

Big Emotion

The background of the page is an abstract artwork. It features a large, dark, textured shape on the right side, possibly a shadow or a draped fabric. To the left of this, there are vertical bands of color: a dark blue on the far left, a lighter blue in the center, and a dark purple on the right. The overall composition is layered and moody.

Room 1

The monographic exhibition of the work of Roberto Ciaccio (Rome, 1951 – Milan 2014) traces the artist's trajectory in search of the origin of a work of art. Research that represents the middle ground between the artist and the philosopher Martin Heidegger. On the interrupted paths in the woods – Holzwege – a clearing appears – Lichtung –, the secret place where light filters through the branches of the trees illuminating the truth for a just a few instants, truth being the origin of all things.

Roberto Ciaccio explores the mystery of the origin between the constant concealing and revealing of the figure beyond the image. Between presence and absence, the origin offers itself as a gift to the papers and sheets inked by the artist. The origin, the final end of research lasting a lifetime, in its giving, nevertheless, continues to be hidden within the mystery of the artwork.

Geviert – The work Geviert [literally: divided in four parts] is an iron stele made by Roberto Ciaccio in 2002. It marks the intersection between deities and mortals: humanity and eternity reflect one another and are thus co-penetrated. The mystery of the origin hides behind the conceptual dimension of the sheet: in its immediacy, its iron core forcefully imposes a crude and powerful presence. Disarmingly simple, the Squaring gathers and restores the gift of the origin, in which the essence of things is immanent. The stele rises up hieratic in space and focuses within itself the flowing of time, which is set, inked, on the iron surface of the sheet. Coming from the work is a mysterious aura that spreads out in a suspended temporal dimension, at the edges of earthly existence. The stele converses with the surrounding space and draws persistent and vibrant fulls and voids in the air. For an instant, the Geviert just touches that unattainable perfection that, in a relationship of absolute contemporariness between before and after, is the mother and daughter of origin.

Room 2

The Origin and Aura of Time – Roberto Ciaccio's visual language meets the poetic thinking of Martin Heidegger on a level of pure insight, in a remarkable consonance of themes and images. Both artists' poetics are characterized by the difficult search for the origin of the work of art, an archetypal dimension seen from a different, artistic and philosophical point of view. Between 1990 and 1992, Roberto Ciaccio began working on an ambitious project that would remain a point of reference for his entire artistic output, the Annotazioni di luce in otto momenti per 'Holzwege' di Martin Heidegger [Annotations of Light in Eight Moments for Martin Heidegger's 'Off the Beaten Track'].

Appearing at the border between revelation and concealment is the origin, the figure beyond the image, which hides and reveals itself to the gaze without ever giving it enough time to fully grasp it. The figure is born from the sudden encounter between light and darkness, between white and black, a dialogue in which the form of the image originates. The temporal progression of the eight

moments designs the continuum of the being, of the lingering and the becoming of the figure, of which the image is original trace and revealing presence. The bite of the acids, the various phases, and the overlapping of sheet and print tell the tale of the life of the figure that took shape between stains and traces of ink.

In its incommensurable distance, the origin suddenly grows close, thanks to the reverberation of the light increased by the obscurity of the darkness; then, immediately afterwards, it subtracts itself and takes refuge in its distant temple.

The coming to terms with the origin it reveals, in the depths of the black inks, time's impression on the papers, as well as on human existence. Time, which is the real source of the work of art, impressed its face on the sheets, leaving traces of aura-like memory. And unfolding in the memory of the origin is the infinite dissemination, in the images, of an archetype-figure.

Room 3

The Vertical Dimension of the Sacred – The Stazioni per la Croce [Stations for the Cross], made by Ciaccio between 2005 and 2006, express the unspeakable against which humanity measures itself, inhabiting that liminal space between sky and earth. More than the other works, the Stazioni per la Croce reveal the impossibility of the figure. The work does not represent the theme of the sacred in a descriptive or symbolic key, but, rather, is itself the "sentiment" of the sacred. This sentiment is manifested via a pictorial code that throws wide open the "threshold of the Beyond". The sacred is intrinsically present between the shadows and the veiling of ink that reveal the spirituality of the cross. The cross as margin, limit, fissure through which the human eye, for an instant, glimpses the truth. Verticality thus becomes a necessity and a salvation; that tension towards what is above that appears like a sabre of light struggling forth amidst the darkness. Ciaccio's verticality, like that of the Heideggerian Riss ["fissure" in English], separates and joins the visible and the invisible, presence and absence, the earthly dimension of the horizon and the vertical celestial plane, revealing that Sense that human understanding can barely touch.

