SILVIA HELL

My research situates in actions and ways of thinking, instituting forms of tension within method, between conventional objectivity of referent and original models of presentation and formalization of the Real. The resulting work proceeds through points of balance and test, oscillating to opposite extremes of thought and systems.

Strange Attractor

Strange Attractor has been made using material found in a mechanic's workshop on which images have been printed using a UV printing machine. These materials, even if they preserve traces of their original form, always receive a particular treatment. At the core of this experiment there is the will to use technology in an improper way and the wish to test the limits and the new possibilities offered by the UV ray printing machine on the sculptural assembly. This peculiar use of technology gave me the opportunity to see in action the unexplored possibilities of the equipments. The printing process usually requires clearness and similarity to the original images, while in *Strange Attractor* the error and the out of focus or split resulting image represents an interesting part of the process.

Strange Attractor is a process of fusion between scultpure and photography, between debries, semi-worked material I found in the mechanical workshop with which I collaborate and my visual and projectual notes. They aren't properly debries, but rather stand-by materials, fragments left in a specific space in order to be exploited. They are raw materials. For each composition, I considered as necessary some attractions for specific images and objects (comprehending a series of relations and meanings still unexpressed) to bring them together following the two directions of cause and effect: the first from the image to the object, the second from the object to the image.
From an initial, stand-by situation the objects – ready to host the image – exploit an "interesting" state.

"In the mathematical field of dynamical systems, an attractor is a set of numerical values toward which a system tends to evolve, for a wide variety of starting conditions of the system. System values that get close enough to the attractor values remain close even if slightly disturbed." (Wikipedia)
The cart, the exhibition display also has this attractor function: organizing the items within it; at the same time the elements are autonomous, not necessarily to be shown with the cart.

Strange Attractor, 2016
UV inkjet print, aluminium, brass, steel, iron, 75 x 45 x 95 cm.
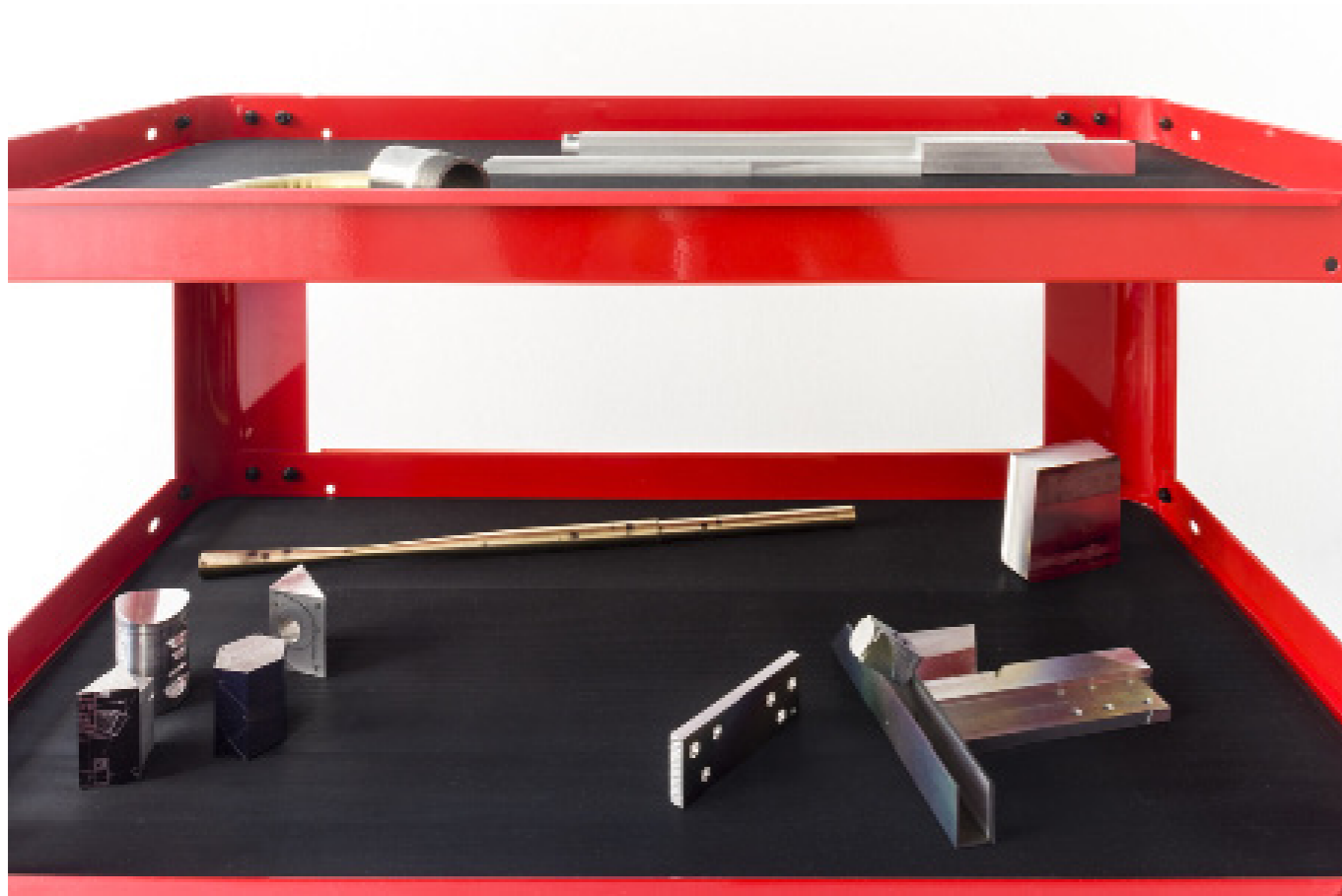*A sandbox in the desert*, A + B contemporary art, Brescia (IT). / Photo: Bloomfotografia

Strange Attractor (indipendenza), 2016
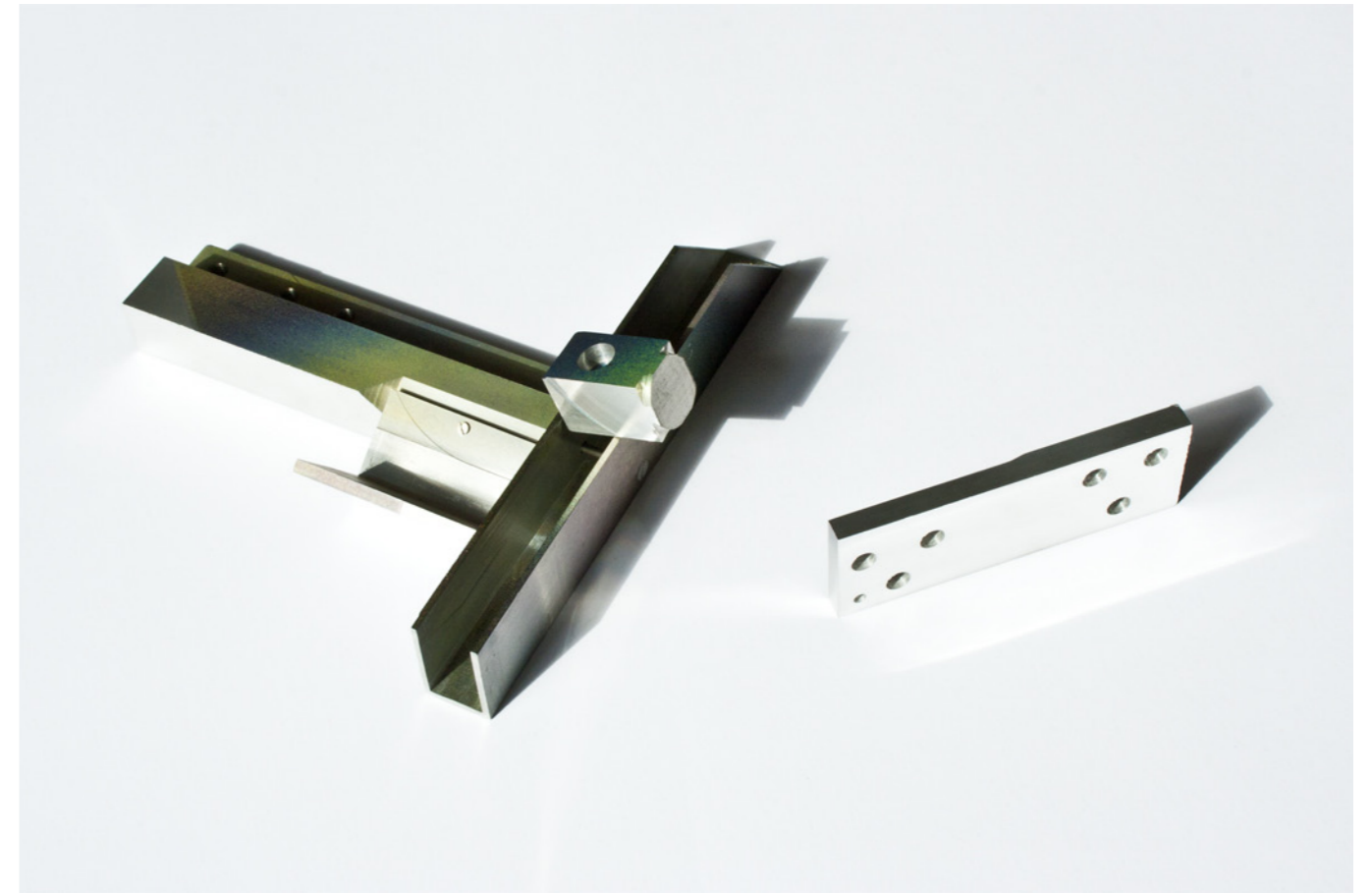UV inkjet print, aluminium, 43 x 6 x 2 cm.
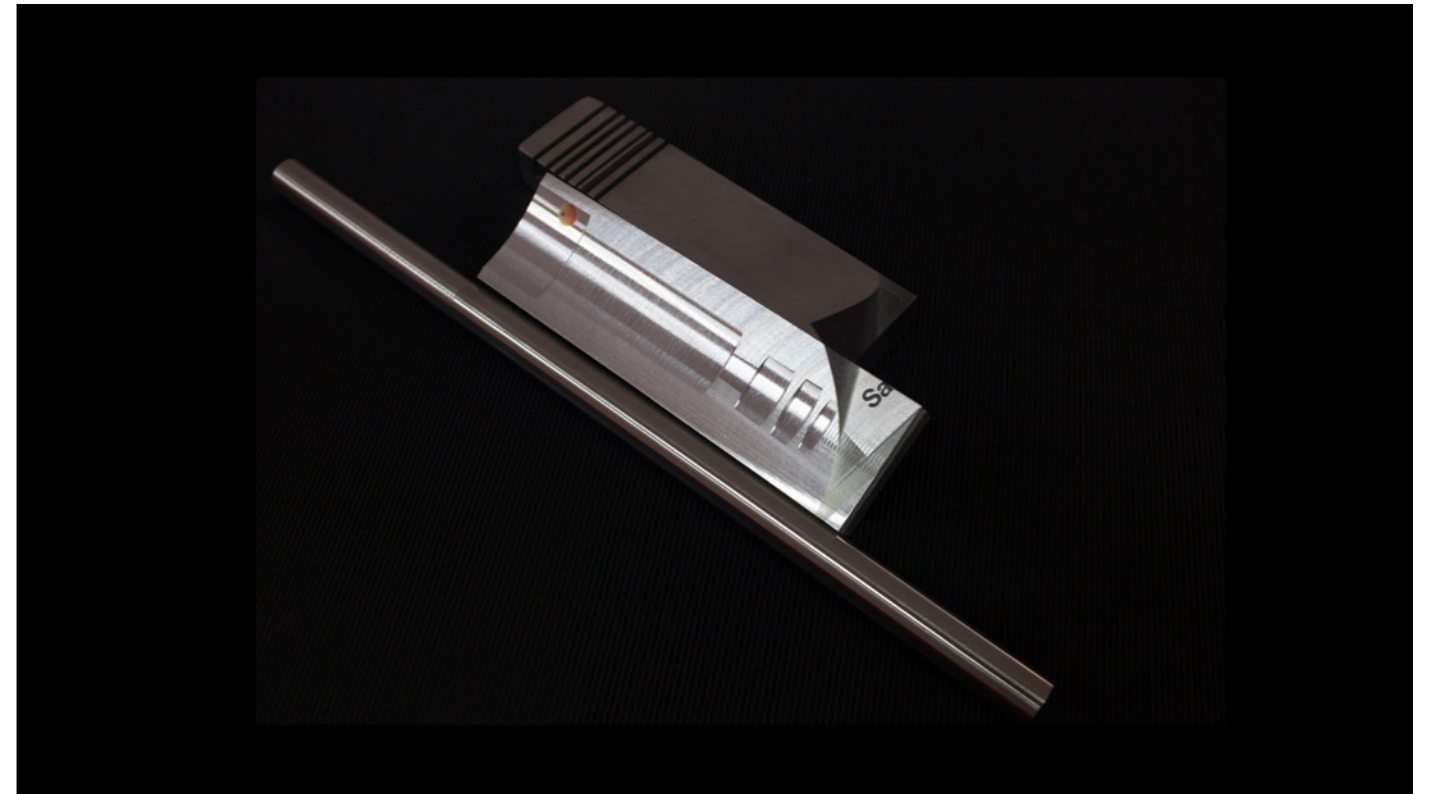
Strange Attractor (gps), 2016
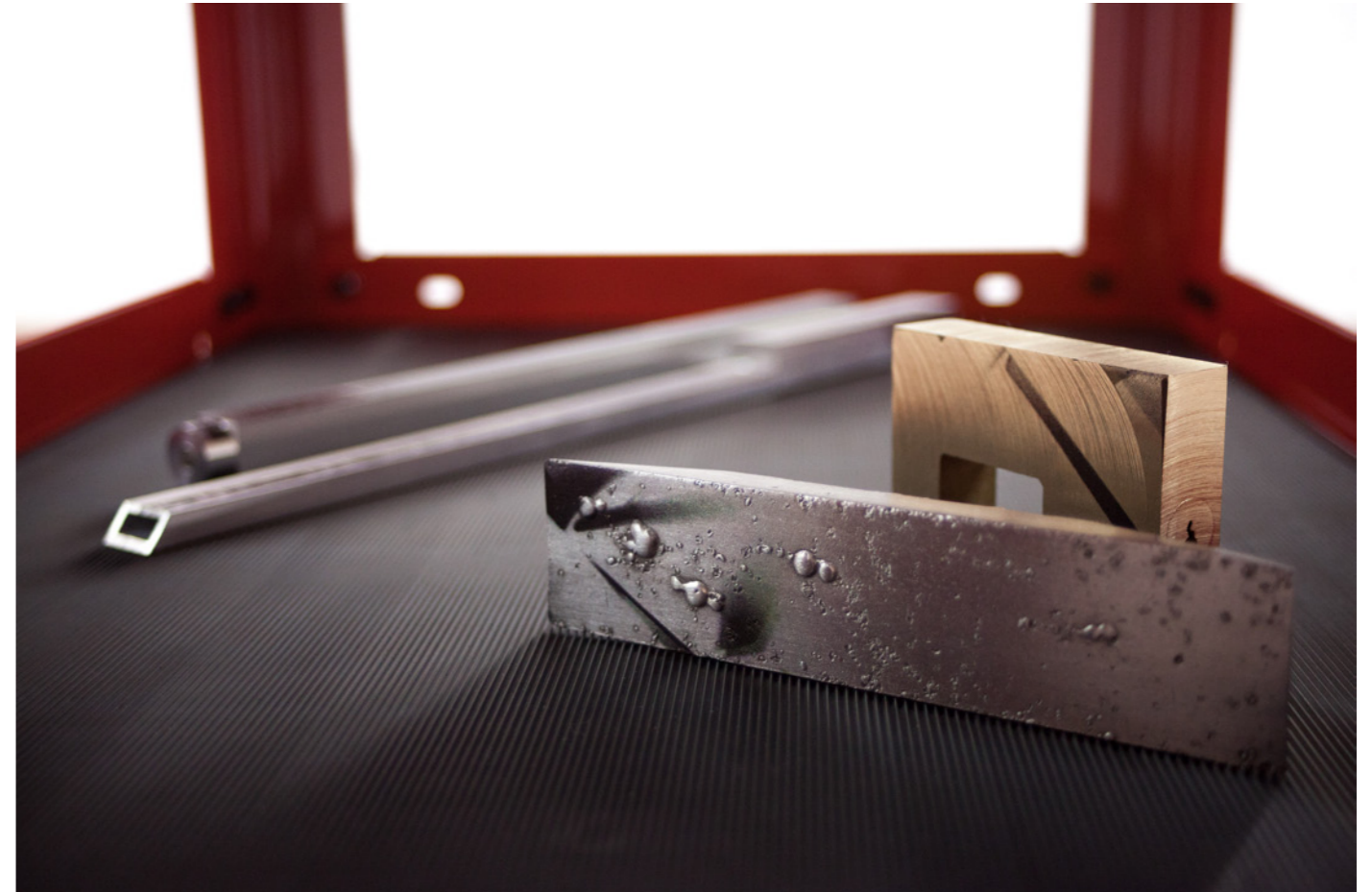UV inkjet print, aluminium, 36 x 16 x 3 cm.

