SILVIA HELL

My research unfolds via actions and ways of thinking, establishing forms of tension through method, ranging from the conventional objectivity of the point of reference to original models for the presentation and formalisation of reality.

Horizon Deep, installation view, Galleria Civica Bressanone, IT, 2022. Ph: Jürgen Eheim

Horizon Deep, 2022

Audio – video installation, variable dimensions, loop, edition of 6 + 2 AP

Comprising three videos:

**Horizon Deep A**, 9', HD video, colour, stereo sound

**Horizon Deep B**, 9'1", HD video, colour, stereo sound

Horizon Deep C, 6', HD video, colour

Horizon Deep is an environmental audio-video installation and an original site-specific work for the spaces of the Galleria Civica Bressanone with a view to then being installed in other venues, following the similar principle of adaptation to other architecture/settings, taking on various forms each time.

silviahell.eu/lightsourcing

With an evocative impulse, Silvia Hell and musician Nicola Ratti imagine 'measuring' Piazza del Duomo in Bressanone by recording the echoes and reverberations generated within it through the use of simple percussion instruments. Like sonar, these sounds allow us to perceive the dimensions, distances and depths of the square itself; the urban landscape thus metaphorically becomes a landscape of the depths of the sea. These sounds, put together in audio tracks by Nicola Ratti, form the acoustic element which is combined with the three video installations created by Silvia Hell from documentaries on biodiversity and bioluminescence in the ocean depths. The installation venue is thus transformed into a sensory experience, a metaphor for the largely unexplored ecosystem of the ocean depths.
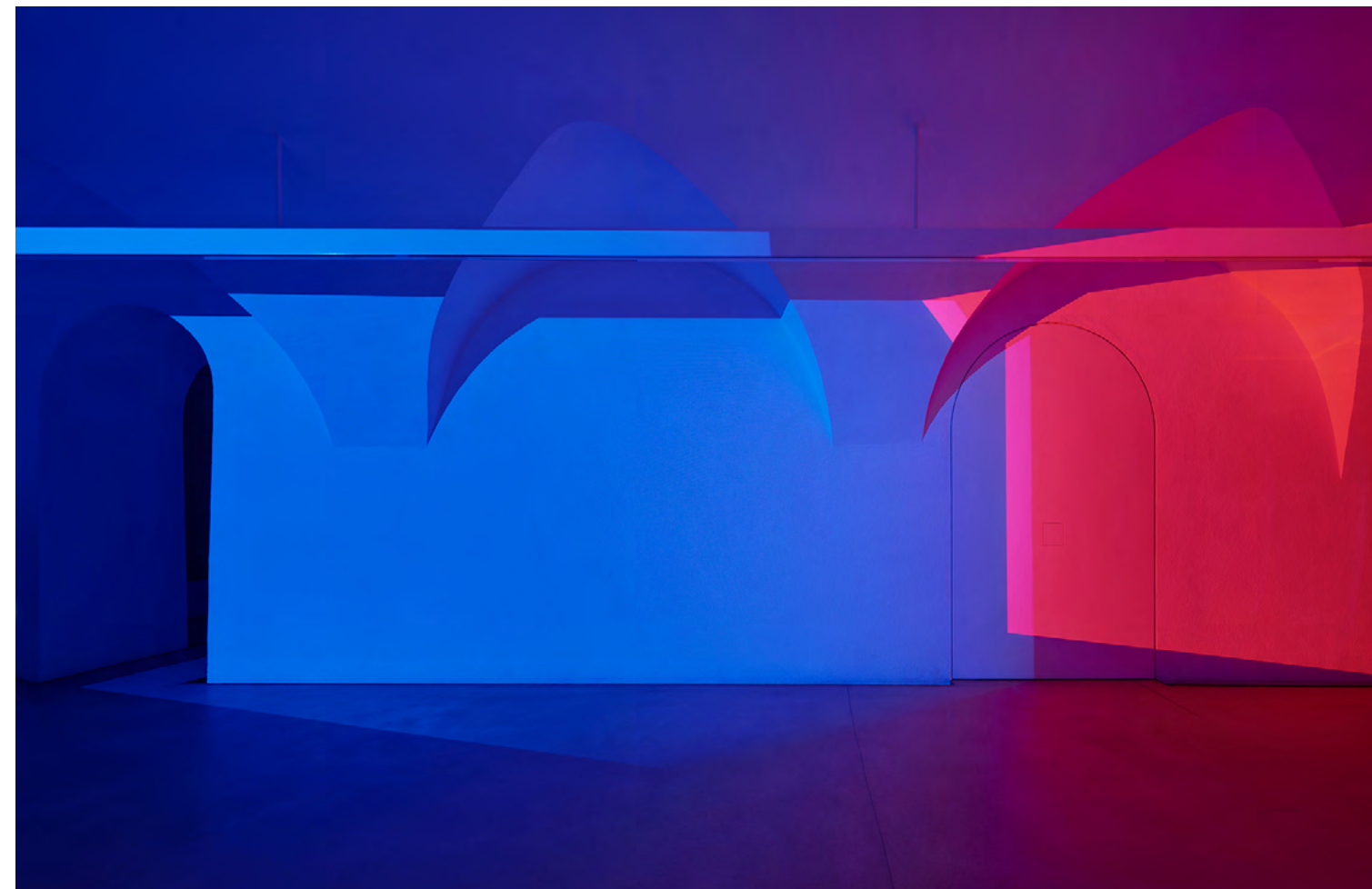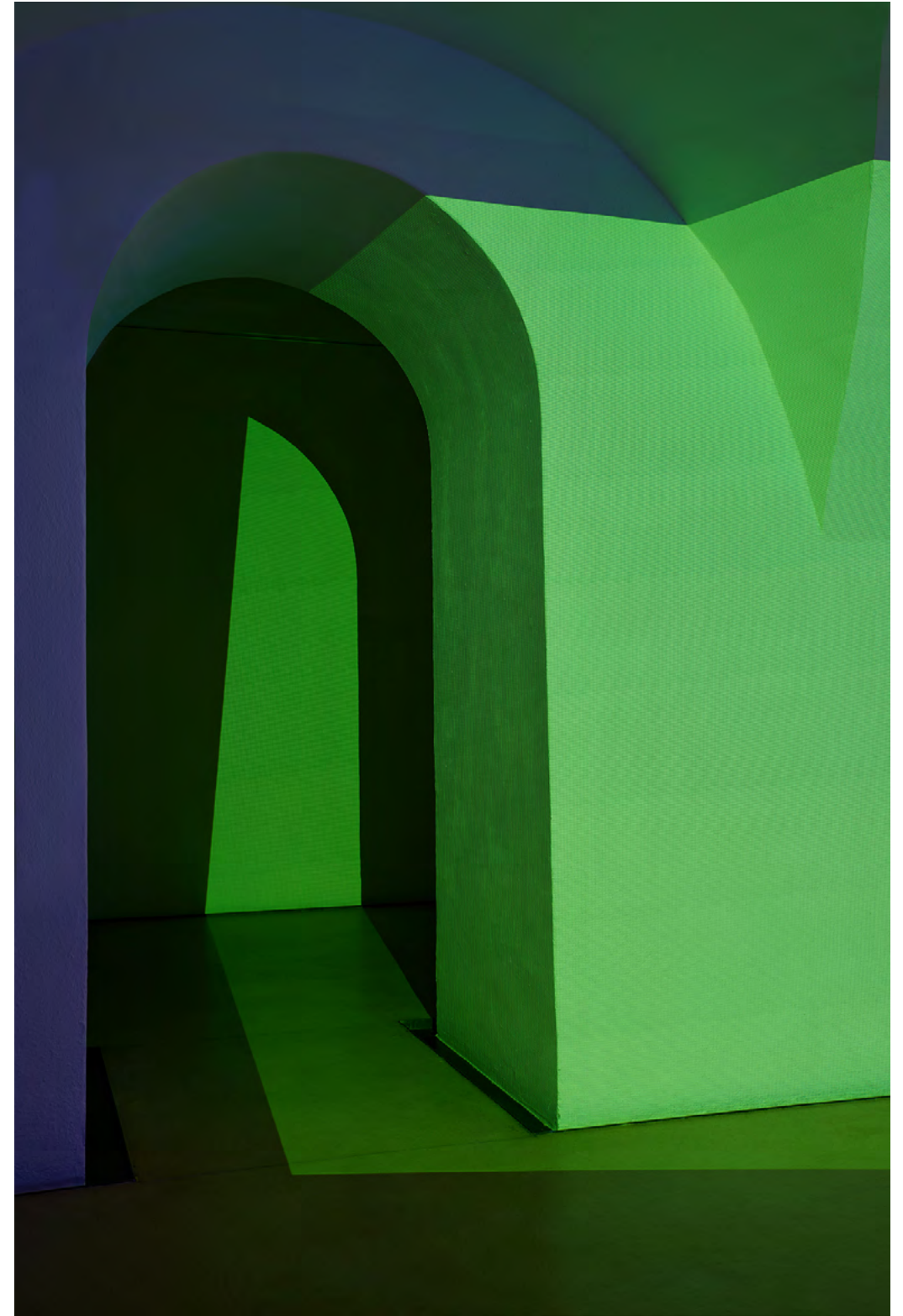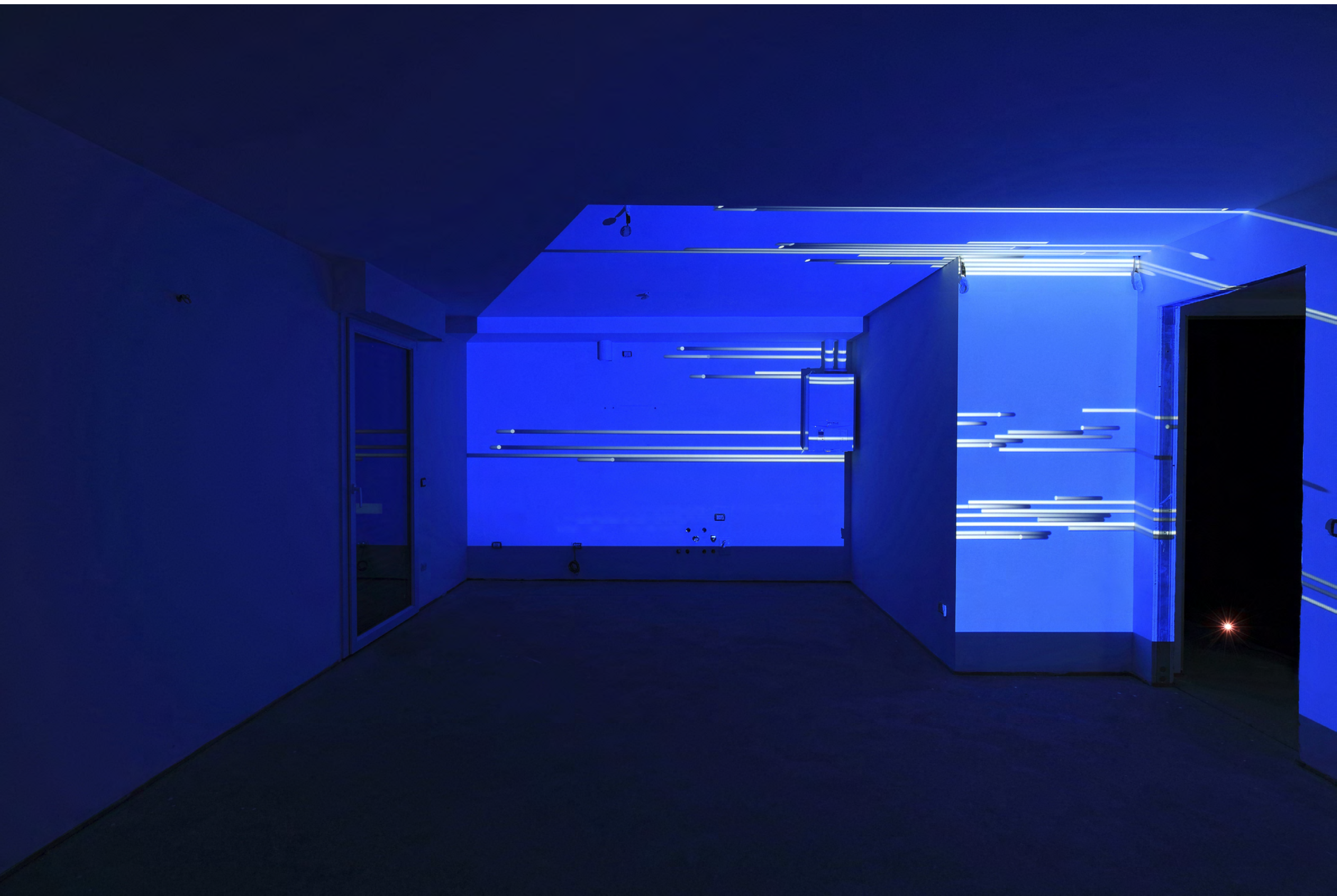
Horizon Deep, installation view, Galleria Civica Bressanone, IT, 2022. Ph: Jürgen Eheim