The iron sheets take their place in space like the presences that impose a silent and obsequious distance. In a condition of expectation, man observes the cross that appears and disappears, at the limits of suffering, in a suspended and metaphysical temporal dimension. Before the power of the cross, the presence of a supreme entity is perceived, constantly appearing in and disappearing from man's wavering conscience. Before the absolute of the cross, man feels a part of everything and, abandoning the limited human condition, crosses the threshold that vertically leads to the sky.

Room 4

Apparent Monochrome: Identity and Difference – Ciaccio's monochrome is an apparent monochrome, given by the results of the overlapping of constant passages of colour: in the viewer's eyes, the veils of blue, red, and purple

produce magnetic and pulsating monochrome fields.

Beyond the optical effect of the visual perception, Ciaccio's apparent monochrome conceptually imposes the theme of seriality, understood as the search for an identity by way of difference. The repetition of the same colour is the desire to underscore the identity of the figure, glimpsed for an instant, amidst the nuances. In Roberto Ciaccio's monotypes the gaze pursues the figure, which appears and disappears in the constant modulations of light and colour.

If monochrome painting liberates the gaze from the figure's need, then Ciaccio's monochrome, in a rather unusual manner, follows the oscillating movement of the figure, which surfaces and vanishes in the shadows of the monochrome. Endless and minimum chromatic variations confuse the vision, casting doubt on the potential for an absolute monochrome. In the spatio-temporal difference of vision, the colour, victim of the light's sorcery, reveals endless faces, and in the repetition of the always the same it hides deep differences that lead to the vision of the first time.

The monochrome field, in the intrigue of the vision, transforms the fullness of the space into an empty space, where the colour creates breaches in the infinite, making it visible.

Room 5

The Memory of Water – The copper sheets are places where nature has left its traces. The copper has collected and withheld the signs of the water from the nymphaeum, where the works were installed for days. Today it offers us an experience told via the memory of water. Nature's settling on the surfaces of the sheets – the mineral salts, the drops of water, the moss, the leaves – returns as the echo of a primordial language that has by now nearly been forgotten. The sheets become lakes of light, mirroring the sky and the drifting of the clouds; the surfaces are marked by the passing of time that designs perturbing images in the concavity and the convexity of the copper. Recalling the flow of the water, the sheets echo its voice and withhold its memory.

The works on copper, like troves of light, pave the way to prodigious metamorphoses between the reflections and the glittering of the metal, in a relationship of meta-narration with space. Shades of orange, yellow, and green flourish on the copper surfaces in a soft autumnal melancholy, creating an aura-like dimension of the space inserted in the suspended time of memory. Places vibrating with lights and the echoes of the wind, where nature lingers peacefully with no concern for human things.

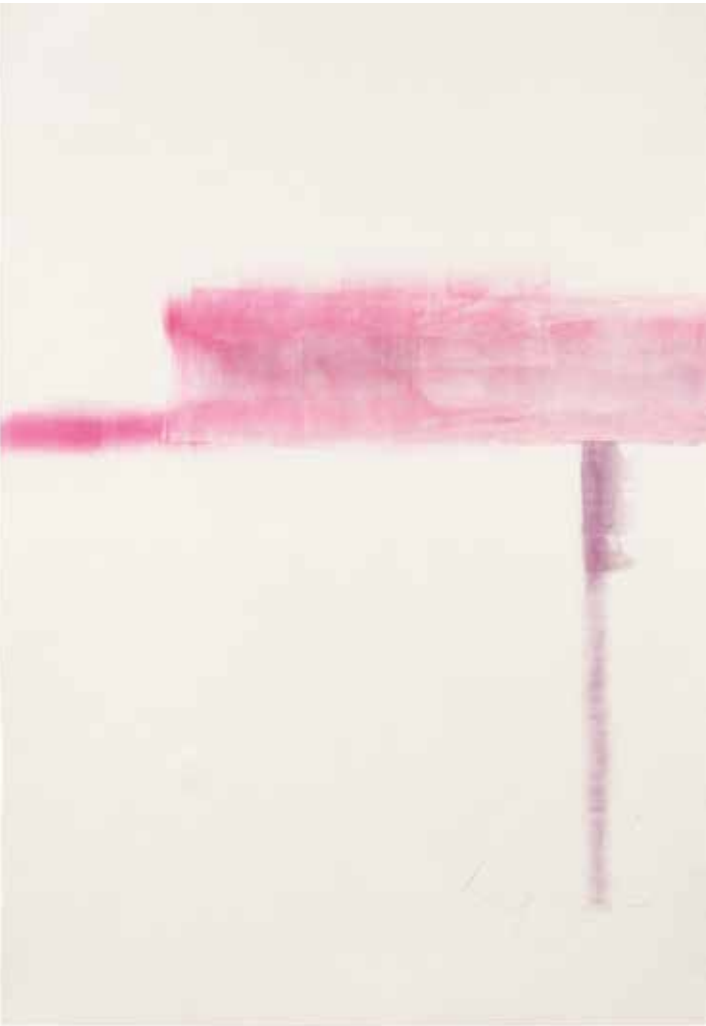
"The lights and reflections of the coppers visually lead to that reflecting liquidity that is the memory of water. The acidification and oxidation of the metals, via the natural processes of time, generate colours and tactile presences of materials". (Roberto Ciaccio)