Strange Attractor, 2016
UV inkjet print, aluminium, brass, steel, iron, 75 x 45 x 95 cm. / Photo: Bloomfotografia

Strange Attractor (halo), 2016
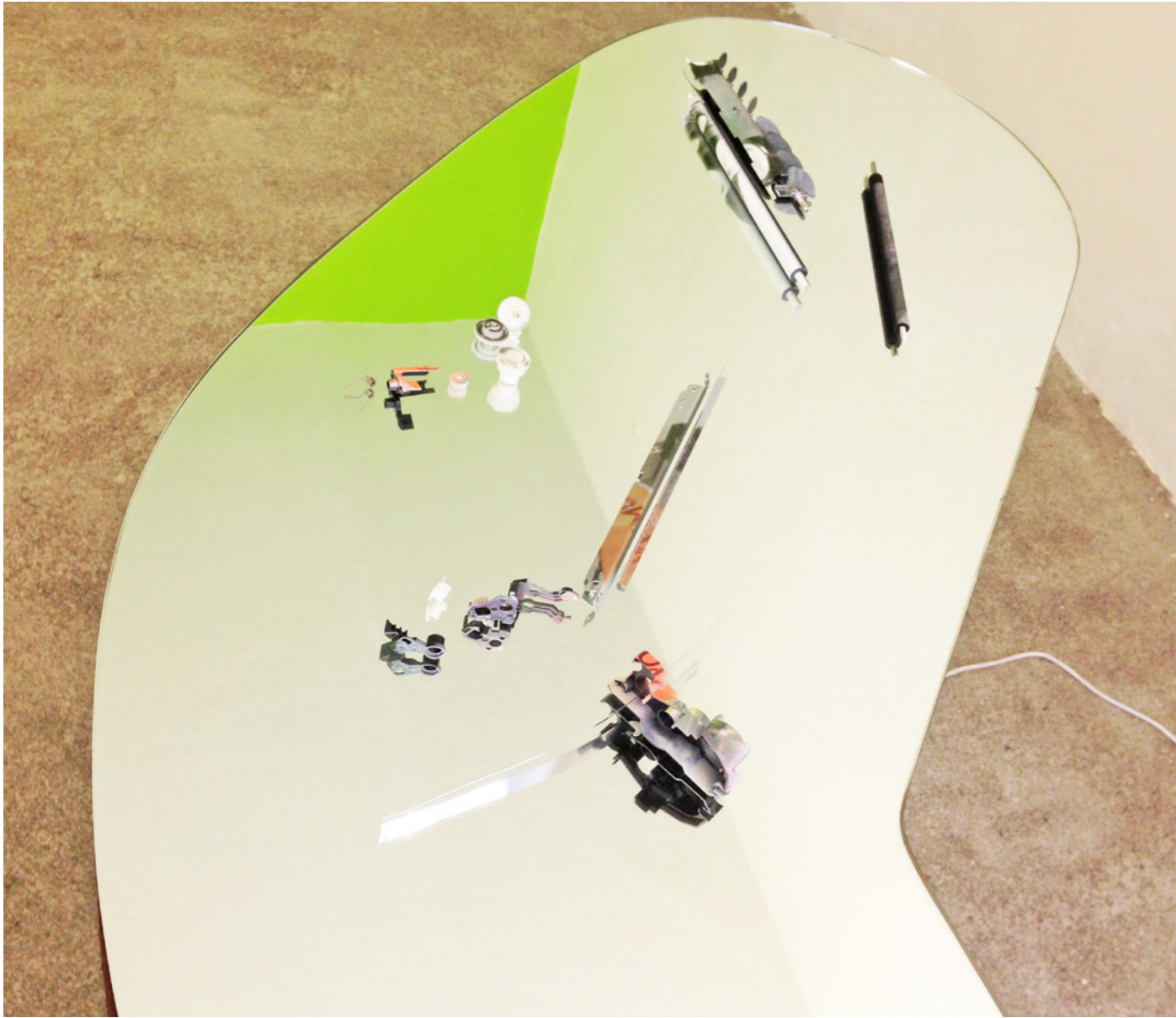UV inkjet print, aluminium, 31 x 17,5 x 3,5 cm.

Strange Attractor, 2016
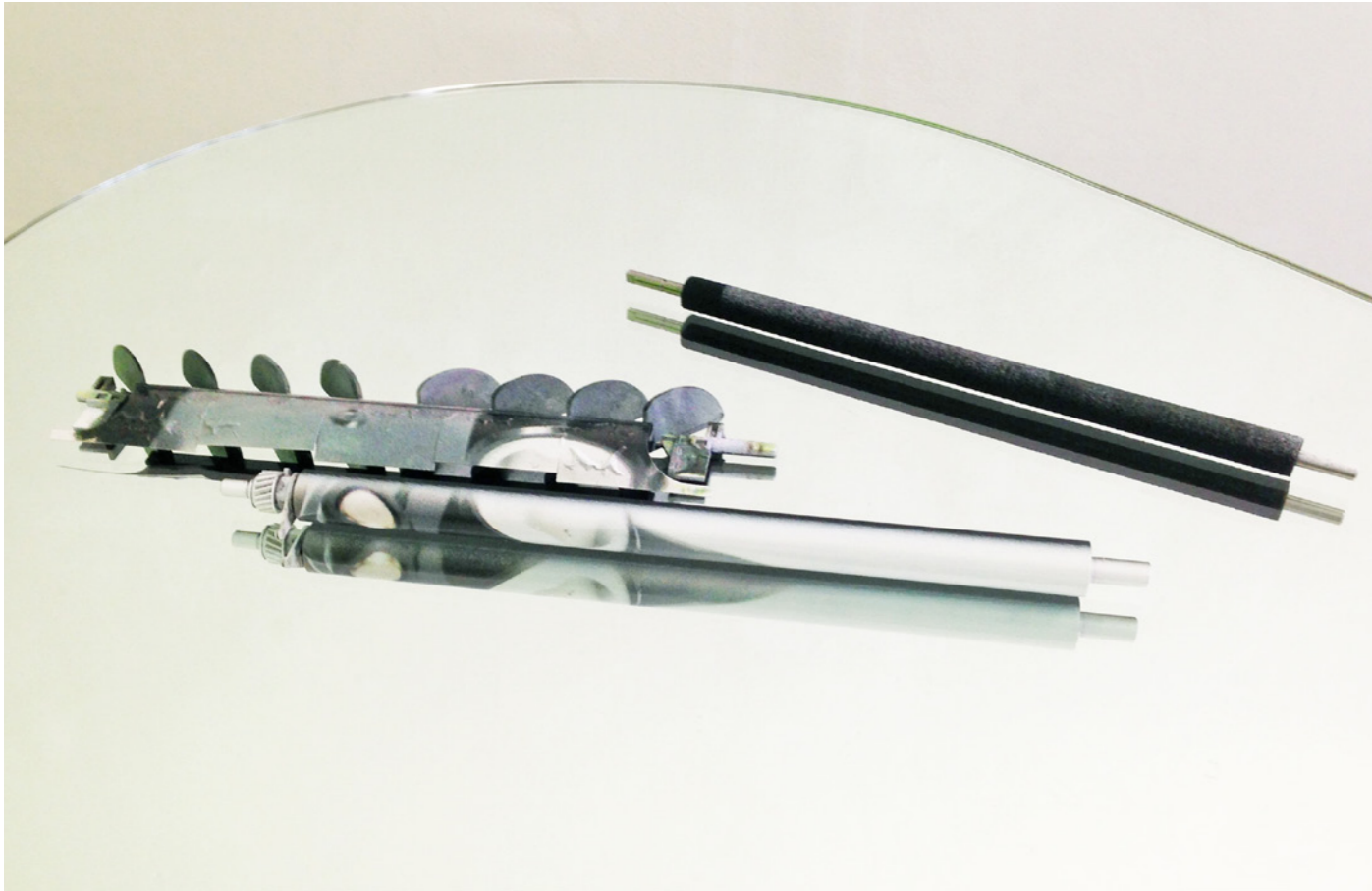Exhibition view, Riss(e), Varese (IT).

Strange Attractor, 2016
Exhibition view Riss(e), Varese (IT).

Strange Attractor (toner - chiralità), 2017
UV inkjet print, alluminium, plastic, variable dimensions.
Site-specific installation, refrigerator bar, *Camminare l'orizzonte. Chiralità*, Doubleroom, Trieste (IT).

Strange Attractor (toner - chiralità), 2017
UV inkjet print, alluminium, plastic, variable dimensions.
Site-specific installation, refrigerator bar, *Camminare l'orizzonte. Chiralità*, Doubleroom, Trieste (IT).

Ideal home (MaCS)

The transcriptions of my work in progress on the ideal home are situated on the semicircular seat of the marbe Crema Luna. During my residency at BoCS Art I asked to different people - artists, passers by and residency collaborators - "How does your ideal home look like?" recording the audio and transcribing it. The different answers I collected are now available to everyone, to stress the value of reflecting on our own habitat.

Every transcription - the answer of one individual - is printed on MANCUSO & FERRO headed paper. Three of these sheets of paper are located along with the seats on the space where MaCS (Museo di Arte Contemporanea, Cosenza, Italy) will be located. This is a particularly significant area in relation to the topic real/ideal. The other answers - along with the photographic documentation of the installation - are left on a San Lucido stone, as a "detached" artwork, waiting to be connected to the others with the realization of the Museum.
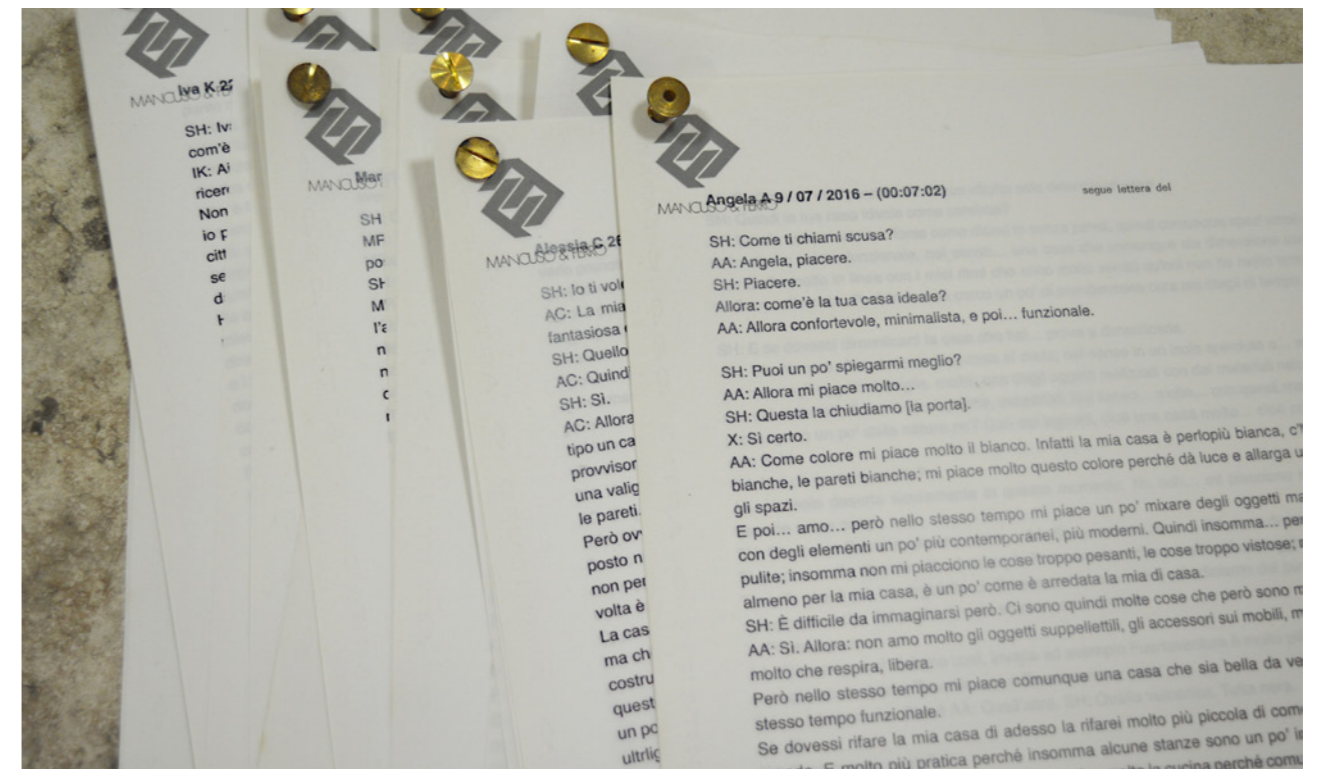
Casa ideale (MaCS), 2016
Laser printing on MANCUSO & FERRO headed paper, pages bound with brass element, stone of San Lucido and Crema Luna, 156 x 75 x 24 cm.

Casa ideale (MaCS), 2016
Site-specific installation, Cosenza (IT).

Casa ideale (MaCS), 2016
Site-specific installation, Cosenza (IT).

Hijack

Hijack is a book of 624 pages, a color reorganization of the well-known image of the twin towers attack. The viral photo, symbol of a radical transformation of our world, is reduced in a 25 x 25 pixel grid. Each pixel's color is shown on a page of the volume and a black square indicates the position of that color in the original image. Quickly leafing through the book the reader can get the impression that the square moves. This animation suggests that the hijacking is not so much the one narrated from the original image, but rather the one represented by this movement. A fragment of the world, immobilized by the ghost image of its history.