Horizon Deep, installation view, Galleria Civica Bressanone, IT, 2022. Ph: Jürgen Eheim

Lightsourcing A4.1 SK, **Lightsourcing A4.1 T2**, **Lightsourcing A4.1 C1**, *Summer In*, FuturDome, Milano, IT, 2020. Photo: Atto Belloli Ardessi

Lightsourcing A4.1 SK, **Lightsourcing A4.1 T2**, **Lightsourcing A4.1 C1**, *Summer In*, FuturDome, Milano, IT, 2020. Photo: Atto Belloli Ardessi

Lightsourcing consists of an environmental video installation and a photographic series.

Lightsourcing A4.1 (SK, T2, C1) is an environmental video installation made up of three independent videos projected in asynchronous loops. The deliberately random interaction of the videos with one another creates ever-new matchings between the various images.

Lightsourcing A4.1 SK, 2020

HD video, 10', loop, variable dimensions

Projected onto multiple walls, the installation includes five clusters representing the coding and three-dimensional rendering of five image search words entered into the Google browser. The words, which over time have become inflated, are: algorithm, bio, green, internet and smart. The iconography concerns twenty indexed images, focusing on the ends of the search, which has a beginning and an end: the first ten indexed words, followed by an interval, together with the last ten, are standardised into units, measuring 1 x 1 pixel, thus each becoming a monochrome image. Starting from this image reduction, the parameters of colour, brightness and saturation define the values and variables to be inserted in a three-dimensional spiral. The shape is defined in a virtual environment by a Cartesian reference system. The diagrams move following a cyclic revolution along their own axis, and the point of view and the framing are orthogonal and lateral. In one shot, there is a progressive movement away from the circular spirals, while the background is characterised by the alternation of basic colours every minute. Through their three-dimensional rendering, the words are remodelled and take shape in the space of the video installation.

Lightsourcing A4.1 T2, 2020

HD video, 1' 14'', loop, variable dimensions

This video was created as a pure architectural presence of 1 minute and 14 seconds. It is a 'counter-projection' reflecting the entire chain of devices with which it is made, including both the optics of the phone and the mobile projector. The video is a dialogue between these two devices: the phone in mirror mode with the projector films what it projects, in the same point/moment in which is captured. For the projection, the device is rotated and directed towards the farthest corner of the surrounding space, covering various surfaces.