Memory of Water, 2013, acid and oxidation on copper plates

ROBERTO CIACCIO

“Soglie del tempo”

in mostra alla galleria BUILDING



Ombre 2010-2011

Dall'8 settembre 2022, BUILDING presenta la mostra *Soglie del tempo* dedicata all'artista Roberto Ciaccio a cura di Francesco Tedeschi. Il progetto è realizzato in collaborazione con l'Archivio Roberto Ciaccio e con l'attivo contributo di Maria Pia e Silvia Ciaccio.

Ubicata nel cuore del vibrante contesto del quartiere di Brera, la galleria d'arte BUILDING riporta con questa personale l'opera di Roberto Ciaccio a Milano, dopo la mostra *La Voce dei Metalli*

Testo di **Alice Montanini**

presso il Museo Nazionale Scienza e Tecnologia Leonardo Da Vinci del 2020 e a poco più di un decennio dalla grande mostra presentata a Palazzo Reale nel 2011.

Il tema cardine di questo progetto espositivo è il concetto di soglia, concepito da Francesco Tedeschi come atmosfera e forma imprendibile del passaggio fra un qui e un altrove. Limite invisibile, talvolta misurabile, da raggiungere affinché avvenga un cambiamento, una trasformazione, un fenomeno. Un campo d'indagine quindi fortemente legato a un altro tema ricorrente nella pratica di Ciaccio, quello del tempo, elemento centrale non solo per quanto concerne il processo trasformativo dei diversi metalli utilizzati dall'artista, ma anche in quanto soggetto di una ricerca infinita, insaziabile, anelito irresistibile la cui rappresentazione può essere solamente suggerita, attraverso quell'istante pittorico che evoca la profondità dell'essere. L'esposizione mette in luce diversi aspetti del percorso creativo dell'artista, sviluppandosi sui tre piani espositivi della galleria. Al piano terra sono protagoniste le opere in metallo, che sfidano e ridefiniscono i limiti tra pittura e scultura e coinvolgono lo spazio espositivo, attivandolo attraverso le loro qualità materiche e specchianti.

Si tratta di una selezione di una decina di lavori in ferro e rame, lastre dalle grandi dimensioni la cui materialità stimola la nostra percezione, aprendo relazioni spaziali sia fisiche che mentali. L'energia emanata della luce dei metalli ne trasforma la superficie in aperture sospese, che rivelano allo spettatore una dimensione spazio-temporale altra, interna all'opera. Il



Ombre 2010-2011



Ombre 2010-2011

dittico del 1990 *Recto/Verso I-II*, consistente di due monoprints ottenuti dall'impressione su carta di una lastra di ferro inchiostrata, è presentato al piano terra insieme alla propria matrice.

La qualità speculare della matrice trasforma le carte in specchi, che ne riflettono l'immagine rovesciata, sospesa per sempre nell'istante della loro impressione. A seconda che vengano presentate accanto alla propria matrice o isolate, le carte si fanno di volta in volta impronta di un transito, presenza di un'assenza, monito di un enigma, invitando a una riflessione sul tema del doppio, della reciprocità e della memoria.