Hijack, 2015-16
Book, edition of 3, 624 pages, 27 x 20 x 4,5 cm.
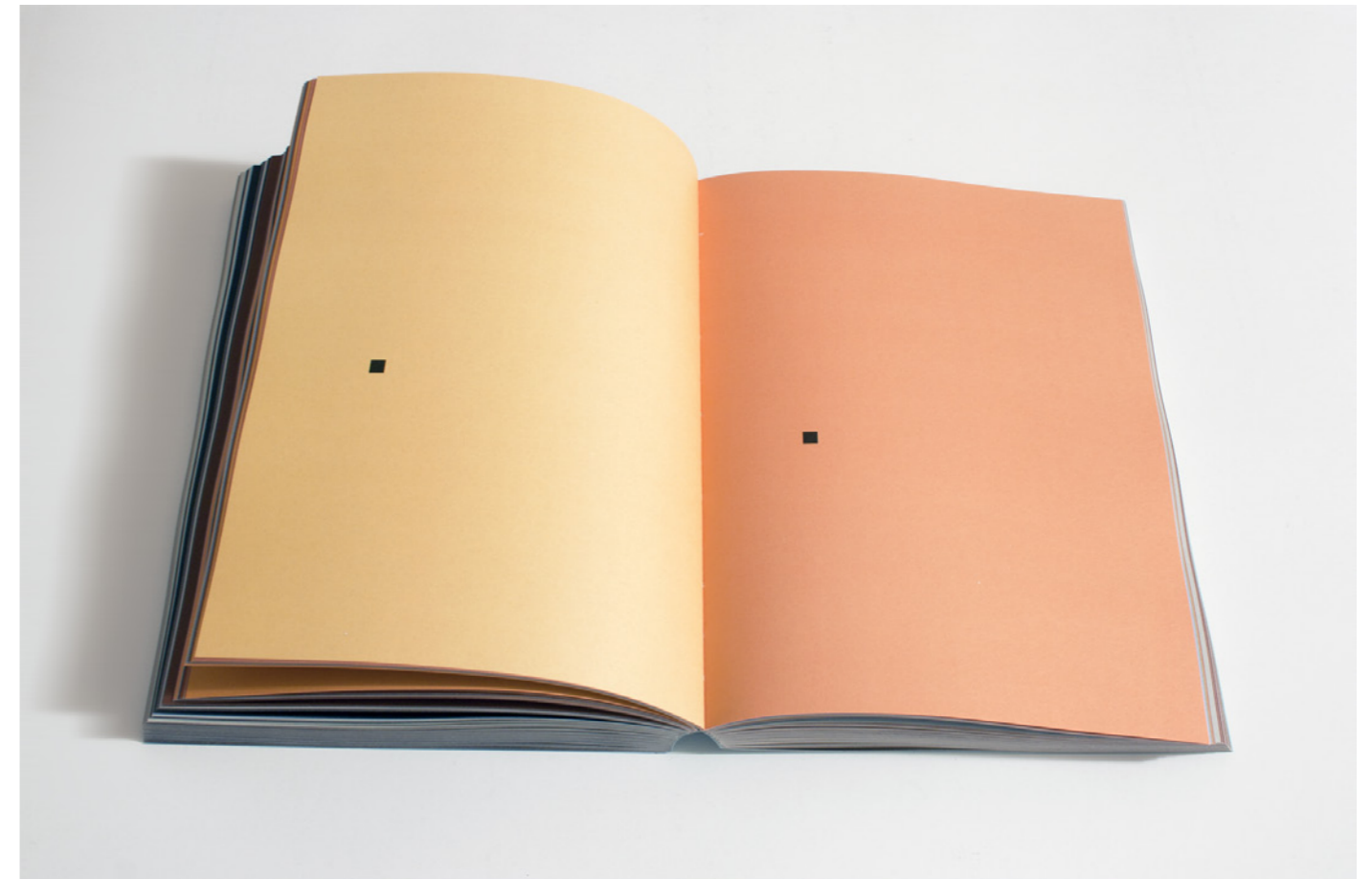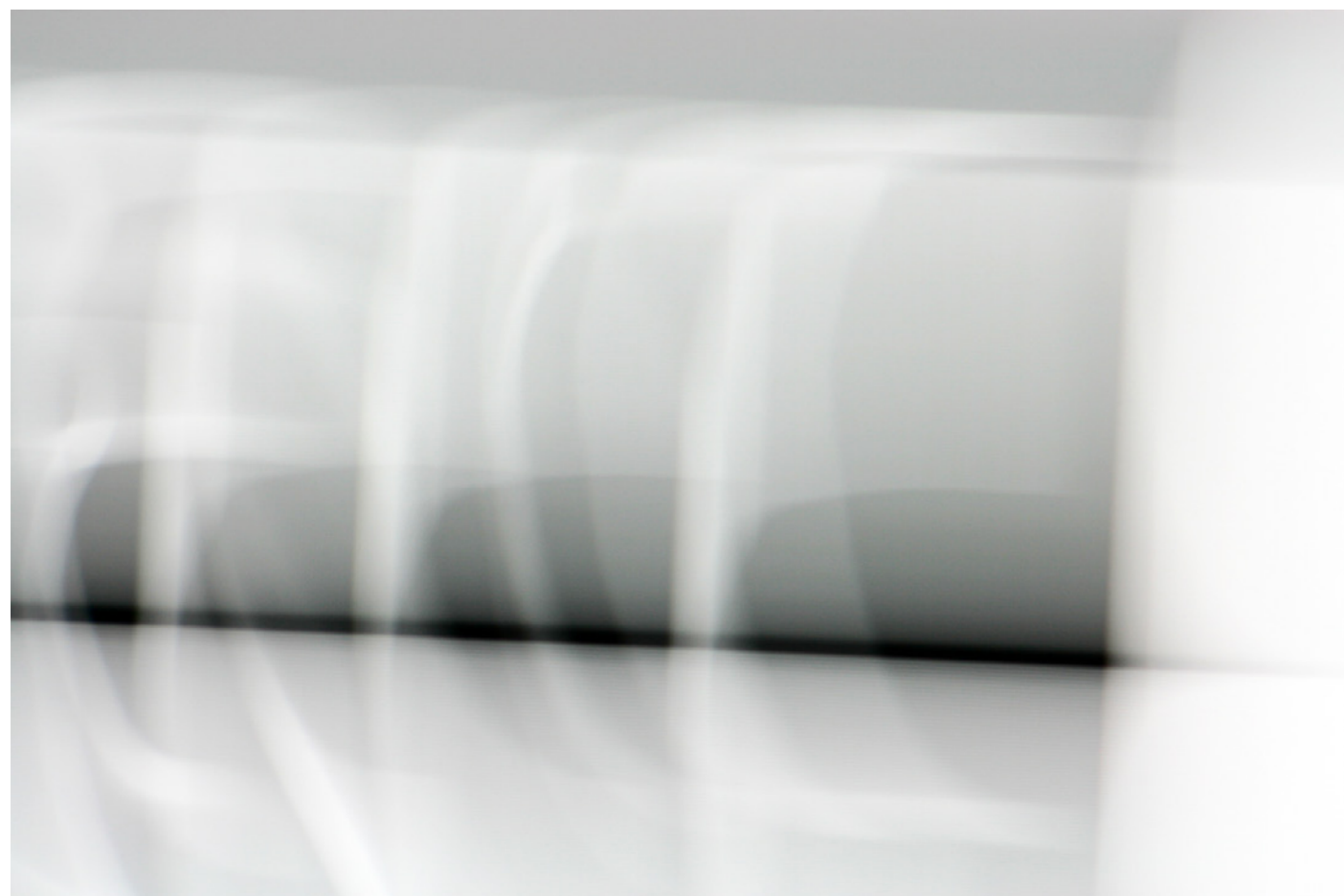
The wished-for narrative isn't holding

The wished-for narrative isn't holding is a series of photographs taken by the artist at her computer screen. The title itself evokes the subject of the photography: it's a phrase from the book *The Terror Dream: Myth and Misogyny in an Insecure America* written by Susan Faludi about September 11 and its effects. The complete quote says: "The successful dream orders experience, the nightmare confounds order, alerts the sleeper that the wished-for narrative isn't holding". Faludi suggests to read an event that, in its violence, implodes every illusion of mythopoetic real.

The resulting photographs are performative, generated by the artist's movement in front of the screen. A narrow focus on a detail aims at relocating the story that we all know in a perspective where the development is the need for a new course and, therefore, must still be influenced, differently displayed, rethought and rewritten.
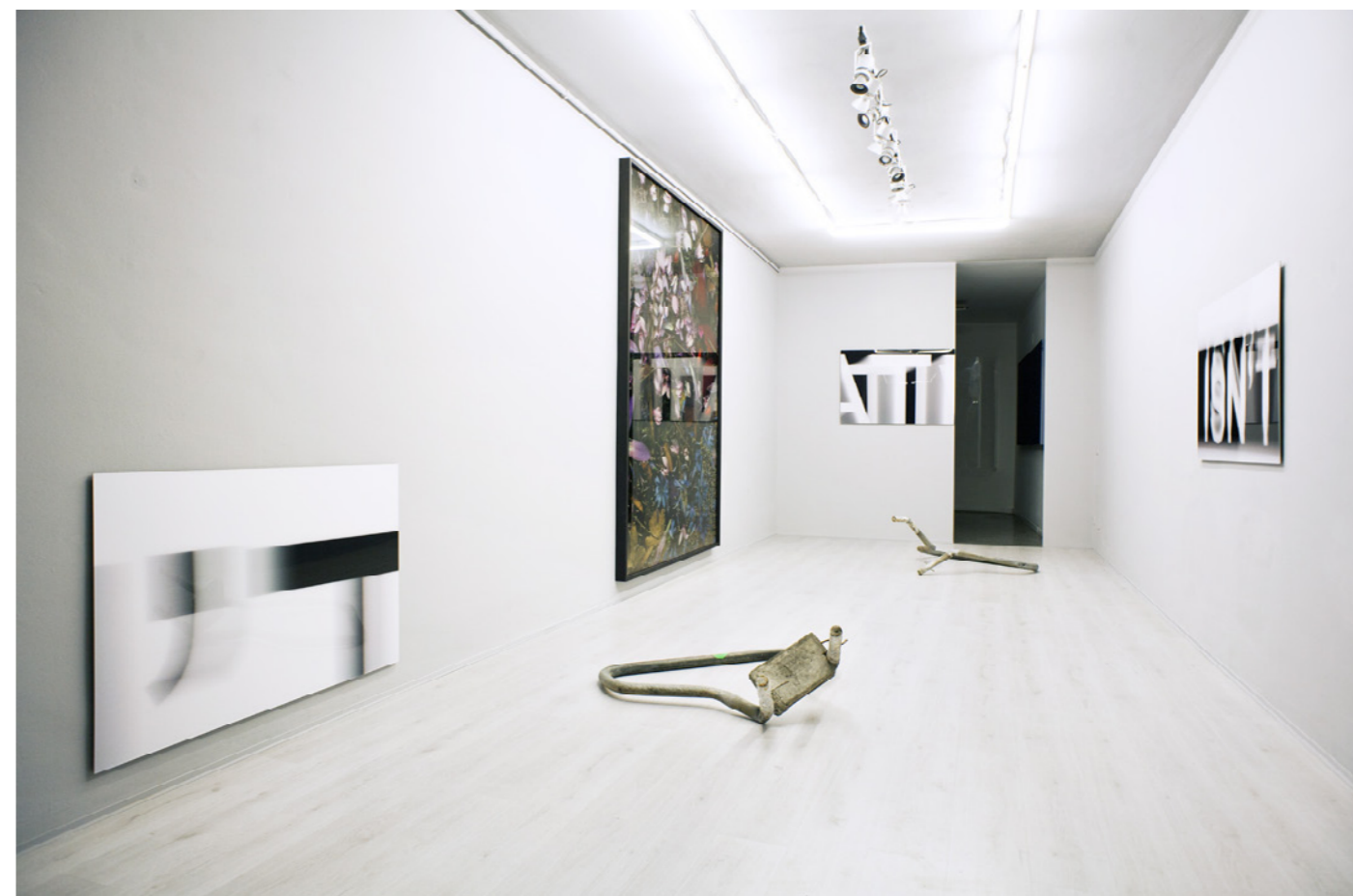
Gabriele Tosi

The wished-for narrative isn't holding #1, 2016
C-print mounted under acrylic, edition of 3, 80 x 120 cm.

The wished-for narrative isn't holding #2, 2016
C-print mounted under acrylic, edition of 3, 80 x 120 cm.

The wished-for narrative isn't holding #1, #3, #4, 2016
Slash, A+B contemporary art, Brescia (IT).

Light response_1, 2016
Inkjet print on paper, various materials, variable dimensions
Installation views, *Soprasotto. Disequilibri della visione*, Ex Supermercato Bottegone, Sesto Calende (VA) (IT) Photo: Miriam Broggini

Cleanland

Site-specific installation - Colonia Ex Villaggio Eni di Corte di Cadore - Borca di Cadore (BL) (IT).
http://www.progettoborca.net/silvia-hellcleanland-2/   www.dolomiticontemporanee.net

Cleanland is a site-specific work made during the residence *Progettoborca* at the Eni village of Borca di Cadore (BL) (IT), a visionary architectural project built in the late 50s in a mountain village, that nowadays hosts an artistic project of requalification. The final outcome is an operation of reduction. It appears minimal, at the limit of what is visible and what is not, and it is inspired for its title by the Edwin A. Abbott book *Flatland*, a tale of a bidimensional world and its social structure. The plan of the Colonia (summer camp) is superimposed into the area dedicated to the showers for the former guests, through the negative space left by the dust.

Cleanland, 2015 / project
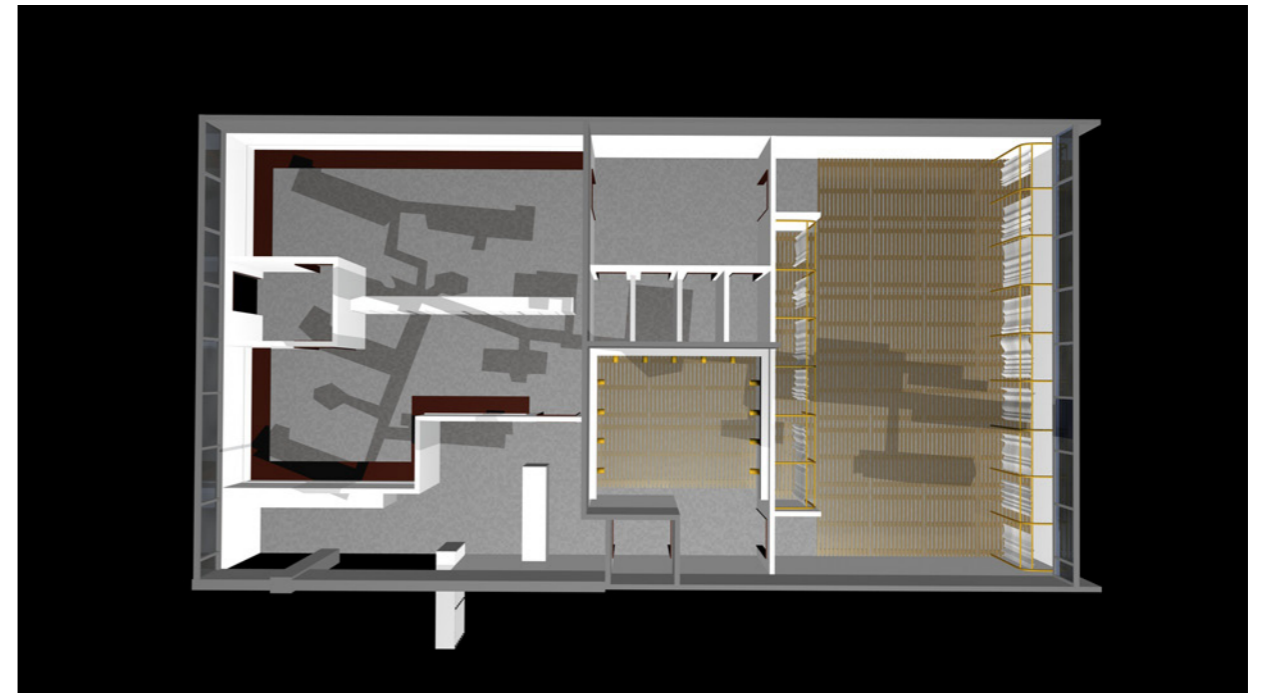
Cleanland

To measure, to draw the architectural plan scaled in the environment, to reflect on the ontology of the intersection between horizontal and vertical planes and to find a coherent system for their transposition. And then to clean, clean the exterior of the re-drawn plan, but not its interior, where each and every fragment, layer and dust still lay in place. To clean and to maintain, the interior white overall, like a technician in a nuclear power station who handles the bars of cadmium and boron to accelerate the neutrons at the core of this not-exhausted power reactor. The fuel today is the energy of the idea in culture and in the arts, and this is how the nuclear fission is happening and will happen again.