Lightsourcing A4.1 C1, 2020

HD video, 16' 12'', loop, variable dimensions

This work brings together video footage taken in two different moments inside the FuturDome apartments, and it was edited in chronological order to be seen in a continuum. A number of gestures and glances at the architecture are filmed, including its lighting and electronic devices. Acts that reflects on the attention to architecture and how the gaze moves on it. The initial gesture as a contact with the surface reveals and verifies its presence by connecting to a second part that invokes the environment in its entirety, with the projectors already active; a stratified presence of multiple, instinctive, attentive looks. The relationship with the space is stimulated and directed at the same time, adhering to and yet replacing the architectural shell.

silviahell.eu/lightsourcing

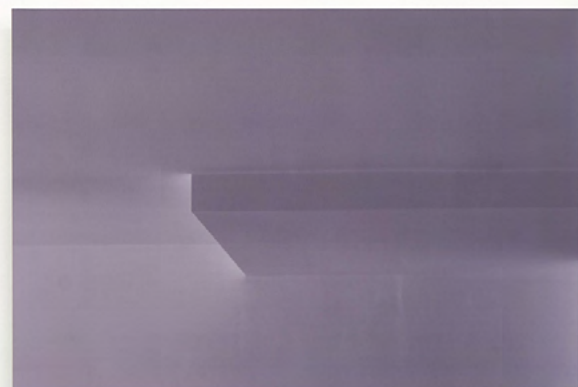**Lightsourcing A4.1 SK**, **Lightsourcing A4.1 T2**, **Lightsourcing A4.1 C1**, 2020

Summer In, FuturDome, Milano, IT, 2020. Photo: Atto Belloli Ardessi

Lightsourcing A 4.1 #4, 2020

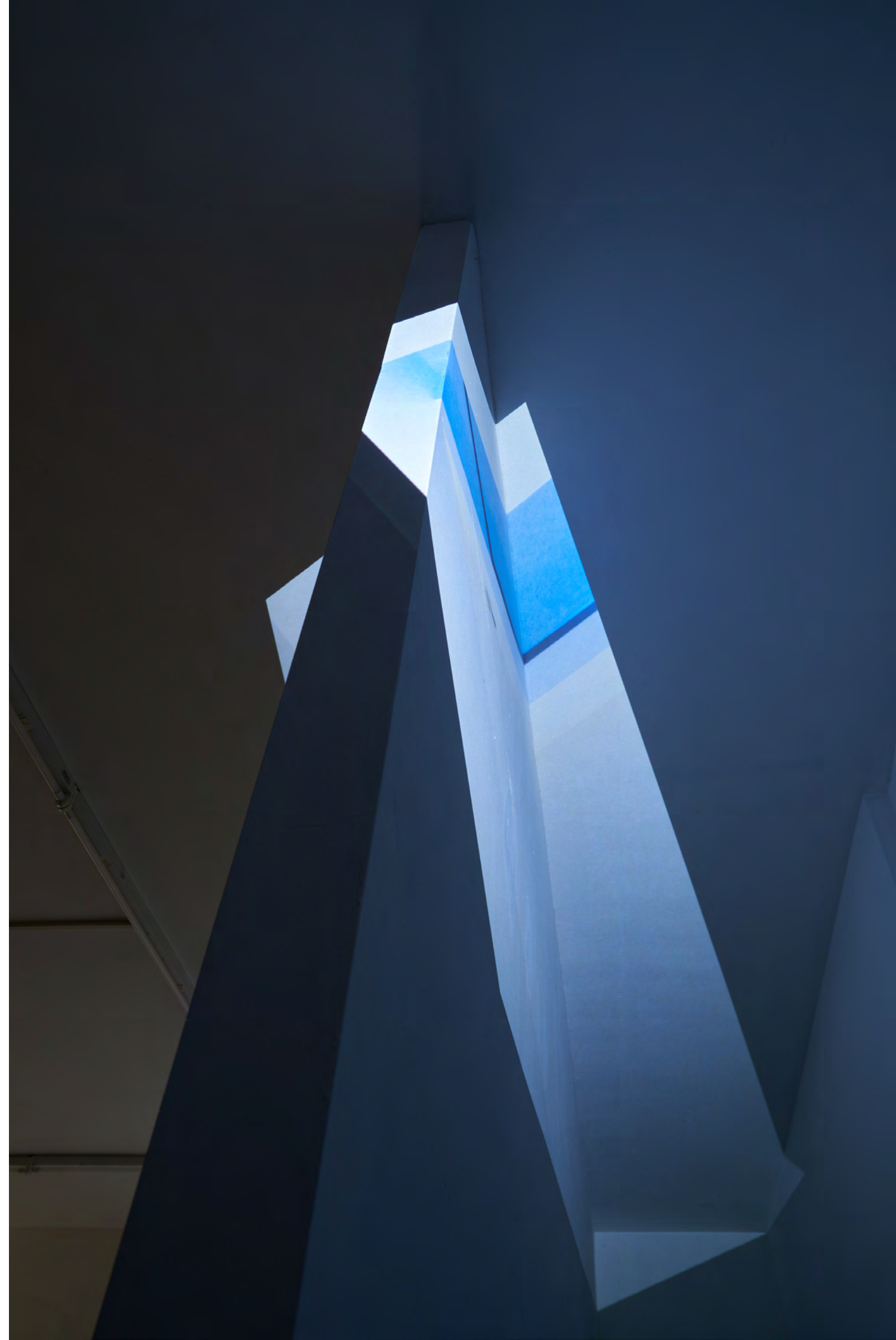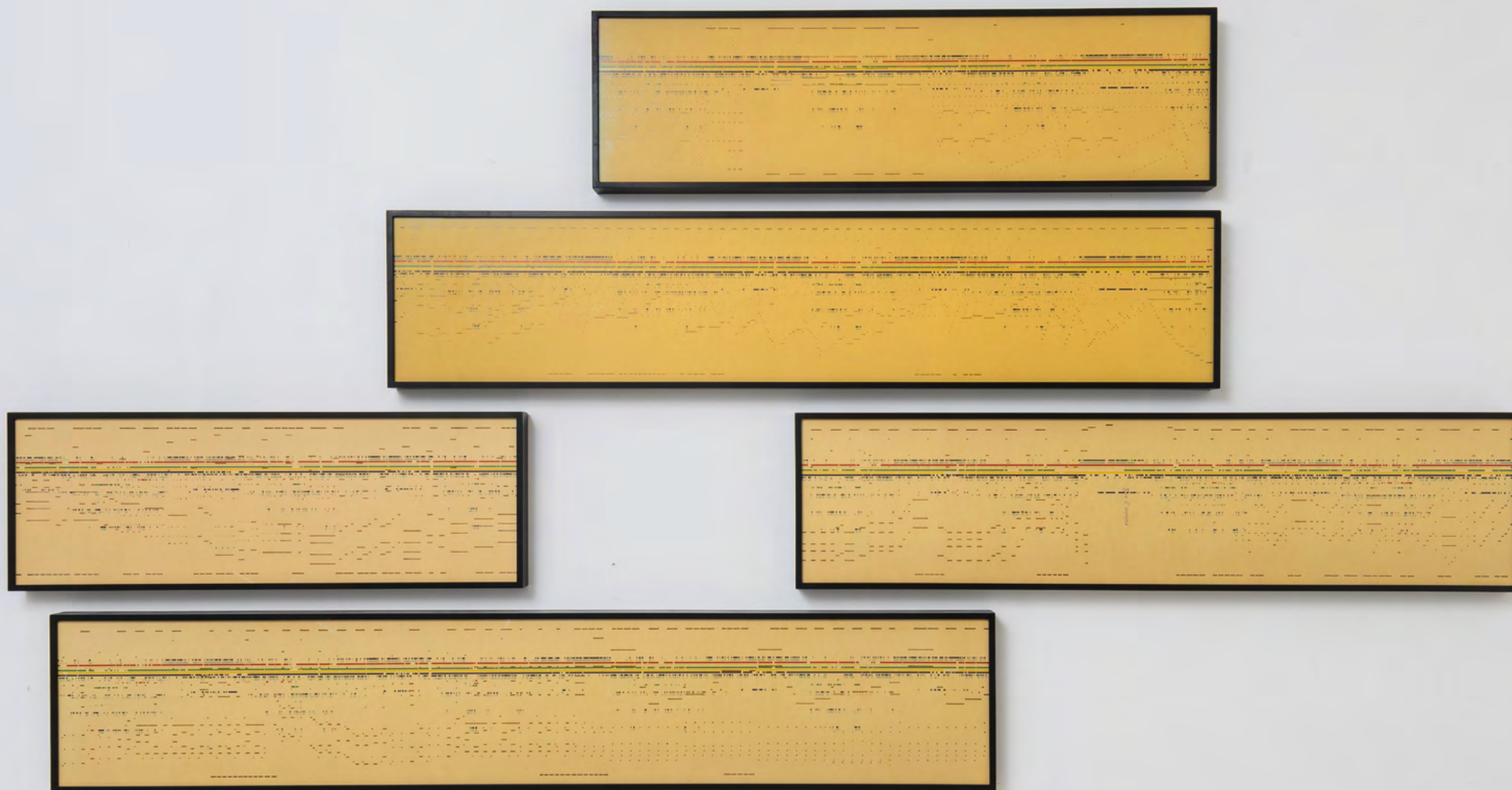C-print mounted on dibond, each 27 x 41 cm, edition of 3