Il secondo livello è costituito soprattutto da monoprints caratterizzati da tonalità notturne, altamente evocative. Soffuso, ai confini del silenzio e del nulla, il colore si presenta come sostanza ineffabile che apre a una visione profonda e complessa. Una luminosità intrinseca è presente in tutti questi lavori, che appaiono come soglie cromatiche che invitano lo spettatore a sostare nell'atmosfera avvolgente di quello

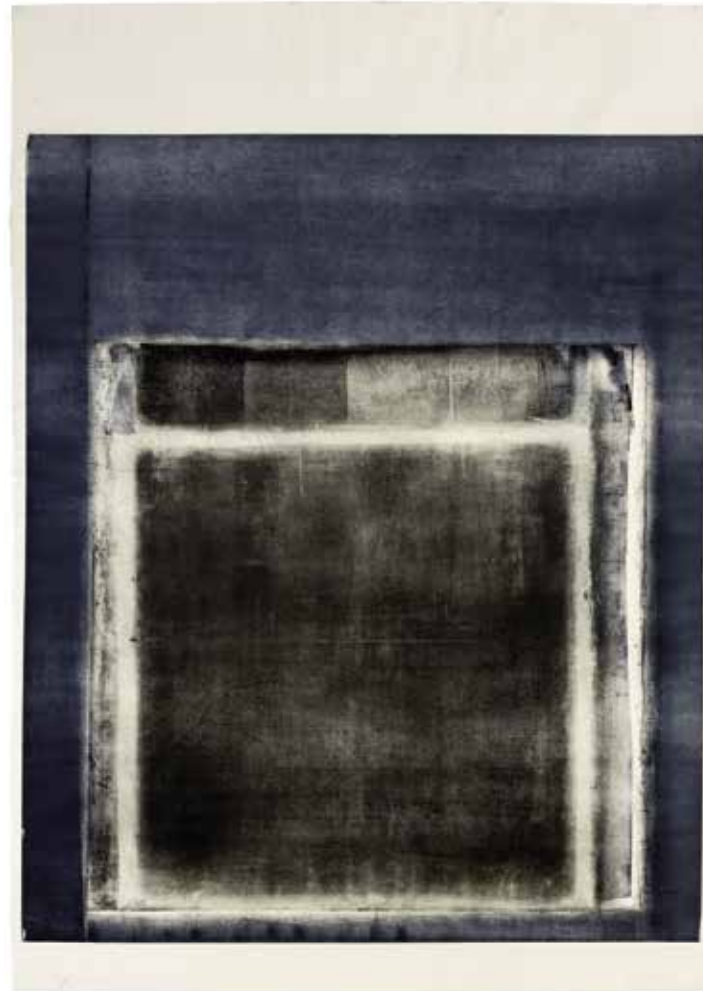
spazio intermedio tra essere e assoluto che è l'arte. Il carattere seriale di queste opere, spesso pensate come elementi corali di un'unica serie e disposte nello spazio come dittici o vere e proprie sequenze, spinge ad una riflessione sui concetti cardini di "originale" e "unicità" propri della stampa.

Come nel caso di *Disseminazioni* e *Le Son des Ténèbres*, il movimento generato dall'accostamento di variazioni uniche derivate da una singola matrice suggerisce l'esperienza del tempo nel divenire armonico di un medesimo tema cromatico. L'ultimo piano della mostra accoglie lo spettatore con un'atmosfera più leggera, lieve, emanata dalle opere di grandi dimensioni che presentano un carattere fortemente luminoso, chiaro, non solo per i toni tenui delle figure ma anche per la delicatezza dei materiali. Una suggestiva spiritualità diffusa avvolge queste opere, testimonianza dell'indagine dell'artista sul mistero dell'origine e del sacro, intensificatasi negli anni più maturi del suo lavoro, tra i cui esiti più emblematici ricordiamo il corpo di opere dedicate alle *Stazioni della croce*.