The plan of the Colonia (summer camp) sticks to the ground and to the walls (crossing the vertical planes). What is outside the reported perimeter is cleaned. What is inside stays as it is. It is possible to walk all around the site specific installation. Silvia Hell works inside the changing rooms and the ladies' showers of the Colonia (men's showers, women's showers, all is well split and organised by principles of efficiency here where, when the dog with six legs was still wagging its tail, bark! *, more than 600 children and 200 other people were living together in the 30000 square meters city-building).

* The Eni-National Hydrocarbons logo: a dog with six legs.

Gianluca D'Inca Levis, curator *Progettoborca - Dolomiti Contemporanee*

Cleanland, 2015 / work in progress

Cleanland, 2015
Women's showers - Changing room, dust, environmental dimension
Colonia ex Villaggio Eni di Corte di Cadore, Borca di Cadore (BL) (IT) / Photo: Giacomo De Donà

Cleanland, 2015
Women's showers - Changing and Dressing room, dust, environmental dimension
Colonia ex Villaggio Eni di Corte di Cadore, Borca di Cadore (BL) (IT) / Photo: Giacomo De Donà

Cleanland, 2015
Women's showers - Hair driers room, dust, environmental dimension
Colonia ex Villaggio Eni di Corte di Cadore, Borca di Cadore (BL) (IT)

Cleanland, 2015
Women's showers - Dressing room, dust, environmental dimension
Colonia ex Villaggio Eni di Corte di Cadore, Borca di Cadore (BL) (IT) / Photo: Giacomo De Donà

Cleanland, 2015
Women's showers - Changing room, dust, environmental dimension
Colonia ex Villaggio Eni di Corte di Cadore, Borca di Cadore (BL) (IT) / Photo: Giacomo De Donà

Cleanland, 2015
Women's showers - Clothes allocation room, dust, environmental dimension
Colonia ex Villaggio Eni di Corte di Cadore, Borca di Cadore (BL) (IT)

Le Je

Le Je is an environmental installation formed by a series of postcards and an alarm system against shoplifting. The postcards are left inside the exhibition space, in an area usually dedicated to provide visitors with information and explicative material such as press releases, invitations, etc. The antenna catching the signal emanating from the postcards is located at the entrance/exit door of the space. Postcards and antenna are both in plain sight, but their very localization makes them mimetical. The interaction with the objects inside the environment depends upon every individual. On the postcard there is a quote by Paul Valery's "Notebooks": "The self is equidistant from every objects".

Le Je, 2015
Postcards, radio frequency, environmental dimension

Volumes

Volumes is a series of sculptures that contain a text in which the world "Volume" is to be understood both as "book" and as "solid extension". The volumes have a pre-defined process and a spatial development related to the interpretation of every text. The title of each sculpture is the text to be worked upon. The letters forming it become measure for a new configuration: the height and width of the typeface give proportion to the tridimensional volume that contains them: the letters thus transformed are composed together with other elements in order to interpret the text.

The works *Thesis, Antithesis, Synthesis*, *What happens when one says "There is it, I have an idea"?* and *VRS (waking hours, memory, dream)* are part of this series.

Tesi, antitesi, sintesi, 2013
Brass, aluminium, iron, edition of 3, 22 x 12 x 4 cm.
PAROLE, PAROLE, PAROLE..., Museo Pecci Milano, Milano (IT), 2013

What happens when one says "There is it, I have an idea"?

What happens when one says "There is it, I have an idea"? is a quote from the book *What is the act of creation*? by Gilles Deleuze, the transcription of the conference held by the French author in 1987 for the students of Fémis - École nationale supérieure des métiers de l'image et du son, Paris.

Che cosa accade quando si dice: "Ecco, ho un'idea"?, 2014
Aluminium, edition of 3, diam. 3,3 x 148 cm.

VRS (Focal-plane with moving subject)

VRS (Focal-plane with moving subject) is an investigation on the three dimensions of the acronym VRS: (from italian: Veglia, Ricordo, Sogno which stands for waking hours, memory and dream). The title indicates the relation between the subject and the physical plane, which activates the path of sight. The moving subject is the spectator who stands in the physical condition determined by the shape of the work itself, a plane with the image pointed downwards, visible, lying on a plastic creeper. At the same time, the perception of the plane is modified by how the spectator moves, becoming the subject of the vision itself: the geometry which evolves while moving between the three states. Constructed in the 3-d virtual space, the geometry is defined by a space-temporal grid in which the three dimensions are placed on different planes and from there they extend becoming landscapes. Geometrical figures are identified with each dimension.

The plane is divided in the three parts and those are anchored to the sidewall at different angles. The planes follow the order V R S and because of this the geometry's representations change depending on whether they are in the "waking hours", the "dream" or the "memory" plane.

In the first (V) and second (R) plane, geometry is seen from a close up, top-to-down point of view, while on the third plane (S), the view point is perspective-like: we are in a dream with the vanishing point in the waking reality.

VRS (piano focale a soggetto mobile), 2014
Inkjet print mounted on dibond, 3 parts each 78 x 132 cm, dyneema rope, plastic creeper, brass, iron, register, edition of 3.
VRS (piano focale a soggetto mobile), A+B contemporary art, Brescia (IT), 2014 / Photo: Davide Sala
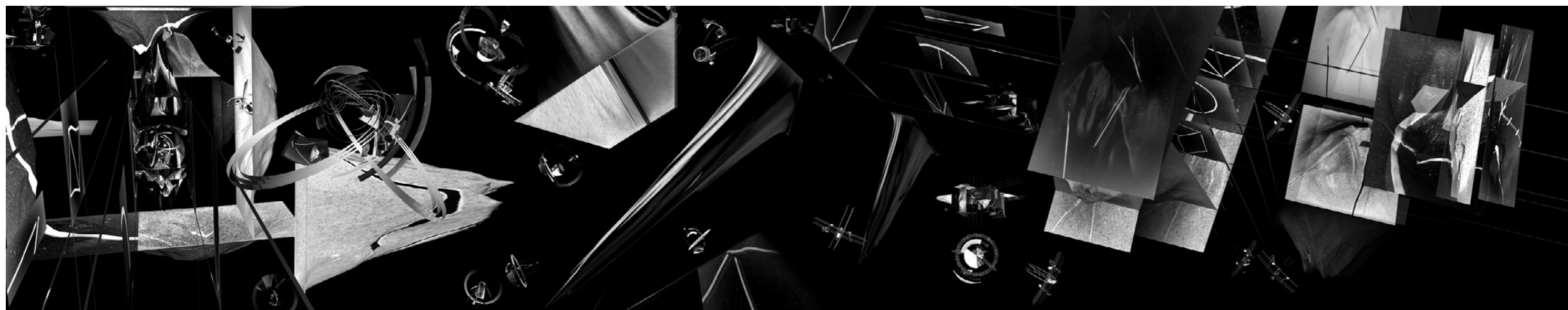
VRS (piano focale a soggetto mobile), 2014
Detail / inkjet print mounted on dibond, 3 parts each 78 x 132 cm, dyneema rope, edition of 3.
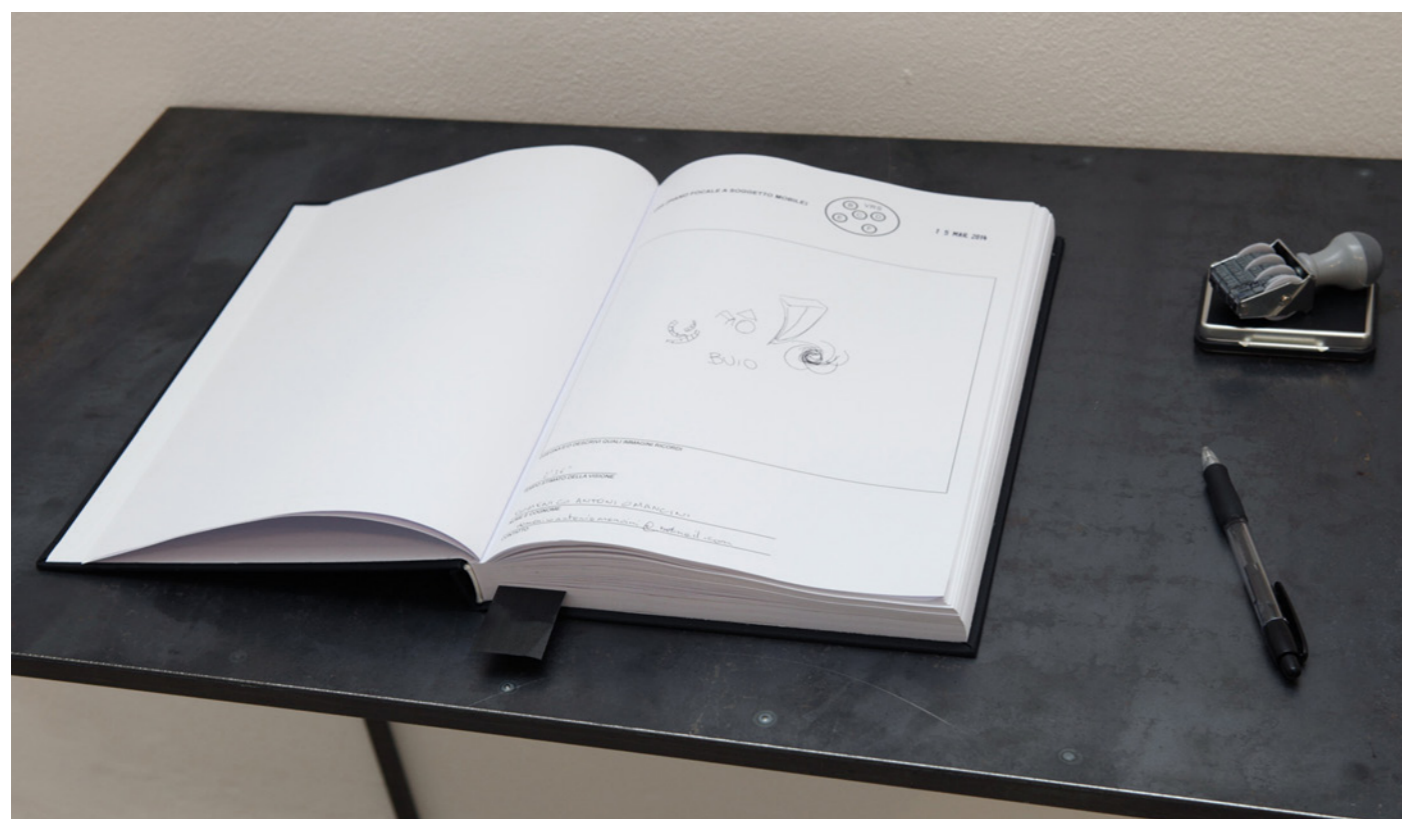*VRS (piano focale a soggetto mobile)*, A+B contemporary art, Brescia (IT), 2014

VRS (veglia ricordo sogno), 2014
Aluminium, edition of 3, 30 x 20 x 5 cm.
VRS (piano focale a soggetto mobile), A+B contemporary art, Brescia (IT), 2014 / Photo: Davide Sala

VRS (piano focale a soggetto mobile), 2014
digital image

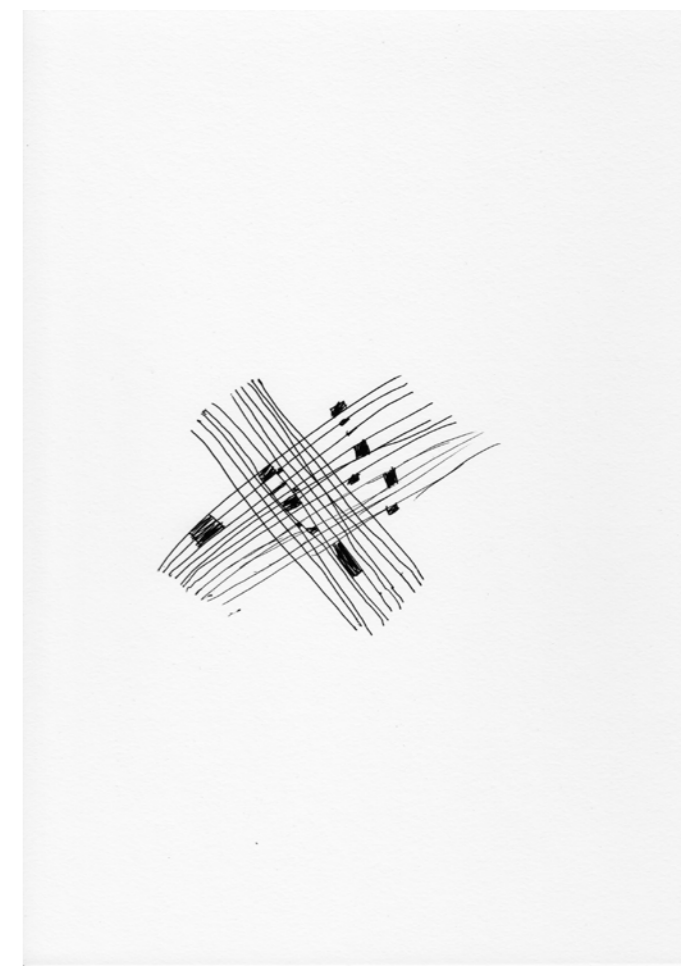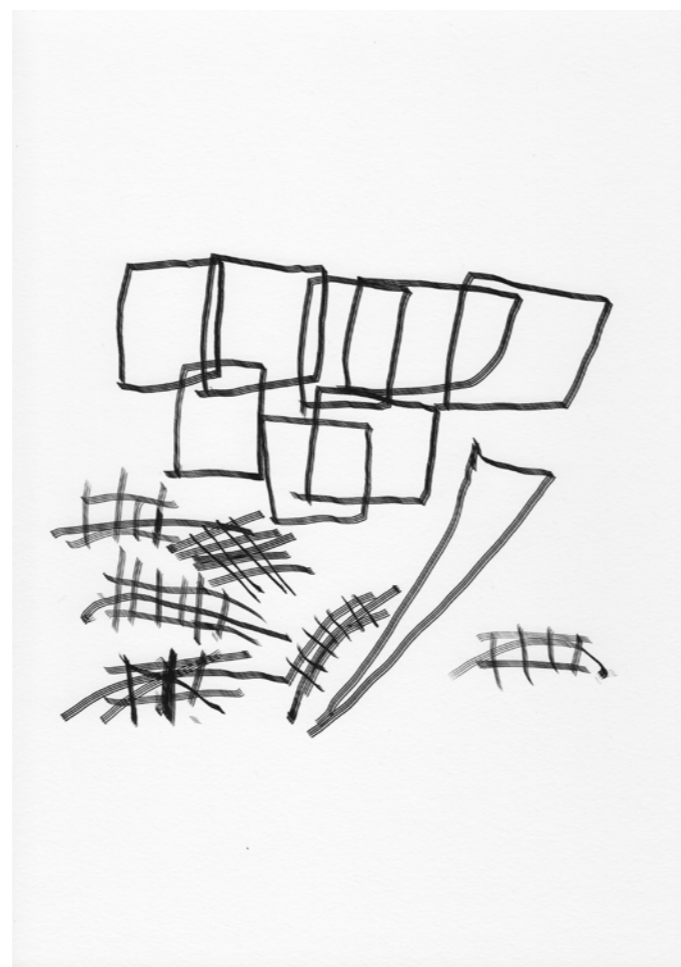**VRS (piano focale a soggetto mobile)**, 2014
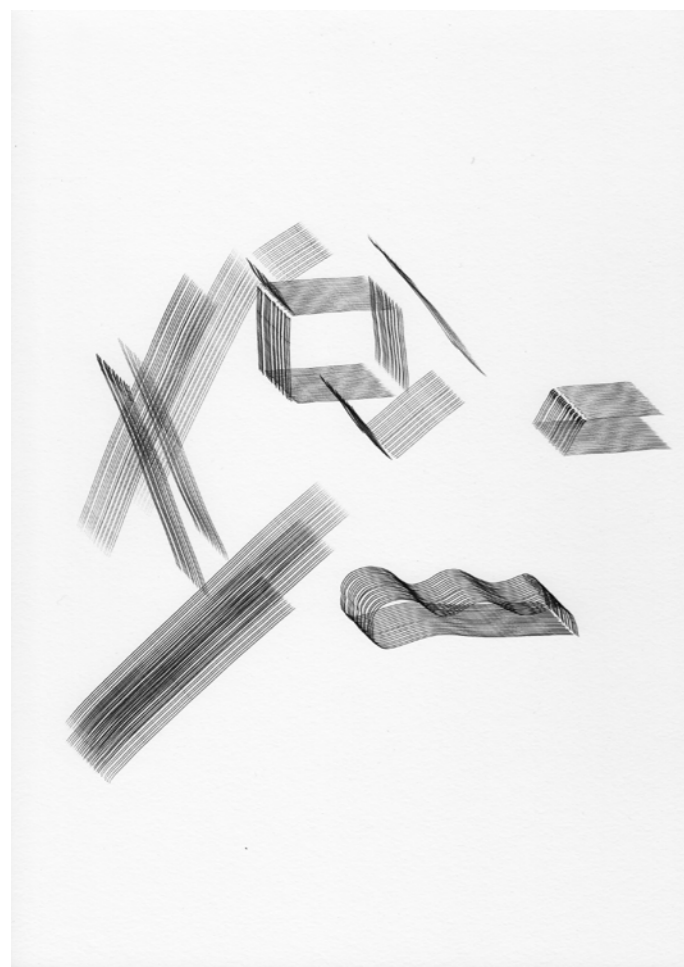datail register
VRS (piano focale a soggetto mobile), A+B contemporary art, Brescia (IT), 2014