Air, 2018
UV flatbed print on piano rolls, frame, various sizes,*The Uncanny Valley*, FuturDome, Milan, IT
Photo: Cosimo Filippini

Air

The *Air* series opens up an exploration of a particular space of knowledge, in which the apparent objectivity of data and information is constantly negotiated with the instability of human habits and environments.
Closer examination brings out a spectrum of exceptional events, made possible by the coexistence of different sign systems.
Air oscillates between subtle presence and a global representation, calling on us to experience the volatility of written knowledge when merged with the various ideas of freedom that lie within our interpretations of living.

In 2008, the European Parliament produced a reference text to monitor air quality. I decided to approach this document as if it were a song; instead of reading it, I started to sing it repeatedly on blues bases. I am interested in the rhythm of information, the possibility of a regulation being imprinted in an emotional substrate.
Emphasis was placed on the importance of public information on air quality and on making the data public. I asked for these data, wondering whether through them I could witness some form of expression of reality. I decided to use this raw material and turn it into a visualisation so as to bring out an air score.

The works in the *Air* series are prints on special perforated papers. A seven-colour system is available on the length and height of the surface, introducing a flow of information. It is a representation of the values of the main potentially harmful substances present in the air, recorded by the Municipality of Milan over the last ten years.
A different substance is associated with each colour (PM 10, black; PM 2.5, light blue; nitrogen dioxide, red; sulphur dioxide, light grey; benzene, green; carbon monoxide, yellow; ozone, dark blue). Time flows from left to right, one millimetre corresponding to one day. The paper is sectioned vertically by five intervals, and the value of each substance is placed in one of the five registers according to its average value on a certain day. The highest band marks a good value, the lowest one a bad value. The choice of the substances and their division into five bands follows the guidelines on air assessment standardised by Directive 2008/50/EC of the European Parliament and of the Council held on 21 May 2008. It also refers on how Arpa Lombardia, where the data come from, determines and communicates the five intervals.

The perforated papers are segments of different piano rolls acquired from a private collection in Milan. They were produced between 1910 and the early 1930s and used to record a pianist's performances. Thus a player piano can reproduce the pieces automatically thanks to a pneumatic system that executes the original performance without the performer. The composition of the wall works follows the temporal logic relative to the writing of the substances present in the air. When objects overlap, we can see the same data frame is printed onto different musical motifs.
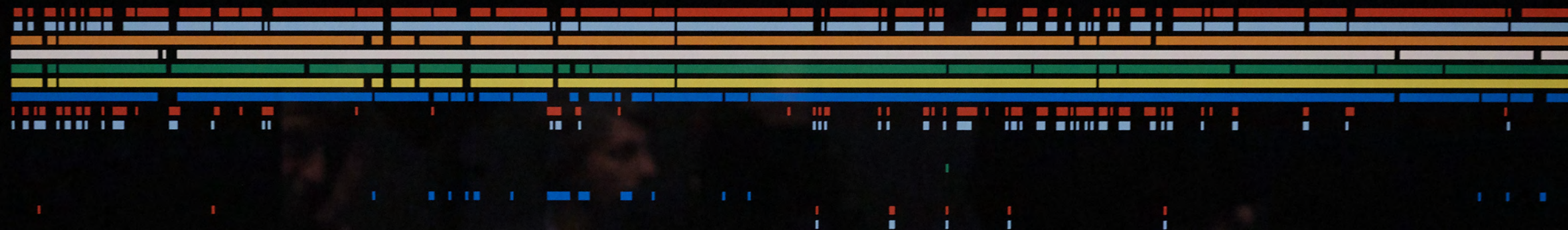
silviahell.eu/air/

Air Milano Turkey Trot_Pas d'espagne 20150930 - 20170716_20080717 - 20100902, 2018
UV flatbed print on piano roll, frame, 35,7 x 145,3 cm
Detail / Photo: Cosimo Filippini

WIND PRESSURE CONCERT, 2019

Concert 19.09.19 - 20:30 world premiere

TRANSART19, Museion, Bolzano, IT

by **Silvia Hell**

Enrico Pompili, Piano

Mark Markin, **Maximilian Pellizzari**, Machine operators

The work is projected by the machine of colorful light play by the artist Ludwig Hirschfeld-Mack (reconstruction 1923-1999, Museion Collection).

// For the 100 years of the Bauhaus

Thanks to the collaboration between Transart, Museion and SKB - Südtiroler Künstlerbund.

The *Wind Pressure Concert* is about the subject of air through the use of the piano and projection. In a sort of space-time circuit, a composition is created using two contexts that have never communicated before. The work *Wind Pressure Concert_score_for Ludwig Hirschfeld-Mack Lichtspielapparat_Aria Milano 1972–2017 / Aria Bolzano 2008–2017* by Silvia Hell is a chronology of seven polluting substances that were monitored in the air in the two cities. The same language the artist used to display it will be re-encoded and interpreted by the pianist Enrico Pompili. Transboundary air pollution!
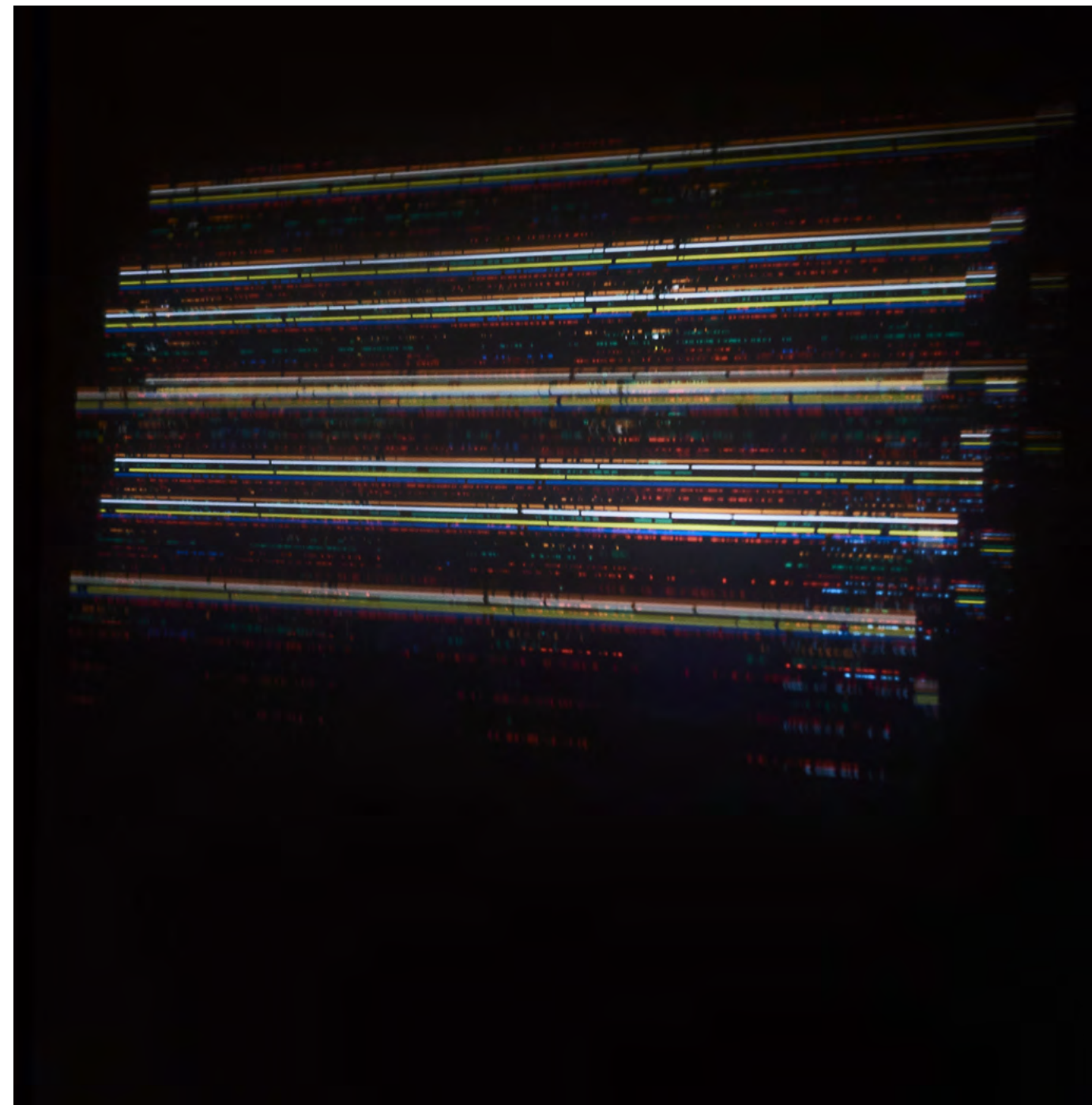
Wind Pressure Concert, video documentation / *Wind Pressure Concert*, score and track