Il tema della croce è presente in questa mostra attraverso la serie *Ombre* realizzata tra il 2010 e il 2011. Simbolo del rapporto tra terreno e ultraterreno, visibile e invisibile, la croce rappresenta l'incontro tra la nostra finitezza e il costante desiderio di elevazione che si esprime nel sentimento del sacro. Come scrive il filosofo Remo Bodei in occasione della mostra collettiva "*Sulla Croce*" presso la Collezione Giancarlo e Danna Olgiati di Lugano, alla quale Roberto Ciaccio partecipa nel 2016: "L'opera di Roberto Ciaccio accoglie pienamente il senso del *mysterium tremendum* che caratterizza il sacro, lo sconvolgente imporsi di una perturbante alterità, superiore a ogni umana comprensione, che, da un lato, riempie di spavento, dall'altro, offre l'esaltante sentimento di fusione dell'io con il tutto".

La ricca selezione di opere in mostra include alcune opere inedite che saranno esposte per la prima volta al pubblico, tra le quali *Origine* (2013), lastra in ferro dipinta, dove fisicità e cromia si incontrano attraverso l'intervento gestuale dell'artista che si aggiunge a quello casuale dello scorrere inesorabile del tempo. La mostra sarà accompagnata da un catalogo, edito da BUILDING, riccamente illustrato con riproduzioni a colori delle opere esposte e ambientate e con saggi di Francesco Tedeschi, Maria Pia Ciaccio e ripresa di scritti di Roberto Ciaccio e del filosofo Remo Bodei, curatore di diverse mostre e autore di importanti contributi critici dedicati all'opera di Ciaccio, nonché amico dell'artista.

Con questa mostra, BUILDING consolida il proprio impegno nella promozione di una pratica artistica improntata sulla continua ricerca e sull'indagine di tematiche quali il tempo, l'eternità, l'infinito, attraverso una programmazione volta a mettere in luce il particolare valore di un confronto con l'opera come tramite tra il visibile e l'invisibile.



Soglie 2000-2005



Le son des ténèbres v 2003-2006

From September 8th, 2022, BUILDING presents the exhibition *Soglie del tempo* dedicated to the artist Roberto Ciaccio, curated by Francesco Tedeschi. The project is produced in collaboration with the Roberto Ciaccio Archive, with the active input of Maria Pia and Silvia Ciaccio.

Located right in the heart of Milan's vibrant Brera district, BUILDING gallery is bringing the work of Roberto Ciaccio back to the city with a solo exhibition, following the show "La voce dei metalli" at the Leonardo Da Vinci National Museum of Science and Technology in 2020, and just over a decade from the major exhibition staged at Palazzo Reale in 2011.

The main theme of the exhibition in BUILDING is the concept of threshold, conceived by Francesco Tedeschi as an atmosphere, and an elusive point of transition between a 'here' and an 'elsewhere'; an invisible, at times measurable limit that has to be crossed to produce a change, a transformation, a phenomenon. This idea is also closely linked to another recurring theme in Ciaccio's work, that of time. Time is a key element in his practice, not only in terms of how it changes the various metals he uses, but also as the subject of a never-ending, unattainable quest, an irresistible yearning whose representation can only be hinted at, through the artistic instant that evokes the depth of existence.

Occupying three floors of the gallery, the exhibition highlights different aspects of the artist's work. The ground floor is dominated by works in metal that challenge and redefine the dividing line between painting and sculpture, and whose textural and reflective surfaces engage with the exhibition venue. This section dozen or so works in iron and copper, large sheets whose material presence stimulates our perception, opening spatial relationships that are both physical and mental. The energy of the light reflected by the metals transforms these surfaces into suspended openings that present the viewer with an alternative spatial and temporal dimension, inside the work. Also on the ground floor is the 1990 diptych *Recto/Verso I-II*, consisting of two monoprints created by the imprint of an inked iron plate on paper, presented alongside their matrix. The specular quality of the matrix turns the paper works into mirrors that reflect the image back to front, forever caught in the moment



Dittico recto/verso I-II 1990

serial look of these works, often viewed as individual parts of a single series, and arranged into diptychs or authentic sequences, invites us to reflect on the key concepts of "original" and "uniqueness" associated with print. As in the case of *Disseminazioni* and *Le Son des Ténèbres*, the movement generated by the combination of unique variations produced from a single matrix uses a harmonious progression of color to evoke the experience of time's passing.