O DAM 26 : 2'36'' VRS, 2014
Inkjet print on cotton paper in black frame, 34 x 25 x 4 cm.
VRS (piano focale a soggetto mobile), A+B contemporary art, Brescia (IT), 2014 / Photo: Davide Sala

O LI 20 : 2' VRS; **O ZB 4 : 23'' VRS**, 2014
Inkjet print on cotton paper, each 29,7 x 21 cm.

O FF 40 : 4' VRS; **O VH 1 : 10.15 VRS**, 2014
Inkjet print on cotton paper, each 29,7 x 21 cm.

A Form of History

A Form of History traces the history of the European countries as a function of their territorial evolution in the last 150 years. The focus is placed on the complex reconfigurations of Europe's physiognomy between 1861 and 2011, studying the evolution of the territorial expansion of the member States including colonies, on which an analytical strategy of political re-mapping is applied. This evolution has been translated into graphics, according to the variables of time and space, and eventually transformed into aluminum sculptures.

Sources: historical atlas and Wikipedia.

Silvia Hell: forms of history and cartographical writings (2012)

Austria, 1938: the annexation to the Third Reich and the loss of its sovereignty. The drop to ground zero and the loss of territorial solidity. Austria, 1955: the recapture of the political autonomy and of the nationalisation.

This is the reading grid of the "caesura" to be found in *Markgraf II (A)*, one of the first sculptural volumes that took shape in the project *A Form of History*, where Silvia Hell traces the history of the European countries as a function of their territorial evolution in the last 150 years.

Space and time, two variables channelled in a choice of conventions, inaugural moment of any measurement strategy. This original form of history creates an exercise in codification and visualization that moves between two focal points: shape and volume.

Hell's focus is placed on the complex reconfigurations of Europe's physiognomy between 1861 and 2011, on which a coldly analytical strategy of political re-mapping is applied. Through the clarity and simplicity of visual intuition, this channels a spectrum of multidimensional values in a single aesthetical shape, obtained through a progressive evolution to a pure volume. First a chart, then a digital print, to end with a sculpture.

At the hearth of the operation, a normalising and arbitrary translation system, which becomes precise parameter of scaling and proportion. The ambition of *A Form of History* is to stabilise an alternative geographical and historical model, trustworthy and, especially, functional. Instead of crushing the validity of the metrics which regulate the historical atlases, Hell's visual style tries to partially rectify their semiotic configuration, imagining a co-presence or a parallel flowing of these two systems, which are heterogeneous and non-commensurable.

Moving between exactness and approximation, Silvia Hell re-modulates from the inside the idea of territory, using as a kernel an arbitrary statement that, following an induced methodology, becomes rule. The resulting cartographic writing helps rethinking the correspondence between geographical metamorphoses and historical transients "using other terms"; the objective is to create a model applicable to all European countries, including the countries of the ex-soviet bloc, for which the identification of the variable values is more controversial.

In a comprehensive overview it seems that, from Hell's expositional configuration, we can see emerge the deepest meaning of the constructional system theorized by Nelson Goodman. In this theory, every system is not only a way to see the world, but even (and mostly) a way of making it, of building it, showing the practices and the strategies which have slowly composed it.

Simone Frangi

Markgraf II / A Form of History, 2011
Aluminium, edition of 3, diam 9,4 x 52,5 cm.
Republic of Austria
A Form of History, A+B contemporary art, Brescia (IT), 2011 / Photo: Mauro Prandelli
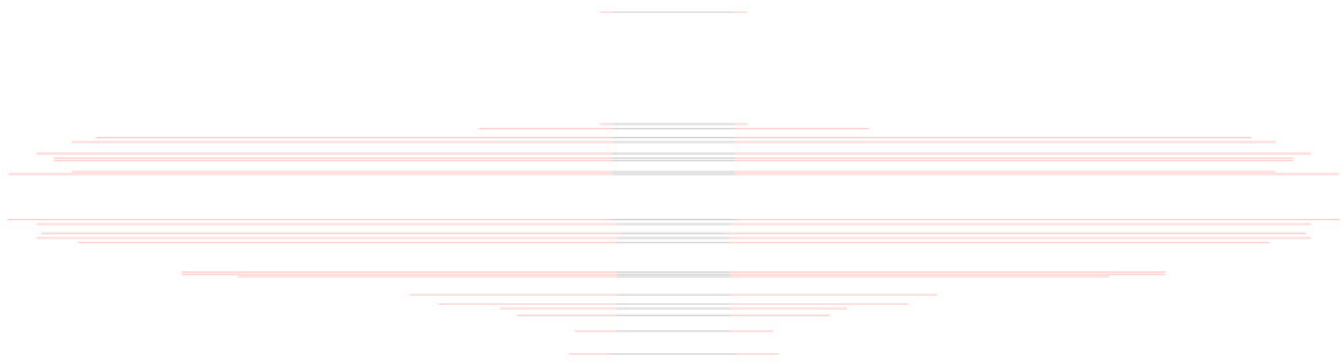
Grafico Francia / A Form of History, 2011
C-print mounted on aluminium, edition of 3, 49 x 70 cm.
French Republic

Grafico Belgio / A Form of History, 2011
C-print mounted on aluminium, edition of 3, 49 x 35 cm.
Kingdom of Belgium

Grafico Austria / A Form of History, 2011
C-print mounted on aluminium, edition of 3, 49 x 35 cm.
Republic of Austria

Grafico Italia / A Form of History, 2011
C-print mounted on aluminium, edition of 3, 49 x 35 cm.
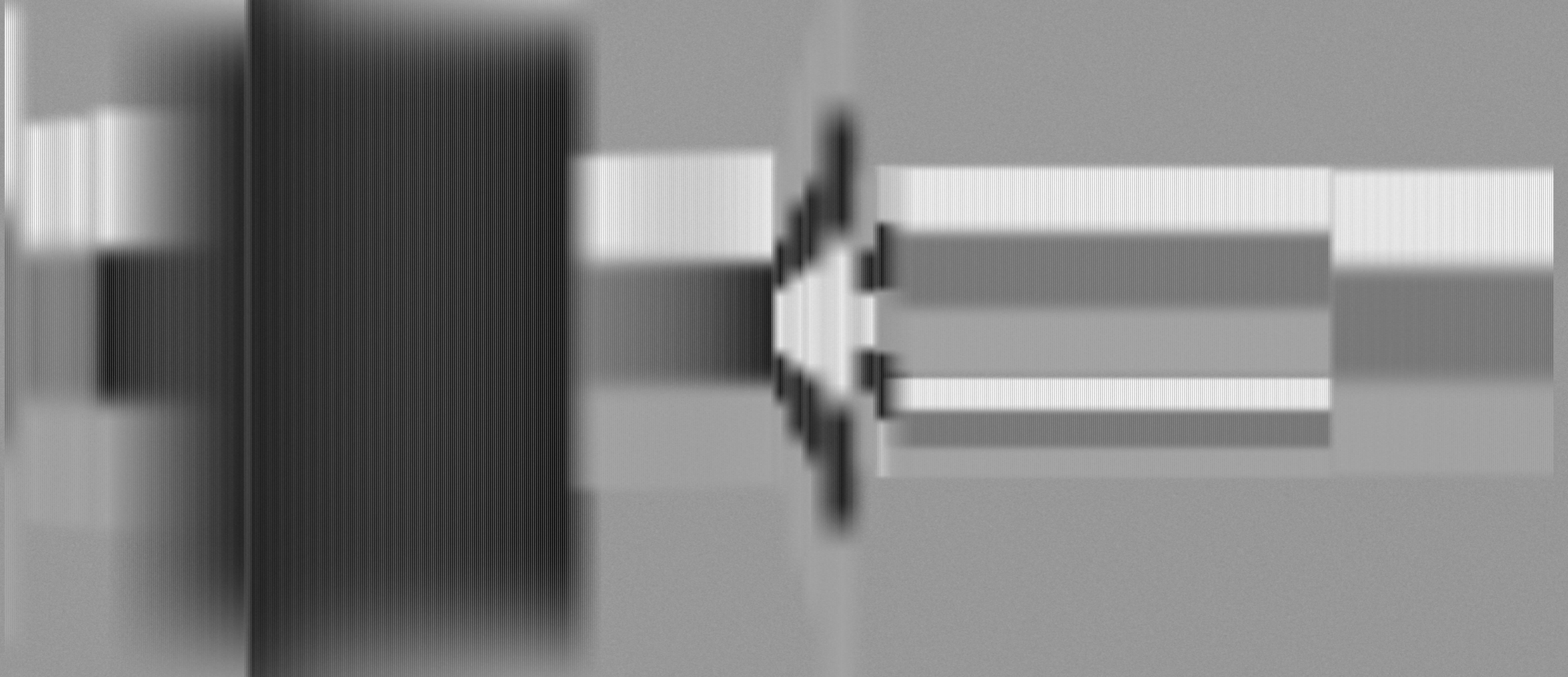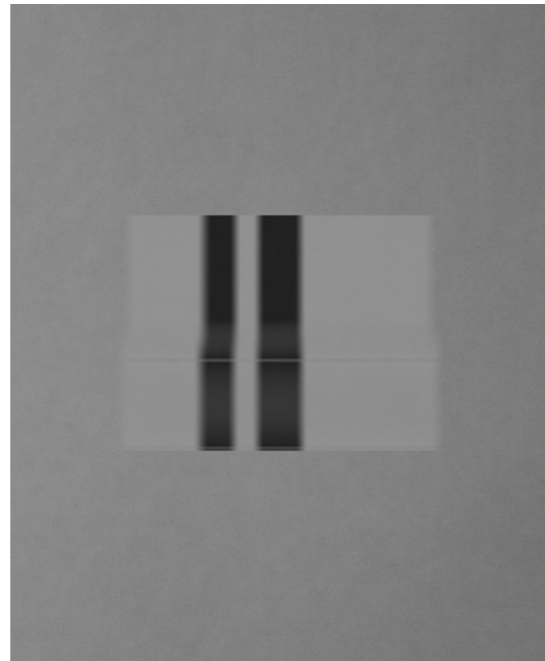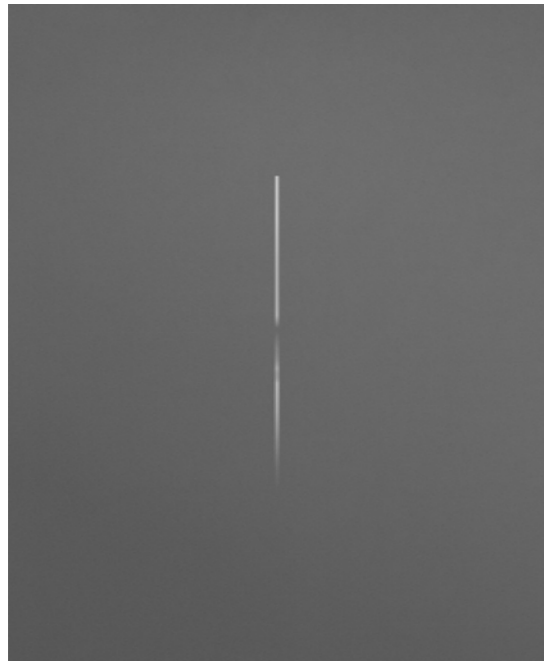Italian Republic
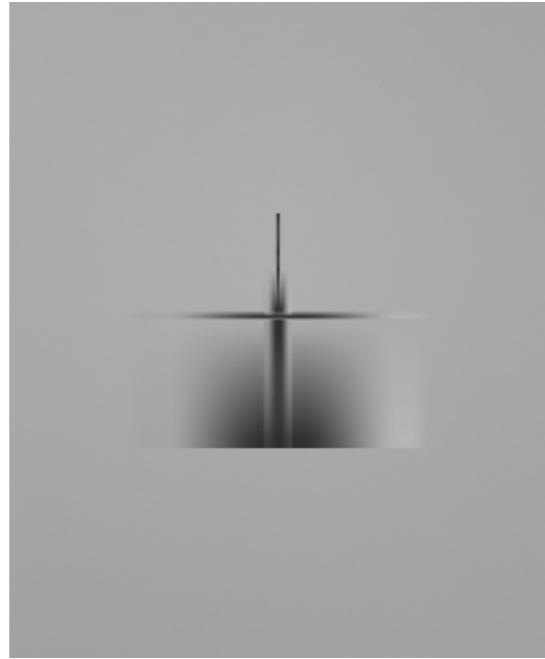
Grafico Germania / A Form of History, 2011
C-print mounted on aluminium, edition of 3, 49 x 35 cm.
Federal Republic of Germany

A Form of History / Markgraf, 2011
C-print mounted on aluminium, edition of 3, 110 x 90 cm.
Federal Republic of Germany

A Form of History / Markgraf, DETAIL
Federal Republic of Germany

A Form of History / Marchese, 2011
C-print mounted on aluminium, edition of 3, 110 x 90 cm.
Italian Republic