Wind Pressure Concert, documentation stills ©Festival Transart/Max Valenti

©Festival Transart/Gregor Khuen Belasi
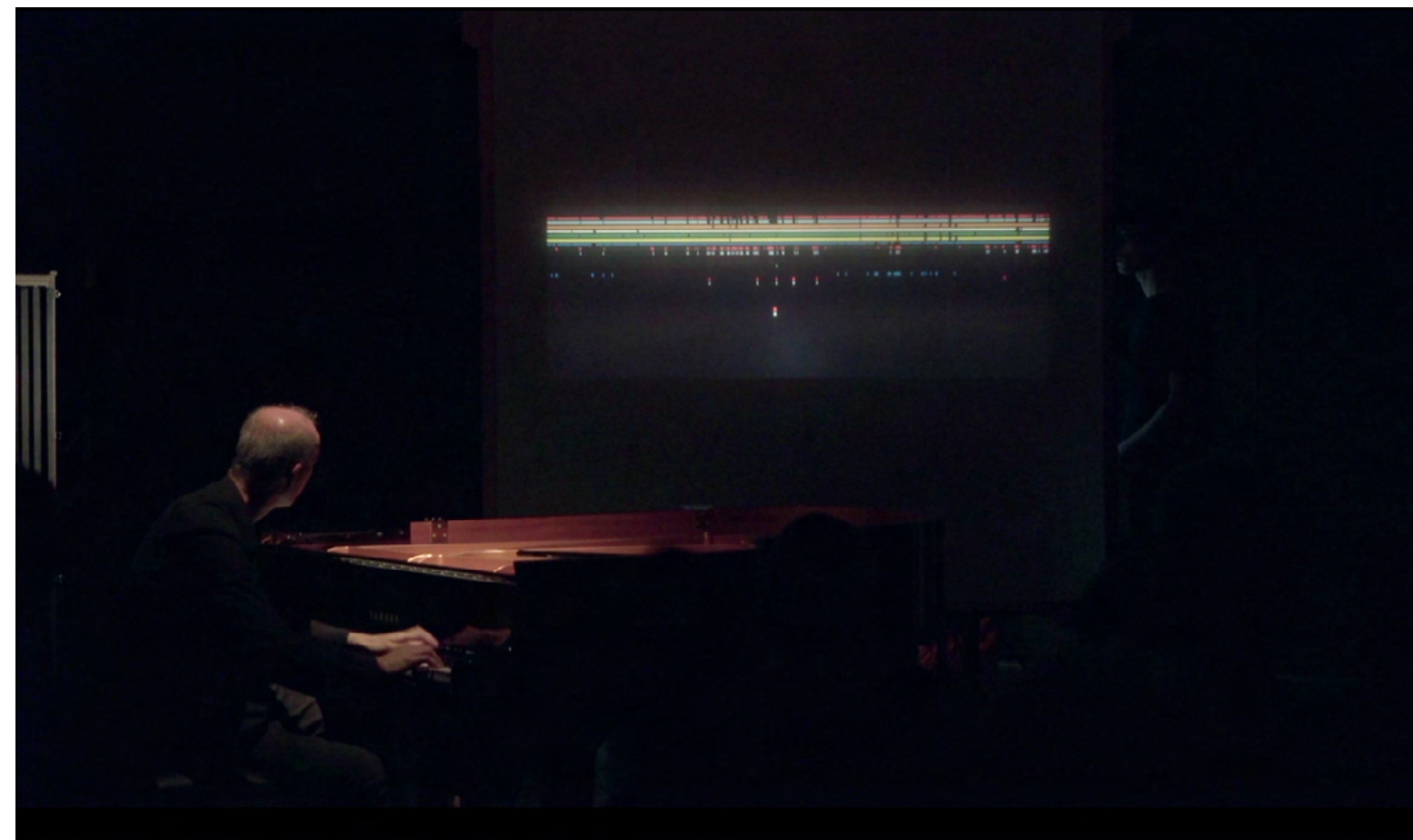
Wind Pressure Concert_score_for Ludwig Hirschfeld-Mack Lichtspielapparat_Aria Milano 1972 - 2017 / Aria Bolzano 2008 - 2017, 2019

8 lambda prints on duraclear, 42,6 x 154 cm each, Museion Collection

On the machine of colorful light play by the artist Ludwig Hirschfeld-Mack (reconstruction 1923-1999, Museion Collection).

documentation still ©Festival Transart/Max Valenti

Scored Air, 2019

video, 5' 3'' loop, music Enrico Pompili

Museion Media Façade, curated by Frida Carazzato / Photo Othmar Seehauser/Museion

Scored Air is focused on ten years of seven polluting substances that were monitored in the air of Bolzano.

Wind Pressure Concert

For diverse orchestra, audience and fine dust particles

A project by Silvia Hell

In collaboration with Frida Split and Nicola Ratti and musicians from Embryo and the Express Brass Band

Curated by Emily Barsi

Performance: Sunday 10 October

1.30 pm at the Monopteros in the English Garden

4 pm at the Isar in front of St Maximilian Church

Munich

The score of the *Wind Pressure Concert* consists of the data on fine dust particles between the years 1980 – 2020, which Silvia Hell researched and collected from the public archives in Munich and Milan.

The data is divided into PM 2.5 and PM 10, and reflects the daily levels of pollution over that forty-year timespan.

The score branches out, triggering a quantum effect on the two composers, from them to the musicians and passers-by, who are also involved in the performance.

Frida Split conducts the musicians using the improvisational 'Conduction' method.

The audience interaction is guided by Nicola Ratti's score, with the help of their smartphones.

Thus, three scores emerge and resonate with one another. All refer to the scientific data but also deviate from it to build momentum on various scales: a linear and progressive chronology fluctuating between the chaotic and the cosmic.

Wind Pressure Concert, En plein air, 2021

1. Pressure /1980 PM10 München 1980 - 1997

4. I Pressure II Free Rithm III Free Notes IV Audience
/2008 PM2.5 München /PM10 Milano-München & PM2.5 Milano-München 2008 - 2020

Wind Pressure Concert

by Silvia Hell
Piano performance by Marco Lenzi
Saturday 16 October 2021, 6 pm
Silos Granario, Port of Livorno

ON AIR Carico Massimo
curated by Juan Pablo Macías & Alessandra Poggianti
in collaboration with Eva Brioschi, Valentina Costa, Iacopo Seri and Daniela Tazzi
a project part of AIR TIME
in partnership with the Little Bit Festival, Livorno
and with En plein air Gastprojekt des Kunstraum München

Wind Pressure Concert is a concert for piano and particulate matter conceived by the artist Silvia Hell, performed and interpreted by Marco Lenzi in the Silos Granario in the Port of Livorno, recently reopened to the public.
In a sort of space-time short circuit, a composition centred around air will be experienced.
The Wind Pressure Concert score concerns the concentrations of particulate matter, PM 2.5, recorded in the air of Livorno from 2008 to 2020. The data, which may be consulted publicly, reflect the daily average values of airborne dust and come from the historical Arpat archives.
The regulations adopted to fight pollution foresee thresholds and limits not to be exceeded on a daily and annual basis, but the way these are communicated varies between the different geographical areas examined.
The score uses this 'discrepancy' as a source of potential for the musician Marco Lenzi, and will consist of a chronology of PM 2.5 concentrations recorded at the station closest to the port of Livorno – via Carducci – from 2008 to 2020, with two different air-quality interval systems: one determined by Arpat Toscana and the other by Arpa Lombardia. Lenzi freely encodes the score and performs it on the piano.