The last floor of the exhibition welcomes the viewer with a lighter, brighter atmosphere

produced by large-scale works with a clear, luminous look, not just in the pale hues chosen for the figures but also for the delicate materials used. These works are imbued with a pervasive sense of spirituality, which bears witness to the artist's exploration of the mystery of the sacred and our origins, which intensified in his latter years. Some of his most emblematic work of this period includes the body of works devoted to *Stazioni della croce*. The cross is featured in this exhibition in the series *Ombre*, produced between 2010 and 2011. A symbol of the relationship between the earthly and the otherworldly, the visible and the invisible, the cross represents an encounter between our finiteness and our constant desire for transcendence, as expressed by our innate spirituality. As the philosopher Remo Bodei wrote on the occasion of the group exhibition of 2016 entitled "Sulla Croce" at the Giancarlo and Danna Olgiati Collection in Lugano, which Roberto Ciaccio took part in, "Roberto Ciaccio's work fully embraces the sense of the *mysterium tremendum* that characterizes the sacred, the disconcerting imposition of a confusing otherness which is beyond human comprehension; on one hand this fills us with fear, while on the other it gives us the uplifting feeling of being at one with the universe".

The extensive selection of works on display includes a number being exhibited in public for the first time, including the sheet of painted iron entitled *Origine* (2013). In this piece, physicality and color are brought together by the gestural intervention of the artist, combined with the chance effects created by the relentless passing of time.

The exhibition will be accompanied by a catalogue published by BUILDING, richly illustrated with color reproductions of the works in situ, and including texts by Francesco Tedeschi and Maria Pia Ciaccio, and a collection of theoretical writings by Roberto Ciaccio and the philosopher Remo Bodei, curator of several exhibitions and author of important critical essays dedicated to the work of Ciaccio, as well as a friend of the artist.

With this exhibition, BUILDING affirms its commitment to promoting artistic practice based on ongoing research into and explorations of issues like time, eternity and the infinite, with a program that aims to highlight the significance of engaging with art as a bridge between the visible and the invisible.

LAKE MAGGIORE

luxury experience

NESTS IN MILAN

Il grande progetto di Tadashi Kawamata per BUILDING



Tadashi Kawamata durante l'allestimento della mostra *Nests in Milan* presso BUILDING

Dal 31 marzo al 23 luglio 2022, BUILDING presenta la mostra *Nests in Milan* dedicata all'artista giapponese Tadashi Kawamata (Hokkaido, 1953), a cura di Antonella Soldaini. Gli interventi concepiti dall'artista per questo suo primo intervento a Milano consistono di una serie di installazioni site-specific in legno, che coinvolgono non solo la sede della galleria BUILDING,

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ma anche altri edifici posti nelle sue vicinanze: Grand Hotel et de Milan, Centro Congressi Fondazione Cariplo e Cortile della Magnolia, Palazzo di Brera. Architetture che, nell'ambito della storia di Milano, racchiudono un particolare valore civile e culturale e che attraverso le installazioni dell'artista sono sottoposte a un delicato e nello stesso tempo spettacolare processo di trasformazione. Oltrepassando i confini dei luoghi chiusi e delimitati, gli interventi di Kawamata, nati da una riflessione sulla relazione che le sue opere generano con il contesto sociale e le relazioni umane, mirano non tanto a dialogare con ciascun singolo edificio, ma a coinvolgere una porzione del tessuto urbano della città.

Alle installazioni presenti nella zona di Brera, si aggiunge un quinto intervento realizzato presso ADI Design Museum che preannuncia un progetto più ampio che l'artista realizzerà in autunno per dare nuova vita al legno utilizzato per gli interventi di *Nests in Milan*.

Ad accomunare le opere di Kawamata presentate a Milano è il tema del nido, soggetto che l'artista ha cominciato a indagare già a partire dal 1998. Un tema dal forte carattere simbolico, che rimanda alla necessità universale di costruire, sia nel mondo animale che in quello umano, un luogo in cui trovare riparo. L'imponente installazione site-specific *Nest in Milan* no. 1, che si sviluppa su tutta la facciata di BUILDING e all'interno degli spazi della galleria, rappresenta il nido più grande finora realizzato dall'artista. Le forme dei nidi di Kawamata ci riportano ai valori e alle necessità primarie; ci spingono a riconfigurare mentalmente lo scenario architettonico che ci circonda e a ripensare il nostro rapporto con lo spazio che quotidianamente viviamo. Il loro aspetto è elegante e delicato e rimanda a una sofisticata concettualità, le cui origini sono da individuarsi nella visione