A Form of History / Markies, 2011
C-print mounted on aluminium, edition of 3, 110 x 90 cm.
Kingdom of the Netherlands

A Form of History / Markez, 2012
C-print mounted on aluminium, edition of 3, 82,5 x 67,5 x cm.
Republic of Albania

A Form of History / Markis, 2012
C-print mounted on aluminium, edition of 3, 110 x 90 cm.
Kingdom of Denmark

A Form of History / Markgraf, Marquis, Marchese, 2011
C-print mounted on aluminium, edition of 3, 82,5 x 67,5 x cm.
Swiss Confederation

A Form of History / Marques (P), 2011
C-print mounted on aluminium, edition of 3, 82,5 x 67,5 x cm.
Portuguese Republic

A Form of History / маркиз (MNE), 2012
C-print mounted on aluminium, edition of 3, 82,5 x 67,5 x cm.
Montenegro

A Form of History / Marques (E), 2011
C-print mounted on aluminium, edition of 3, 82,5 x 67,5 x cm.
Kingdom of Spain

A Form of History / маркиз (RUS) 1:2, 2012, C-print, edition of 3, 41 x 350 cm.
Russian Federation
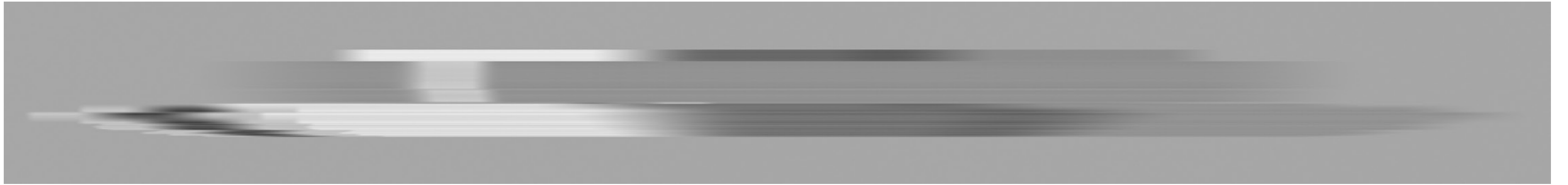
Marchese II / A Form of History, 2011
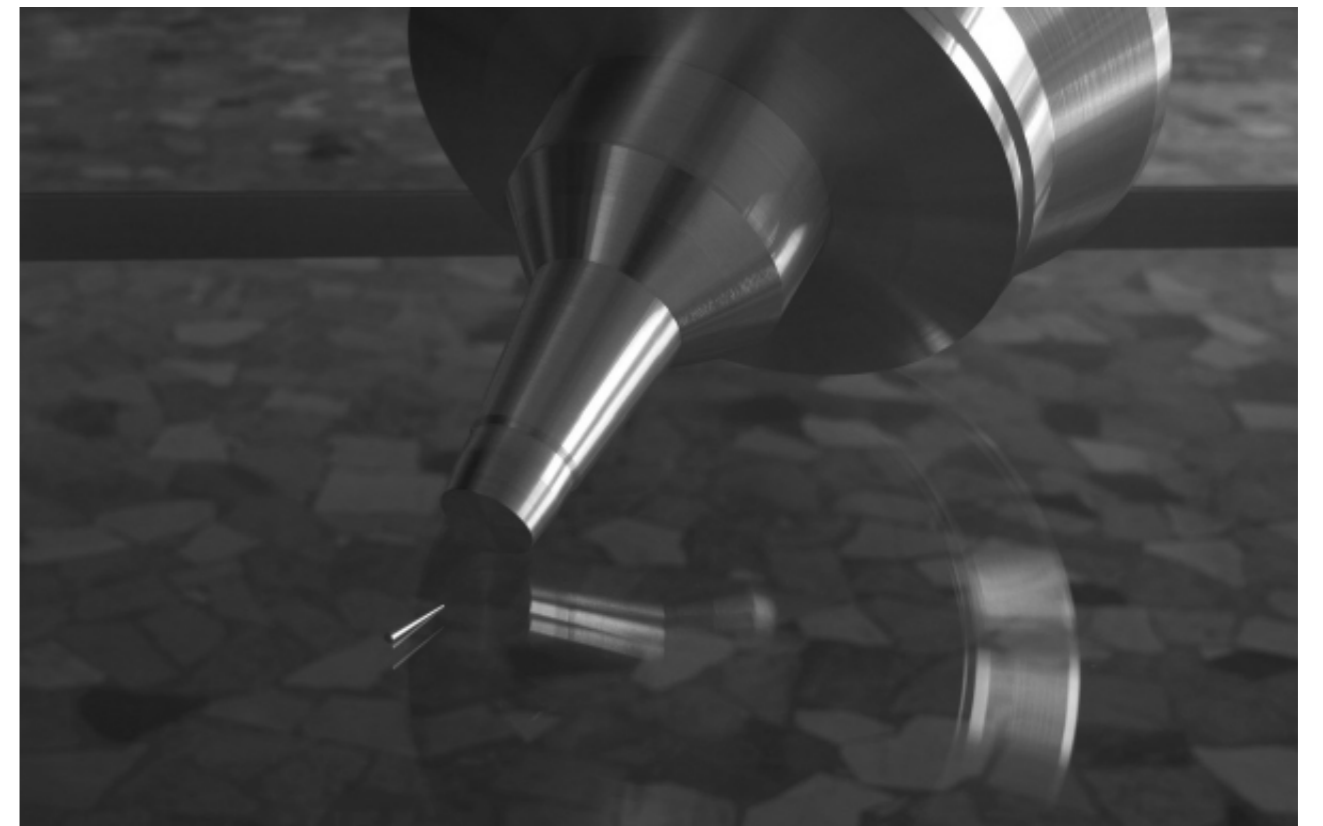Aluminium, edition of 3, diam 32 x 52,5 cm.
Italian Republic
Imagine and Create. 33 opere per 33 artisti, Artra, Milano (IT), 2011

A FORM OF HISTORY / Markgraf / Marchese / Markiz / Markgraf, Marquis, Marchese / Markgraf / Μαρκήσιος /
Marquis / Маркіз / Márki, 2011-2012, aluminium, variable dimensions
Panorama4, Forte Basso, Fortezza (BZ) (IT) 2012 / Photo: Jan Kliewer

Markgraf II (D) / A Form of History, 2011
Aluminium, edition of 3, diam. 34 x 52,5 cm.
Federal Republic of Germany
A Form of History, Placentia Arte, Piacenza (IT), 2012

Marchese, Marchio II / A Form of History, 2012
Aluminium, edition of 3, diam 0,3 x 3,1 cm.
Vatican City State, Italian Republic (detail)
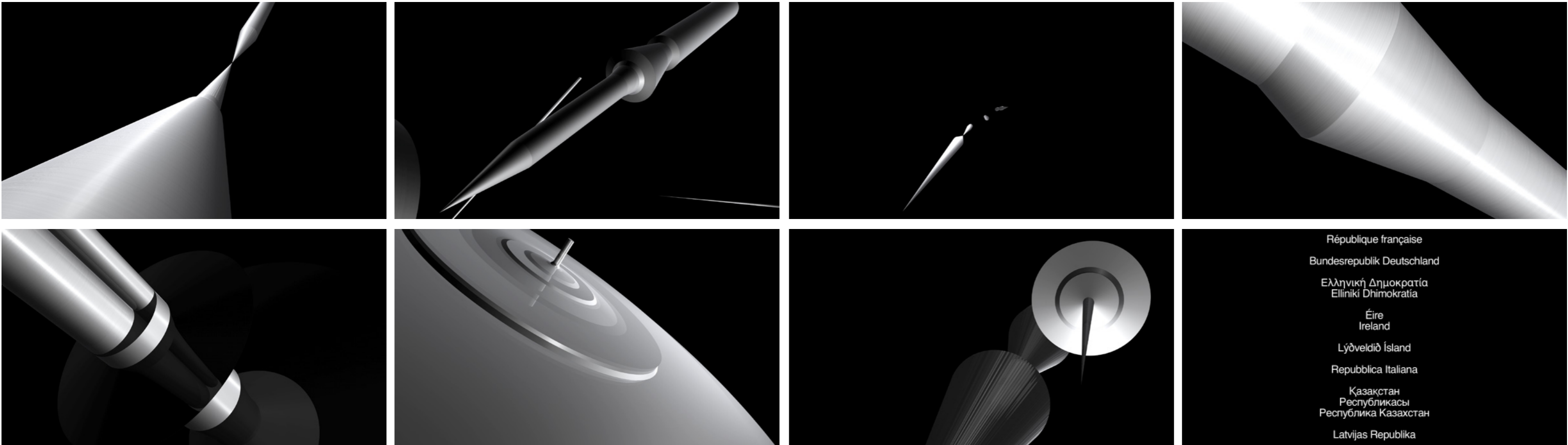*A Form of History*, Placentia Arte, Piacenza (IT), 2012

From left to right:
маркиз II (BG) / A Form of History, 2013, aluminium, edition of 3, diam. 2,7 x 52,5 cm. *Márki II (H) / A Form of History*, 2012, aluminium, edition of 3, diam. 9,4 x 52,5 cm.
Marchiz II (MD) / A Form of History, 2013, aluminium, edition of 3, diam. 0,5 x 52,5 cm. *Marchiz II (RO) / A Form of History*, 2013, aluminium, edition of 3, diam. 5 x 52,5 cm.
маркиз, markiz, marchiz, márkíz, márki, markez II (SRB) / A Form of History, 2013, aluminium, edition of 3, diam. 4 x 52,5 cm. *Маркіз II (UA) / A Form of History*, 2012, aluminium, edition of 3, 24 x 54,5 x 11 cm.
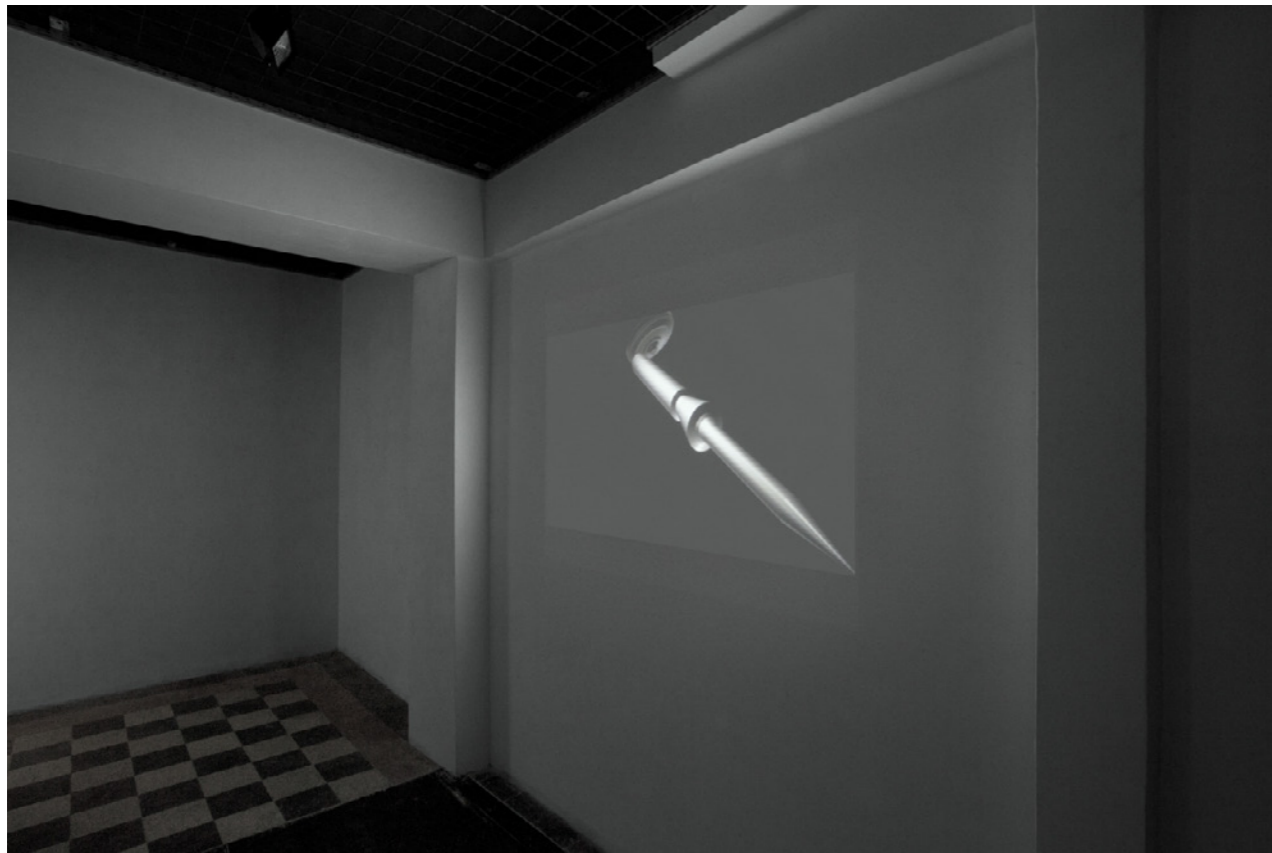Republic of Bulgaria, Hungary, Republic of Moldova, Romania, Republic of Serbia, Ukraine
A Form of History, Alert studio, Bucharest (RO), 2013 / Photo: Catalin Burcea

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Республикасы
Республика Казахстан

Latvijas Republika

A FORM OF HISTORY / EUROPE 1861 2011_1, 2012
Animation HD, silent, 09' 32"

A FORM OF HISTORY / EUROPE 1861 2011_1, 2012
Animation HD, silent, 09' 32"
A Form of History, Alert studio, Bucharest (RO), 2013 / Photo: Catalin Burcea

A Form of History, AI 1915 - 2015

A Form of History, AI 1915 - 2015 collects the histories of Austria and Italy, as the region of South Tyrol, which has been part of each of these two countries - in subsequent moments - during last century. I was born in this border territory, therefore I worked on the question of territorial annexations and the definition of a national identity. Austria and Italy remain distinct, each occupying a semicircle of the axis space / geography. At the same time the sculpture is constructed as a whole, its image remains in the memory and persists in the eyes. The basis of the sculpture relates to the year 1915: the widest area represents Italy with its colonial territories in Africa, the second half represents the Austro-Ungarian empire. The keystone - around which the different extentions of the countires with the respective territorial annexations and losses evolve - is to be read cronologically from down to top, reaching the year 1915. At this point, the surface refers to the scale measures of the contemporary areas of the two countries. The point where the two appears to meet represent the moment in which Austria joined the Third Reich, bringing to zero the extension of its territory.