Wind Pressure Concert, Silos Granario, Livorno, 2021

Wind Pressure Concert, Silos Granario, Livorno, 2021

Volumes

Under the heading *Volumes*, there are a series of sculptures as a result of text processing. The word 'volume' is to be understood in the different meanings it has: the space occupied by a body, the intensity of sound and a book. The translation into sculptural language is linked to the interpretation of each text, usually a quotation from a philosopher. The letters that compose it become the measure of a new configuration: for example, the height and width of the typeface give proportion to the three-dimensional volume that contains them, and to the letters thus transformed, a second deformation is added according to geometries designed to interpret the text.

silviahell.eu/volumes

Misuratore d'incertezza_Incertezza del bilanciamento_La fonetica moderna si è concentrata, in un primo momento, sull'analisi dei γράμματα secondo la loro modalità di articolazione, distinguendo in labiali, dentali, palatali, velari, labiovelari, laringali ecc., con una tale acribia descrittiva, che un fonetista, che era anche un medico, ha potuto scrivere che se veramente il soggetto parlante articolasse un certo suono laringale nel modo descritto nei trattati di fonetica, ciò avrebbe per conseguenza causato la sua morte per soffocamento, 2019
Aluminium, brass, series of 3, 207 x 8 x 8 cm
The Uncanny Valley, FuturDome, Milan, IT / Photo: Cosimo Filippini

The third part of the title is a Giorgio Agamben quote from *Che cos'è la filosofia?*

Voci di Corridoio, 2018

Brass, series of 3, diam. 4 x 120,5 cm / Photo: Alberto Petrò & Andrea Gilberti

Voci di Corridoio (Rumours) is made on the lathe by a single brass bar. The fullness of the form is pierced in different directions by holes of different sizes.

Che cosa accade quando si dice: "Ecco, ho un'idea"?, 2014

Aluminium, brass, 148 x 3,3 x 3,3 cm

Quote by Gilles Deleuze from *Che cos'è l'atto di creazione?*
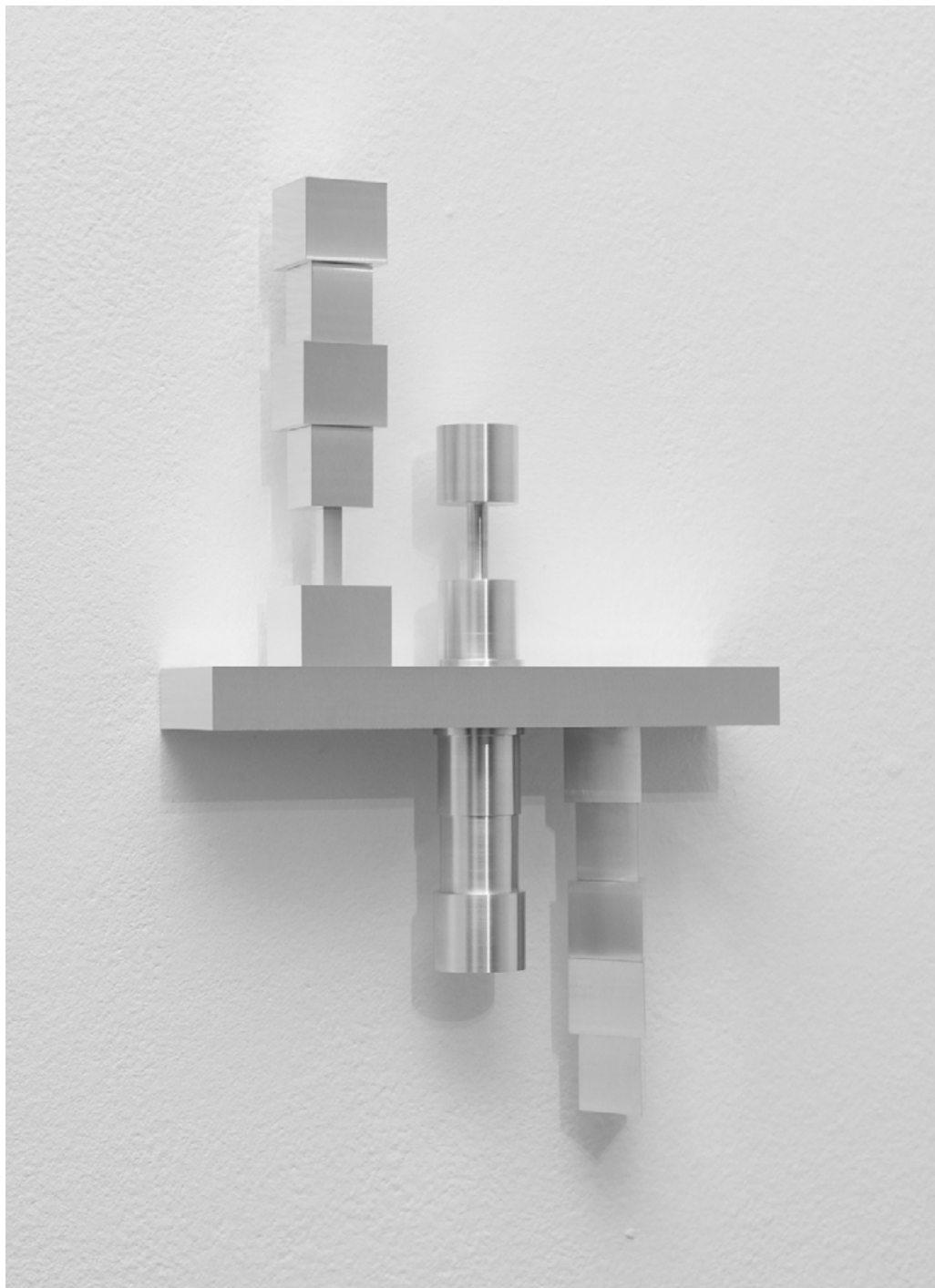
VRS (veglia, ricordo, sogno), 2014

Aluminium, iron, edition of 3, 30 x 20 x 5 cm

VRS (Focal-plane with moving subject), A + B gallery, Brescia (IT) Ph: Davide Sala

Tesi, antitesi, sintesi, 2013

Brass, aluminium, iron, edition of 3, 22 x 12 x 4 cm

PAROLE, PAROLE, PAROLE..., Museo Pecci Milano, Milano (IT)

Strange Attractor, 2016, Riss(e), Varese (IT)