Tadashi Kawamata. *Nests in Milan*, 2022, BUILDING





Installation view della mostra Tadashi Kawamata. *Nests in Milan*, 2022, BUILDING.

di una realtà in continuo movimento, transitoria, fluttuante e soggetta al passare del tempo. Un modo di concepire la vita che ha la sua fonte primaria nella cultura giapponese di cui Kawamata rappresenta una delle figure più interessanti. Gli interventi di Kawamata creano dei ponti tra il passato e il presente rivelando la componente affettiva e invisibile delle cose, ma anche la loro realtà materiale. In occasione della mostra, sono stati organizzati una serie di workshop in collaborazione didattica con l'Accademia di Belle Arti di Brera. La condivisione del lavoro con gli studenti nelle



Tadashi Kawamata presso BUILDING

varie fasi costruttive dell'opera presso la galleria BUILDING, rispecchia la riflessione sulla vita comunitaria che anima e fonda ogni progetto di Kawamata. A giugno verrà presentato il catalogo illustrato a colori, edito da BUILDING, che documenta tutte le fasi del progetto e comprende testi di Antonella Soldaini, curatrice della mostra, Emilia Giorgi, critica e curatrice di arti visive e architettura, Chiara Rita Contin, psicologa e docente di letteratura italiana e storia contemporanea, e un'intervista inedita all'artista realizzata dalla curatrice in occasione della mostra.



Tadashi Kawamata, *Nest in Milan n.3*, 2022, opera site-specific, Centro Congressi Fondazione Cariplo.

Nests in Milan

From 31 March to 23 July 2022, BUILDING presents the exhibition *Nests in Milan* dedicated to Japanese artist Tadashi Kawamata (Hokkaido, 1953), curated by Antonella Soldaini. The interventions conceived by the artist for this, his first intervention in Milan, consist of a series of site-specific installations in wood, involving not only the BUILDING premises, but also other buildings in its proximity: Grand Hotel et de Milan, Centro Congressi Fondazione Cariplo and Cortile della Magnolia, Palazzo di Brera. Architectures that, in the context of Milan's history, contain a particular civil and cultural value and that through the artist's installations are subjected to a delicate and

the Brera area, there is a fifth intervention realised at the ADI Design Museum that heralds a larger project that the artist will realise in the autumn to give new life to the wood used for the *Nests in Milan* interventions. Common to Kawamata's works presented in Milan is the theme of the nest, a subject that the artist has been investigating since 1998. A theme with a strong symbolic character, which refers to the universal need to build, both in the animal and human world, a place in which to find shelter. The imposing site-specific installation *Nest in Milan* no. 1, which stretches across the entire façade of BUILDING and inside the gallery spaces,

its primary source in Japanese culture, of which Kawamata represents one of the most interesting figures Kawamata's interventions create bridges between the past and the present, revealing the affective and invisible component of things, but also their material reality. On the occasion of the exhibition, a series of workshops were organised in didactic collaboration with the Brera Academy of Fine Arts. The sharing of work with students in the various construction phases of the work at the BUILDING reflects the reflection on community life that animates and underpins each of Kawamata's projects. In June, the colour illustrated catalogue,



Tadashi Kawamata. *Nests in Milan*, 2022, BUILDING

at the same time spectacular process of transformation. Going beyond the confines of closed and delimited places, Kawamata's interventions, born from a reflection on the relationship that his works generate with the social context and human relations, aim not so much to dialogue with each individual building, but to involve a portion of the city's urban fabric. In addition to the installations present in

represents the largest nest to date by the artist. The forms of Kawamata's nests take us back to primary values and needs; they urge us to mentally reconfigure the architectural scenario that surrounds us and to rethink our relationship with the space we experience on a daily basis. Their appearance is elegant and delicate and refers to a sophisticated conceptuality, the origins of which are to be found in the vision of a reality in constant movement, transitory, fluctuating and subject to the passing of time. A way of conceiving life that has

published by BUILDING, will be presented. It documents all the phases of the project and includes texts by Antonella Soldaini, curator of the exhibition, Emilia Giorgi, critic and curator of visual arts and architecture, Chiara Rita Contin, psychologist and lecturer in Italian literature and contemporary history, and an unpublished interview with the artist conducted by the curator on the occasion of the exhibition.