste (1997–2001), a network of international artists and curators. My publications include books published by Galleria Massimo De Carlo, Charta, Istituto Svizzero di Roma, La Rada, Kunsthalle Marcel Duchamp, Verlag für Moderne Kunst, Sputnik Editions, as well as contributions to artists books and magazines.

I was also an associate artist at the Atlantic Center for the Arts c/o Civitella Ranieri; a resident artist at Red Gate (Beijing, 2011) and at the ASU Art Museum (Arizona, 2012-2013); I was awarded first prize at the Premio Terna in 2010, the 47th Premio Suzzara in 2011 and the Premio NCTM e l'Arte in 2012.

I have been involved in many collaborative projects including experimental education (Free Home University), artists' books (a certain number of books.), plural actions (Lu Cafausu), artist-run spaces (Kunsthalle novi), and the setting up of a foundation (Lac o Le Mon).

Recent solo exhibitions

2016

Inattività come verità effettiva dell'uomo, Sala delle Colonne, Corbetta;
Falso trattato di Estetica (quadrato rosa), Caffè Internazionale, Palermo

2015

c'mon giancarlo, space 4235, Genova (cur. by Simona Barbera, Ronny Faber Dahl)

2014

Negoziò, Gallerialanotte/Nowhere Gallery, Milano;
Hottello – Artist in residence, Kabinett Galerie Krethlow, Bern

2013

Grand Show, Microgallery, Tirana (cur. by Eri Çobo, Stefano Romano);
Tenkalaut, Istituto Italiano di Cultura, Rabat (cur. by Maria Inigo Clavo, Anna Raimondo)

Recent group exhibitions

2017

Dialogos Part Three, Gallery Caesar / Vitřina Deniska, Olomouc;
And Now for Something Completely Different, Galerie Daniel Boeri, Monaco;
Sensibile Comune, La Galleria Nazionale, Roma

2016

Welcome!, La Rada, Locarno;
Fine del possibile, Galleria Frittelli, Firenze;
L'ascolto. Una mostra immaginaria, Assab One, Milano;
67° Premio Michetti, Francavilla al Mare;
Wohnen in einer Verspätung, Progr, Bern;
愛・アモール, City Community Hall, Rikuzentakata;
(S)trace(S), Galerie du Chacha, Paris;
Uno specchio per cinque, "Obsession Dada", Cabaret Voltaire, Zurich

2015

Be-diversity, MUSE, Trento;
Italia Happening, Salon für Kunstbuch, 21er Haus, Vienna

2014

Premio Terna 06, Archivio di Stato, Torino;
Collection. Un rêve d'éternité, FRAC Bretagne, Rennes (with & IL TOPO);
Money, Money, Money, Surplace, Varese (with Vladimir Havlik);
Form: Perform: Reform, Generator Projects, Dundee;
I baffi del bambino, Lucie Fontaine, Milano;
Oltre la materia, Mo Art Space, Xinmi;
Gelosia, Kunsthalle Marcel Duchamp, Cully;
Roaming. Riposizionamenti, Ex Szeemann archives, Maggia

2013

Dialogos part two, MACT/CACT, Bellinzona;
The Celebration of the Living (who reflect upon death), Arizona State University, Phoenix;
Roaming. On file, Platforma MNAC, Bucharest;
*E subito riprende il viaggio... Opere dalle collezioni del MA*GA dopo l'incendio*, Triennale, Milano;
Traduction-Tradition-Trahison, Le Cube, Rabat