Strange Attractor, 2016

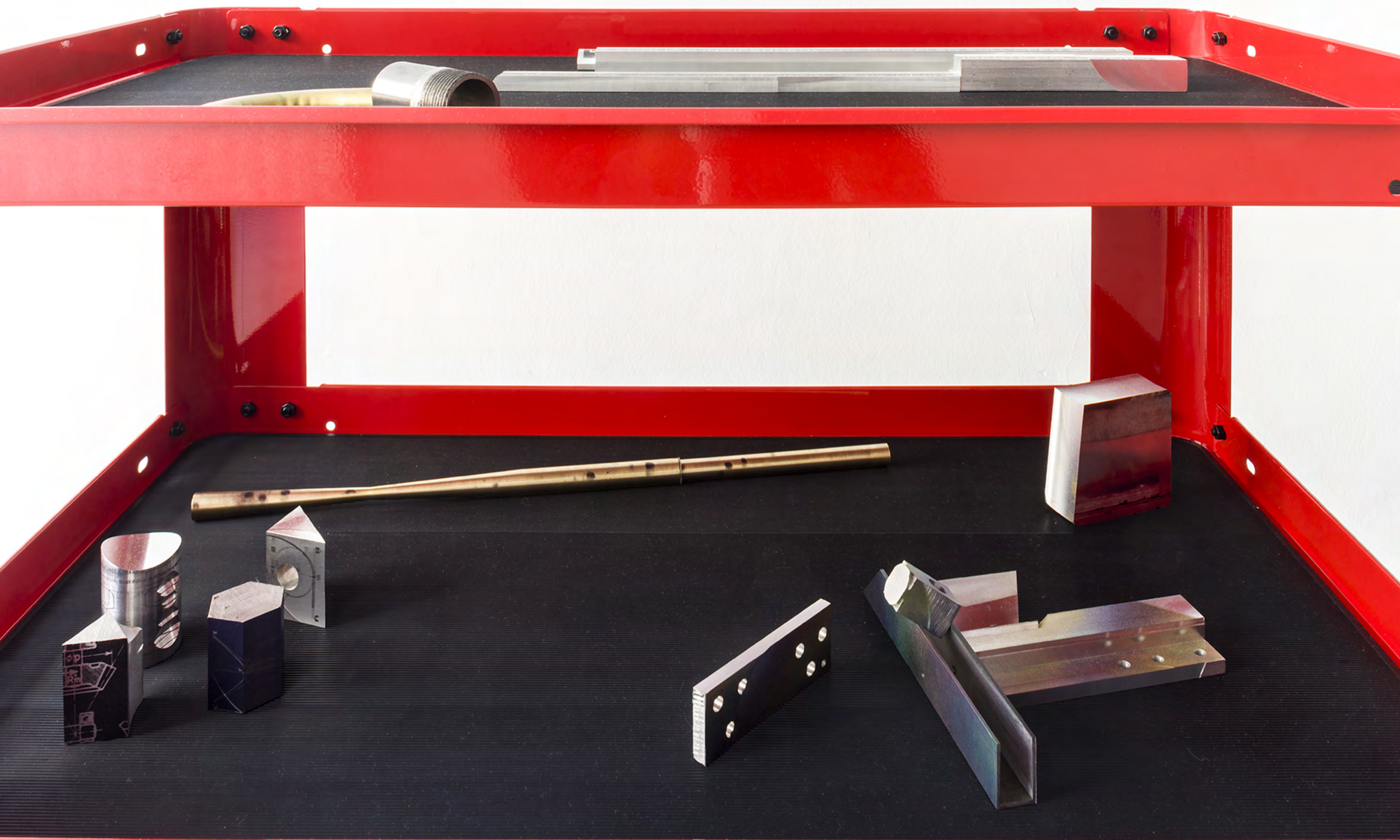UV flatbed print, aluminium, brass, steel, iron, cart, 75 x 45 x 95 cm

A sandbox in the desert, A + B gallery, Brescia (IT)

Photo: Bloomfotografia

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 equipment. 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 lying between sculpture and photography, between the leftovers of semi-worked materials and my visual and planning notes. They aren't really leftovers but rather standby materials, fragments left in a specific space ready to be exploited. They are raw materials.

For each composition, I considered my attraction towards certain images and objects in order 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, static situation, the objects – ready to host the image – acquire a state 'of interest'.

ISN'T

The wished-for narrative isn't holding #1, #2, #3, #4, 2016
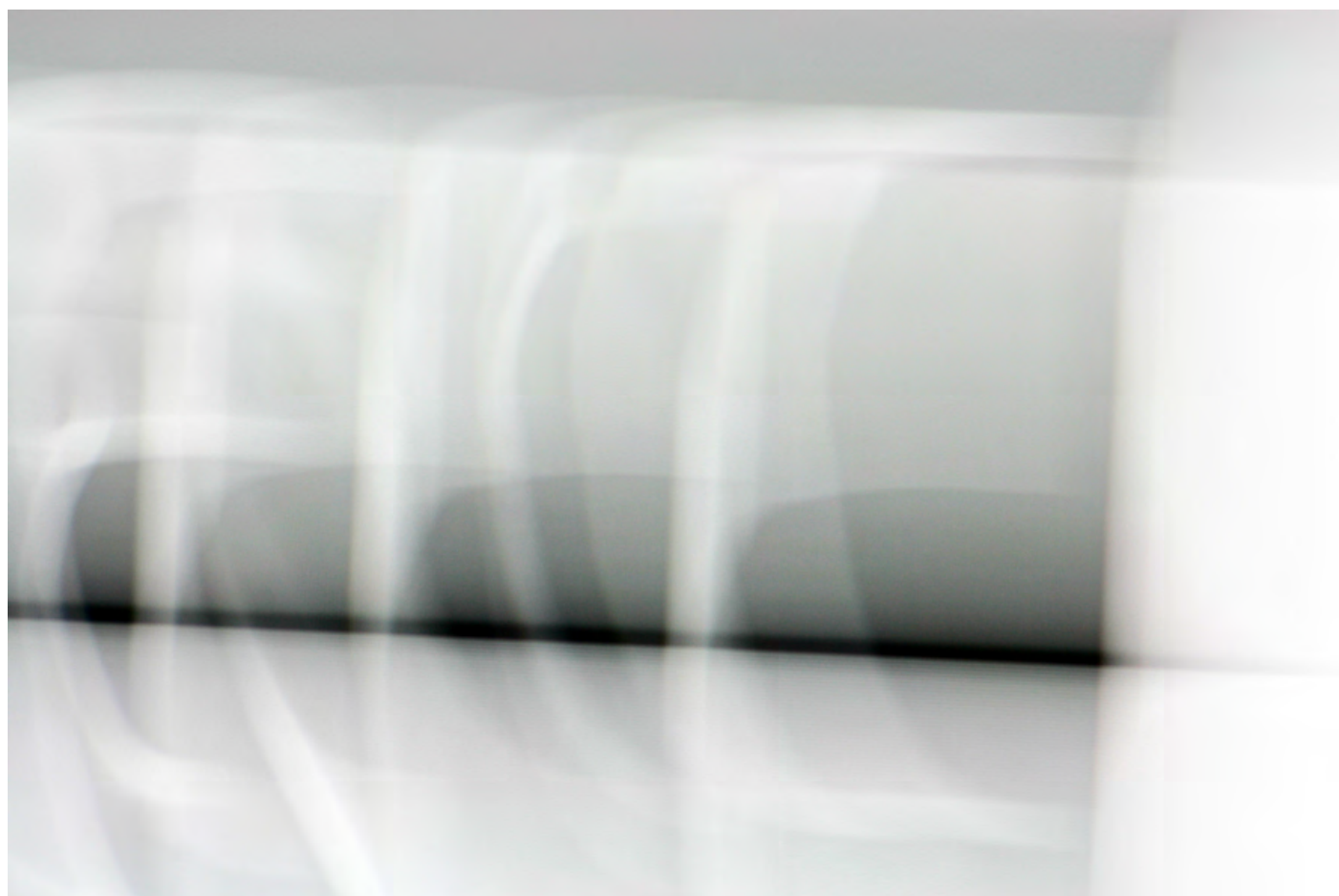C-print mounted under acrylic, edition of 3, each 80 x 120 cm

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 it's aftereffects. The complete quote reads: "The successful dream orders experience, the nightmare confounds order, alerts the sleeper that the wished-for narrative isn't holding," Faludi suggests reading an event that, in its violence, implodes every illusion of mythopoetic reality.