A Form of History, AI 1915 - 2015, 2015
Gypsum, 35 x 32,6 x 21 cm.
*1915 - 2015*, Südtiroler Künstlerbund / Galerie Prisma, Bolzano (IT).
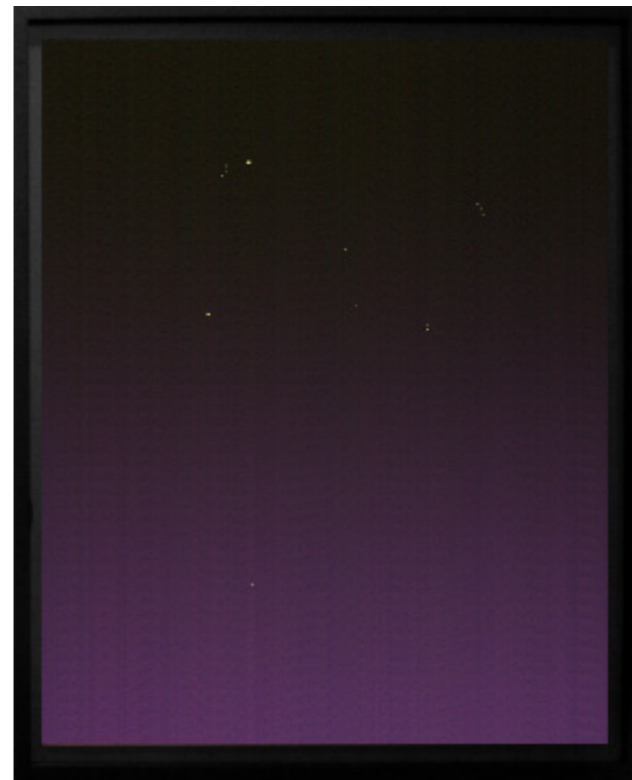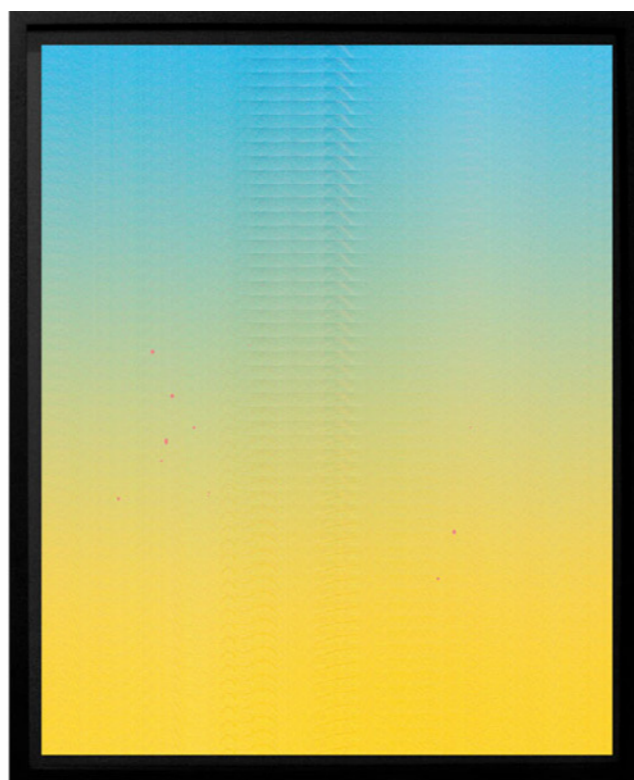
NEI / Day Portraits

A shot, the face in two positions, two colours for the background.

One colour is chosen by the interpret, the other one by the author of the picture.

The positions of the moles are kept.

The colour of the moles is determined by the sum of the two complementary colours of the background.

Each pair of pictures is named with the initials of the interpreter and his year of birth.
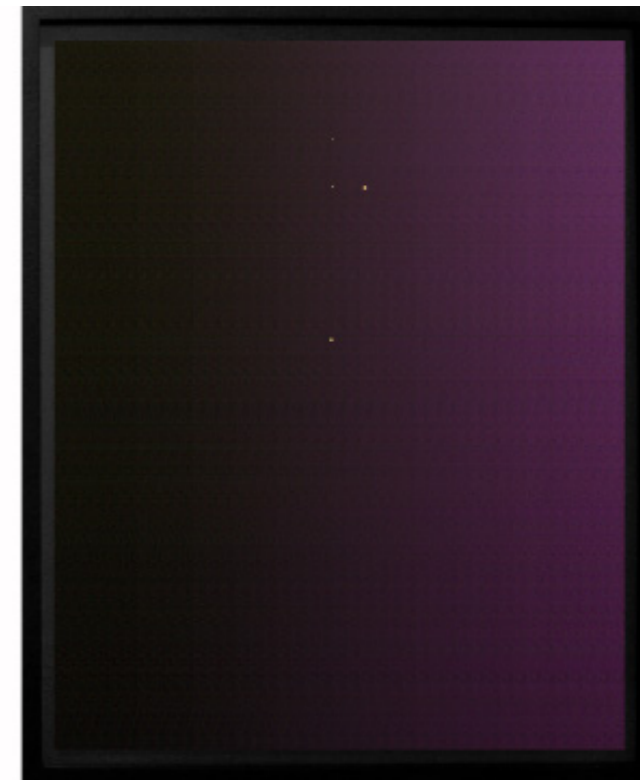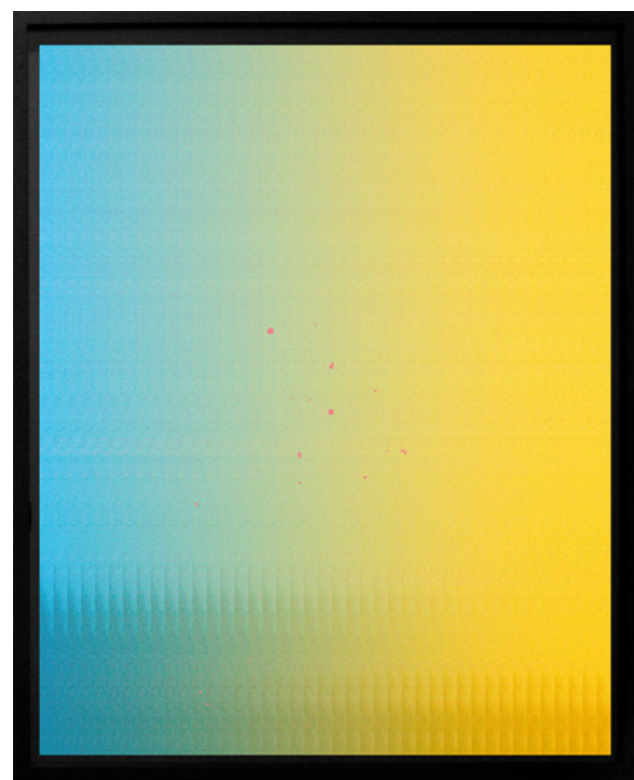
NEI / Day Portraits LT 1984_1 e LT 1984_2, 2011
C-print mounted on aluminium in black frame
each 43 x 35,8 x 4 cm.

NEI / Day Portraits MU 1966_1 e MU 1966_2, 2012
C-print mounted on aluminium in black frame
each 43 x 35,8 x 4 cm.

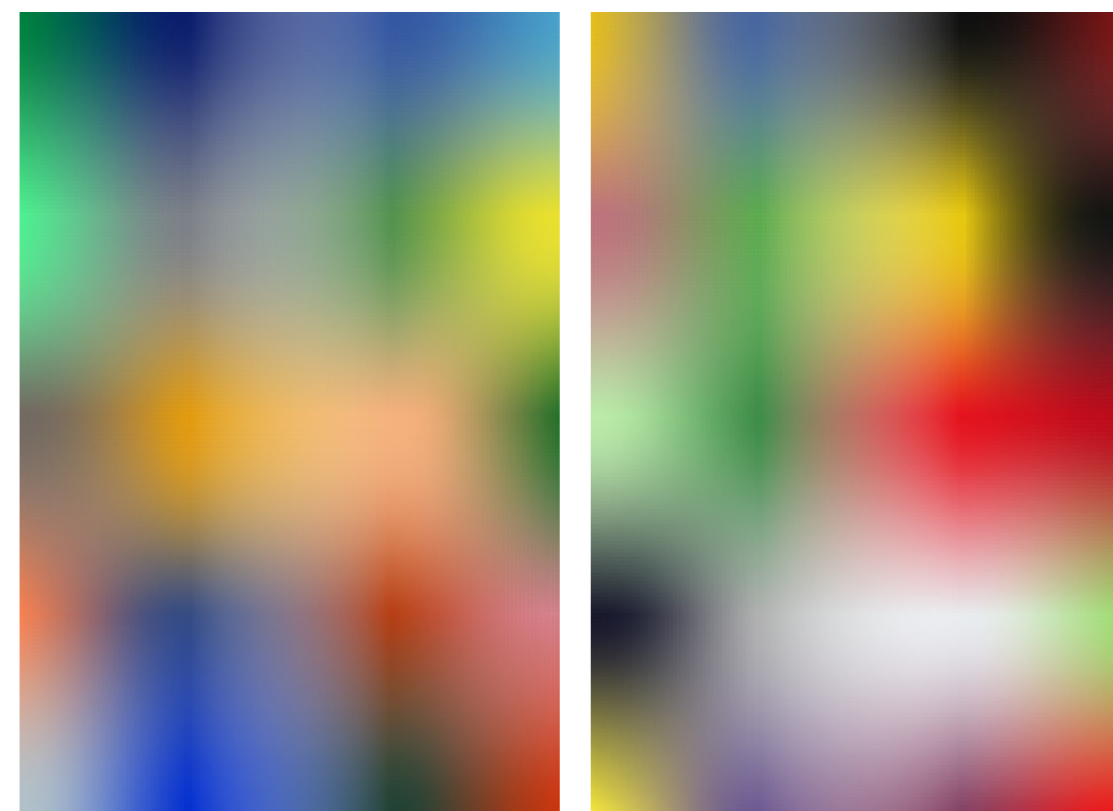The traces of the bagkrounds of all the *Day Portraits* done in one year (split in Day Portraits_1 e Day Portraits_2) are kept. They are in alphabetical order and they blend together.
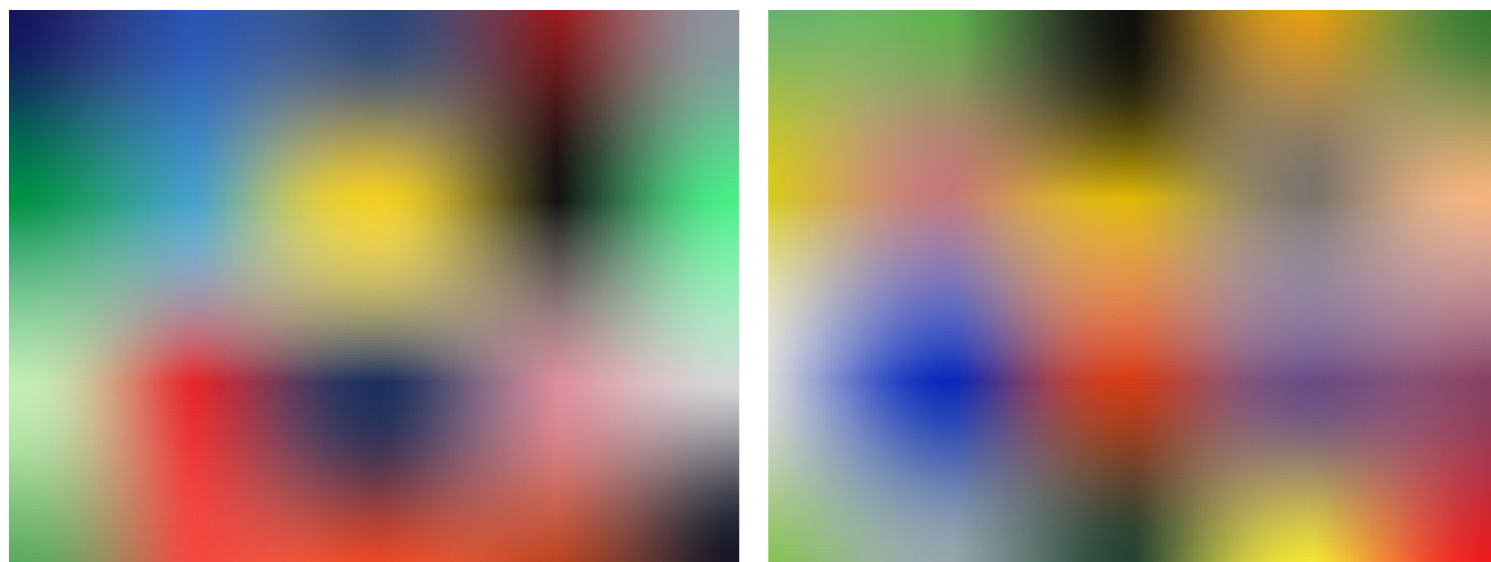
2013 Day Portraits_1 vertical (AG, AS, CTB, DAM, DG, ED, FT, GC, GM, GV, LG, LM, LP, LV, ML, MS, OH, RAH, SMM, TG), 2014, C-print Diasec, 105 x 136 cm.

2013 Day Portraits_2 horizontal (AG, AS, CTB, DAM, DG, ED, FT, GC, GM, GV, LG, LM, LP, LV, ML, MS, OH, RAH, SMM, TG), 2014, C-print Diasec, 136 x 92 cm.
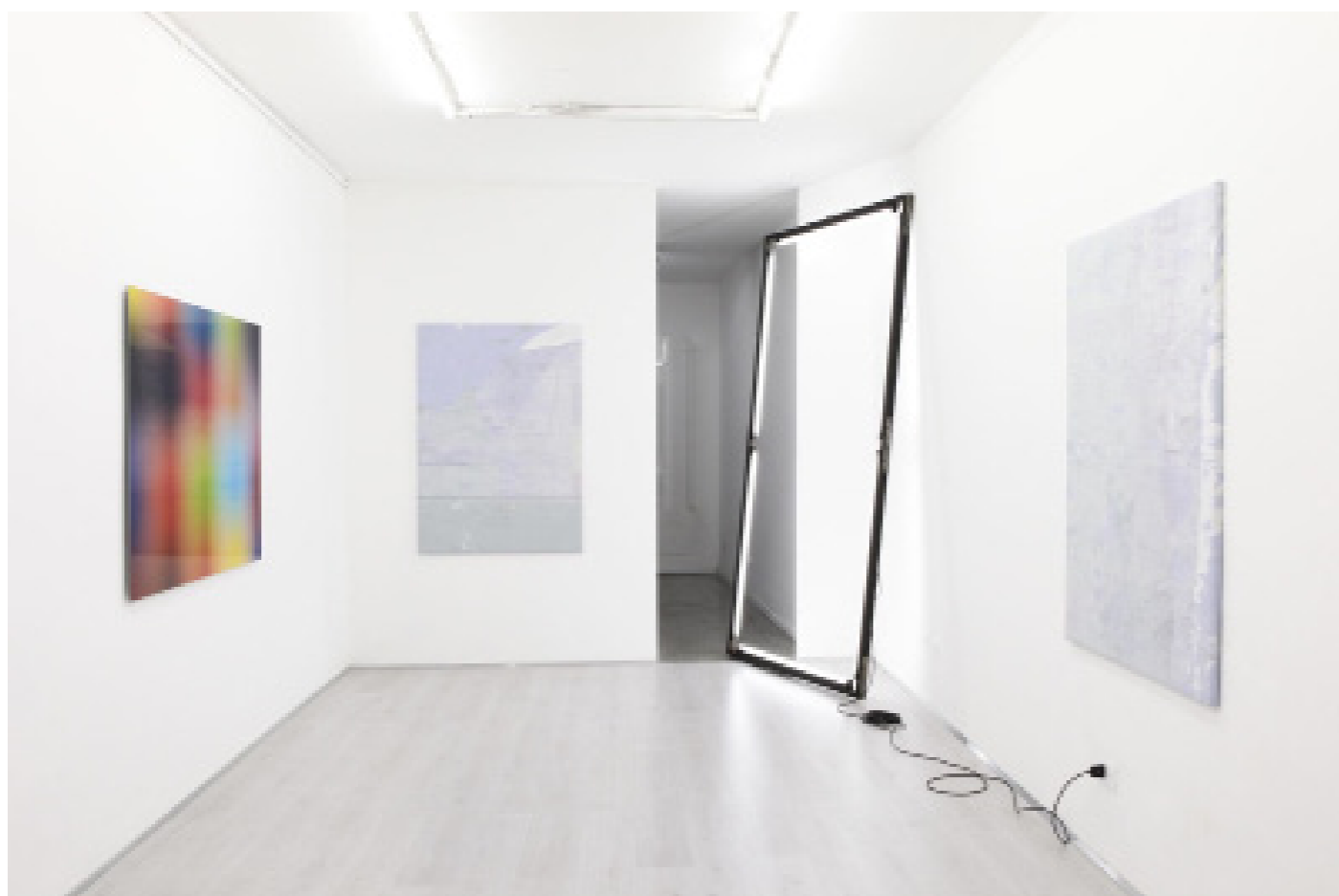
Even a birch can be real, N. M. Gandolfi, S. Hell, S. Laureyns, A+B contemporary art, Brescia (IT), 2016
Photo: Davide Sala
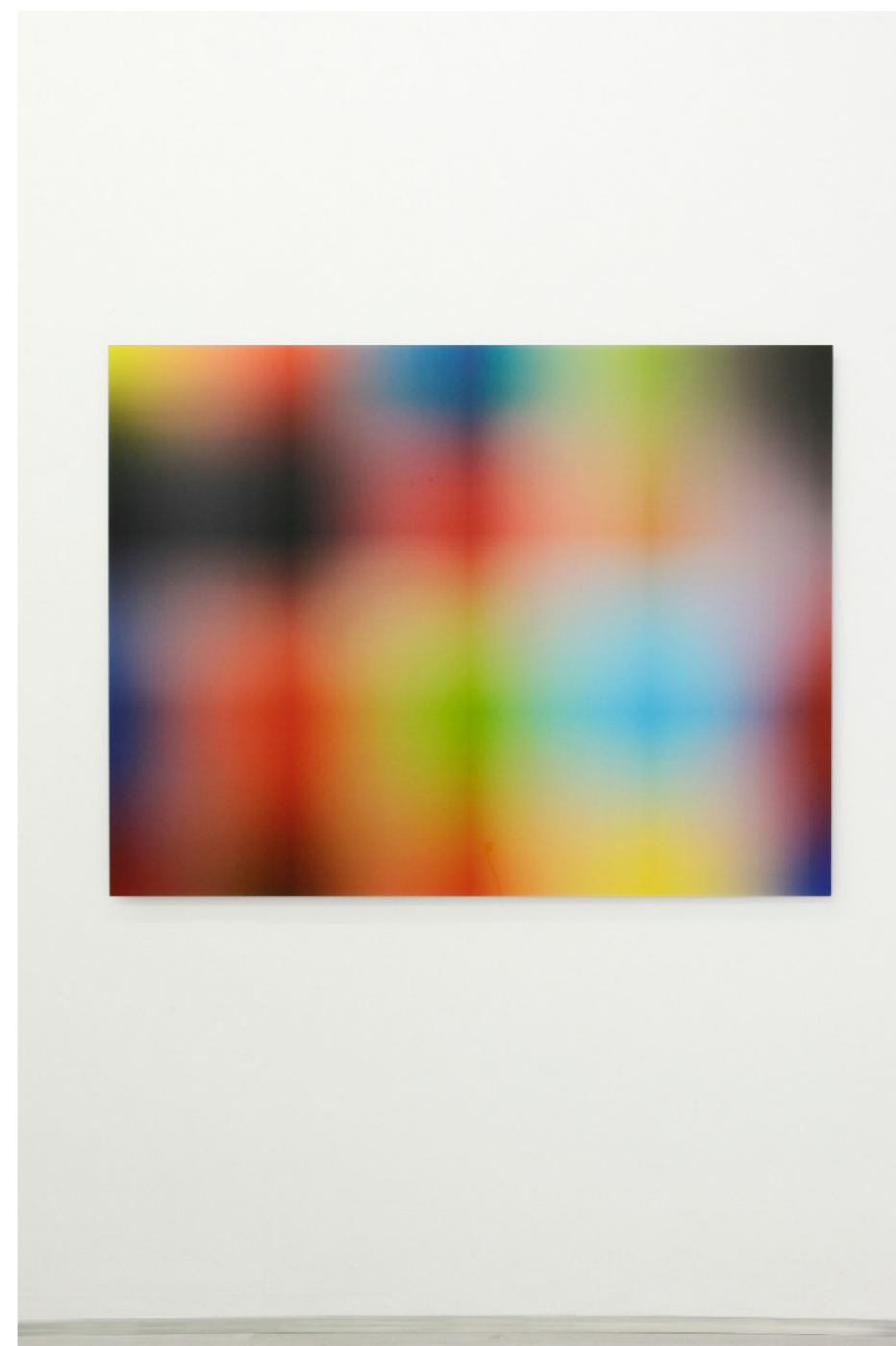
2011 Day Portraits_1 vertical (AC, CB, CV, DC, GC, GG, HF, LL, LT, RG), 2011
C-print Diasec, 108 x 140 cm.

Even a birch can be real, N. M. Gandolfi, S. Hell, S. Laureyns, A+B contemporary art, Brescia (IT), 2016
Photo: Davide Sala

Railing

The railing: an undisputed protective element, a determent to danger and correspondingly a reassuring structure. Pragmatic physical presence, conditioning our perception and our movements. Confident on its support, we let ourselves be cradled by the alluring security which it circumscribes, persuaded that, inside it, we can take advantage of all the possible freedom of action. We are so accustomed to it that we don't perceive its existence anymore. *

Let's imagine to be at the fourth floor of a building, on a terrace, with or without railing: its presence or absence changes radically the nature of our relationship with the surrounding space, and this without the need to touch it.

* Text in catalogue *Prague Biennale 5*. *Focus Italy. The crisis of confidence*, curated by Marta Barbieri and Lino Baldini, Giancarlo Politi Editore, 2011.

Railing, 2011, aluminium, screw in stainless steel, 102 x 95 x 1,5 cm.
Photo: Jeremias Morandell

COSE COSMICHE

www.cosecosmiche.org

www.lessublimes.org

"The stars are matter, We're matter, But it doesn't matter." - Don Van Vliet (Captain Beefheart)

COSE COSMICHE is a research platform, a space of production and collision of ideas where artists, scientists and researchers from different fields are invited to present their most recent researches.

The arts and the sciences have used the concepts of space, time, energy, matter, void to define the universe we live in, always proposing new shapes, ideas and theories to represent and explain it. How big is the influence of the different ways of perception/observation, calculation/measurement and imagination? What does a scientist observe about space, and what, in turn, the artist, the musician or the boxer? How do they measure what they observe? How do they imagine what they are not yet able to observe, while observing the same thing? From 2011 more than 60 artists, musicians, astrophysicists, particle physicists, philosophers, experts in geopolitics and researchers from various disciplines have been involved to find possible answer through workshops, talk and exhibitions.

In 2015 Cose Cosmiche started the digital archive *Les Sublimes*, collecting notebooks from artists, philosophers, scientists and researchers from different fields. In the same year *Conferenza Passeggiando* was born, it's a collective action, a project that aims at drawing path-conferences inviting researchers from different fields to speak, and expose themselves, while walking.

Cose Cosmiche is curated by Helga Franza and Silvia Hell and it is realized thanks to the contribution of the Arthur Cravan Foundation.

Star Walk, by Bruno Muzzolini, 2013
Site-specific installation (detail)
Cose Cosmiche #3, Artra, Milano (IT)

SILVIA HELL

Bolzano (1983)

Lives and works in Milan (IT).

EDUCATION

2003-2010 Degree in Painting, Accademia di Belle Arti di Brera, Milan (IT).

SOLO EXHIBITIONS

2016

Strange Attractor, curated by Gabriele Tosi, Riss(e), Varese (IT).

2014

VRS (piano focale a soggetto mobile), A+B contemporary art, Brescia (IT).

2013

A Form of History, Alert Studio, Bucharest (RO).

2012

A Form of History, Placentia Arte, Piacenza (IT).

2011

A Form of History, A+B contemporary art, Brescia (IT).

2010

Lineal, Placentia Arte, Piacenza (IT).

2009

Dèjà vu, Micro - Microspazio disponibile, Florence (IT).

GROUP EXHIBITIONS

2017

Camminare l'orizzonte. Chiralità, a project by Ermanno Cristini, Doubleroom, Trieste (IT).

La Fine del Nuovo. Cap. XIII | Fakebook, curated by Paolo Toffolutti, HDLU, Meštrović Paviliion, Galerija Prsten, Galerija PM, Zagreb (HR).

Between There and There: Anatomy of Temporary Migrations, a project by Irena Bekić and Duga Mavrinac, MMSU Museum of modern and contemporary Art, Rijeka (HR).

2016

Doppio Stallo / Weekend napoletano, curated by Raffaella Barbato, Galleria Primopiano, Naples (IT).

A sandbox in the desert, curated by Gabriele Tosi, A+B contemporary art, Brescia (IT).

Geometry of History, curated by Anna Fatyanova, CCI Fabrika, Moscow (RU).

Soprasotto. Disequilibri della visione, curated by Ermanno Cristini and Luca Scarabelli, Ex supermercato Bottegone, Sesto Calende (VA) (IT). *

Combat Prize, Museo G. Fattori, Livorno (IT). *

Dipingere il presente, curated by Alessandro Demma and Fang Zhenning, Peninsula Art Museum, Weihai (CN).

Slash, curated by Gabriele Tosi, A+B contemporary art, Brescia (IT).

#77777B#9F998D, Silvia Hell and Diego Zuelli, Minipimer, curated by Gabriele Tosi, Localedue, Bologna (IT).

Even a birch can be real, curated by Gabriele Tosi, A+B contemporary art, Brescia (IT).

2015

Non esistono oggetti brutti, curated by Thanos Zakopoulos and Alberto Zanchetta, Galleria Bianconi, Milan (IT).

1915 - 2015, curated by Lisa Trockner, Südtiroler Künstlerbund / Galerie Prisma, Bolzano (IT).

Open Studio Progettoborca, curated by Dolomiti Contemporanee, ex Villaggio Eni di Corte di Cadore, Borca di Cadore (BL) (IT).

Dipingere il presente, curated by Alessandro Demma and Fang Zhenning, Certosa di San Giacomo, Capri (IT).

They hung a picture over the fireplace, curated by Monica Mazzone and Mattia Barbieri, Studi Festival. First edition, via Piranesi 25, Milan (IT).

2014

Out of frames, curated by Alberto Zanchetta, Museo d'Arte Contemporanea, Lissone (MB) (IT).

Premio Lissone 2014 - Mostra degli artisti finalisti, curated by Alberto Zanchetta, Museo d'Arte Contemporanea, Lissone (MB) (IT). *

A group show, Spazioborgogno, Milan (IT).

La Creazione - Premio Artivisive San Fedele 2013-14, Galleria San Fedele, Milan (IT). *

Motivi di famiglia, curated by Paolo Toffolutti, Spacfvg, Villa di Toppo Florio, Buttrio (UD) (IT). *

2013

Parole, parole, parole..., curated by Stefano Pezzato, Museo Pecci Milano, Milan (IT).

The best for you, Placentia Arte, Piacenza (IT).

Summer Show, Spazioborgogno, Milan (IT).

Oltre il pensiero. Quattordici ricerche attraverso la materia, curated by A+B contemporary art, Palazzo Guaineri delle Cossere, Brescia (IT).

Chinese Whispers. A group show on the loss of control, CURA.BASEMENT, Roma (IT).

Facciamo subito il punto, an artistic project by Alessandro Di Pietro and Cecilia Guida, Riss(e), Varese (IT).

The crisis of confidence, curated by Marta Barbieri, Lino Baldini, Marius Tanasescu, Victoria Art Center, Bucharest (RO).

2012

Panorama 4. Arte nuova in Alto Adige, Forte Basso, Fortezza (BZ) (IT). *

Byob Milano, curated by Domenico Quaranta, Museo Pecci, Milan (IT).

In dialogue, A+B contemporary art, Brescia (IT).

2011

Fratelli d'Italia, curated by Marta Barbieri and Lino Baldini, Musei Civici di Palazzo Farnese, Piacenza (IT).

The crisis of confidence, curated by Marta Barbieri and Lino Baldini, Placentia Arte, Piacenza (IT).

Imagine and Create. 33 opere per 33 artisti, Artra, Milan (IT).

Arte nell'Arte. Opere dalle gallerie di Brescia, Santa Giulia Museo della Città, Brescia (IT).

Prague Biennale 5, directed by Helena Kontova and Giancarlo Politi and curated by Nicola Trezzi, in *The crisis of confidence*, curated by Marta Barbieri and Lino Baldini, Prague (CZ). *

Mediamorfosi 2.0 ACT_02, curated by Gabriele Perretta, Sudlab, Portici (NA) (IT).

2010

Half Square. Half Crazy, curated by Antonio Grulli and Marco Bruzzone, VIR Viafarini-in-residence, Milan (IT).

Kings Zine #1, curated by Kings and Guia Cortassa, Assab One, Milan (IT). *

Carta da parati NoNoProject, Motel Lucie, Milan (IT).

RESIDENCIES

2016

BoCS Art, Cosenza, IT.

Abitare un ritardo / To be Late, curatedy by Giancarlo Norese and Ermanno Crisitni, residency.ch, PROGR, Bern (CH).

2015

Progettoborca, ex Villagio Eni di Corte di Cadore, Borca di Cadore (BL) (IT).

CURATORIAL PROJECTS   * catalogue

2017
Conferenza Passeggiando@Barriera, curated by Cose Cosmiche, in *Faccio colazione, mi cambio ed esco* - Mirror project#8 curated by Sergey Kantsedal e Veronica Mazzucco, Barriera, Torino (IT).

2016
Les sublimes archive - As horses in all directions, curated by Cose Cosmiche, Nesxt, Q35, Turin (IT).
Walking Conference @ Progettoborca, curated by Cose Cosmiche in collaboration with Dolomiti Contemporanee, ex Villagio Eni di Corte di Cadore, Borca di Cadore (BL) (IT).

2015
Les Sublimes Archive_Conferenza passeggiando @ 6pm Your Local Time Europe, curated by Cose Cosmiche, Milano (IT).
Les sublimes archive, curated by Cose Cosmiche, lessublimesarchive.org
Les Sublimes, curated by Cose Cosmiche, Studi Festival #1, Fondazione Arthur Cravan, Milan (IT).

2012
Cose Cosmiche # 3, curated by Helga Franza and Silvia Hell, Artra, Milan (IT).

2011
Cose Cosmiche # 2, curated by Helga Franza and Silvia Hell, Artra, Milan (IT).
Cose Cosmiche # 1, curated by Helga Franza and Silvia Hell, Artra, Milan (IT).

TALK AND CONFERENCES
2015
6pm Your Local Time Europe, organized by Link Art Center, La Triennale di Milano, Milan (IT).
Racconto Di20 #8, a project by Concetta Modica and Sophie Usunier, AR.RI.VI., Milan (IT).

WORKSHOP_visiting professor

2015
Spazi, misure, dimensioni, with Paola Cantù, coordination prof.ssa Rosanna Guida, Accademia di Belle Arti di Brera, Milan (IT).

2014
One Week, Summerlab Museion, Museion, Bolzano (IT).
Corso 1.0 demo, Scuola Civica Arte Contemporanea, Iglesias (CI) (IT).

AWARDS

2017 *#ContemporaryYoung*, Arte Fiera, Bologna (IT).

2015 Third Prize, Concorso artistico 1915 - 2015, Südtiroler Künstlerbund and Ripartizione Cultura ladina, Provincia Autonoma di Bolzano - Alto Adige (IT).

2005 Second Prize, Salon Primo, Palazzo della Permanente, Milan (IT).

2004 Special menti, Premio Nazionale delle Arti, Museo degli strumenti musicali, Roma (IT).

COLLECTIONS
Deutsche Bank, Milano, IT.