The ensuing 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 to a perspective where the development is the need for a new course and, therefore, must still be influenced, displayed differently, rethought and rewritten.
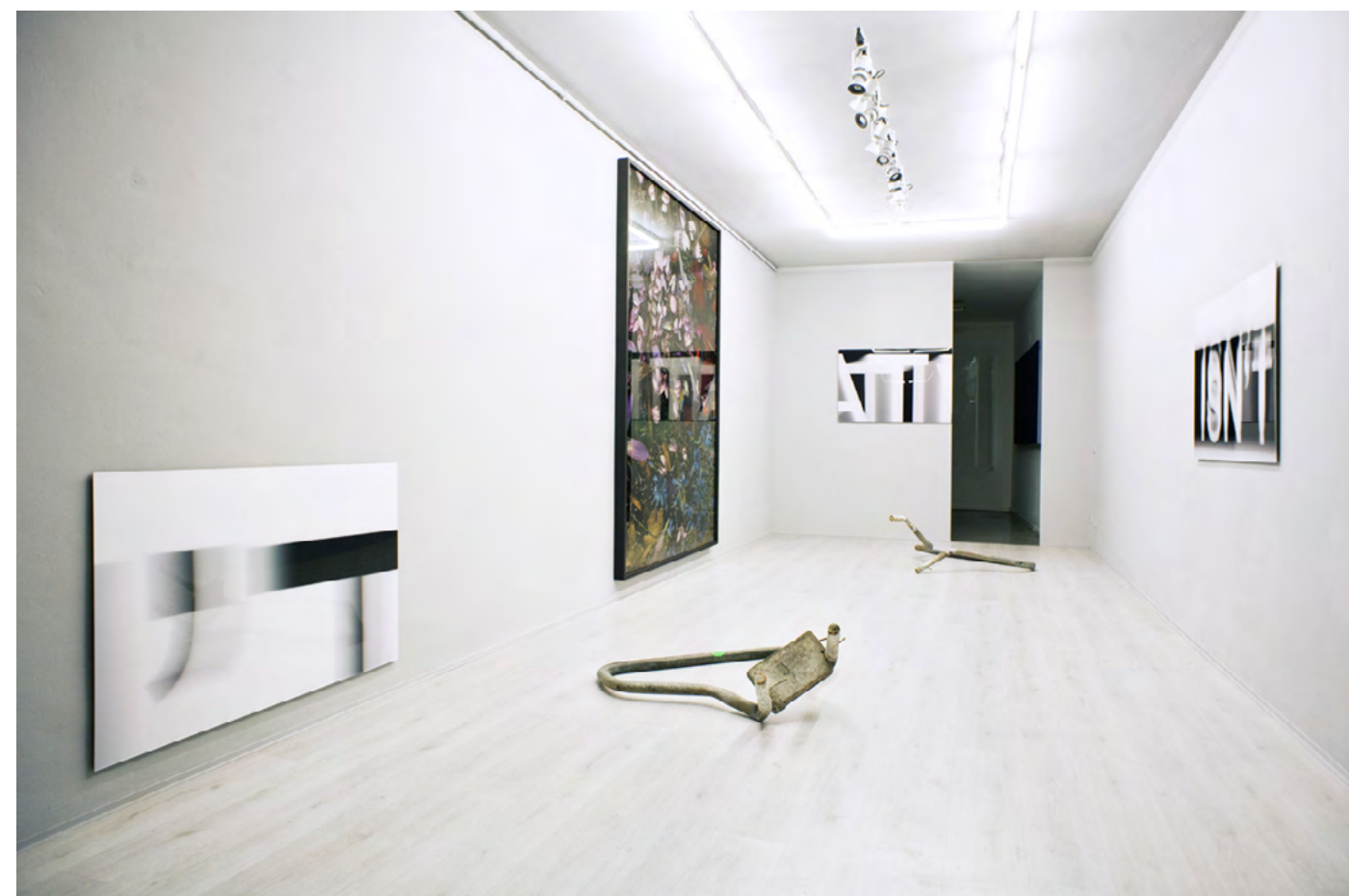
— Gabriele Tosi

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 gallery, Brescia (IT)

Cleanland

Site-specific installation - Colonia Ex Villaggio Eni di Corte di Cadore - Borca di Cadore (IT).

Cleanland is a site-specific work created during the Progettoborca residency at the Eni village of Borca di Cadore (Belluno, IT): a visionary architectural project built in the late '50s in a mountain village that nowadays hosts an artistic requalification project. 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 by the Edwin A. Abbott book *Flatland*: the tale of a bidimensional world and its social structure. The floorplan of the summer camp is superimposed onto the area dedicated to the showers for the former guests, through the negative space left by the dust.

silviahell.eu/cleanland
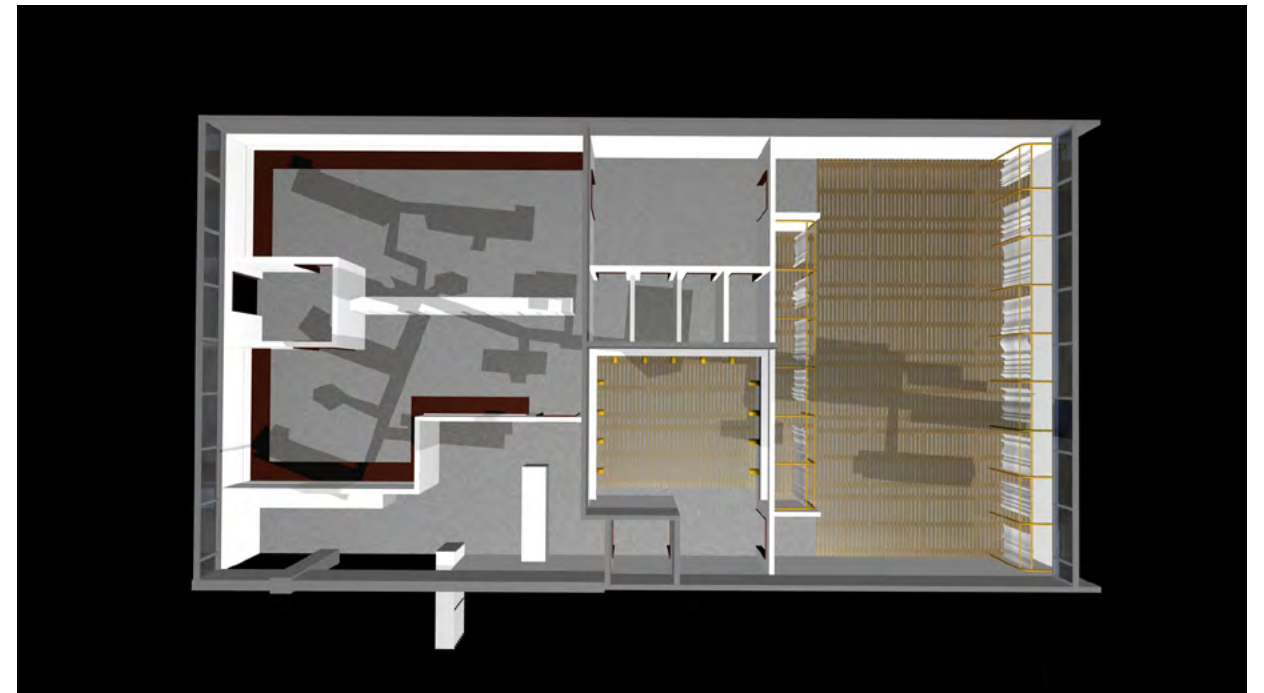
Cleanland, 2015 / project

Cleanland, 2015

dust, environmental dimension

Colonia ex Villaggio Eni di Corte di Cadore, Borca di Cadore (IT)

Cleanland, 2015

dust, environmental dimension

Colonia ex Villaggio Eni di Corte di Cadore, Borca di Cadore (IT) / Photo: Giacomo De Donà

Cleanland, 2015

dust, environmental dimension

Colonia ex Villaggio Eni di Corte di Cadore, Borca di Cadore (IT)

Cleanland, 2015

dust, environmental dimension

Colonia ex Villaggio Eni di Corte di Cadore, Borca di Cadore (IT) / Photo: Giacomo De Donà

Le Je, 2015
Postcards, radio frequency, environmental dimension

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 used to provide visitors with information and explanatory material such as press releases, invitations, etc. The antenna that captures 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 localisation camouflages them. The interaction with the objects inside the environment depends on each individual. On the postcard there is a quote from Paul Valery's *Notebooks*: "*The self is equidistant from all things.*"
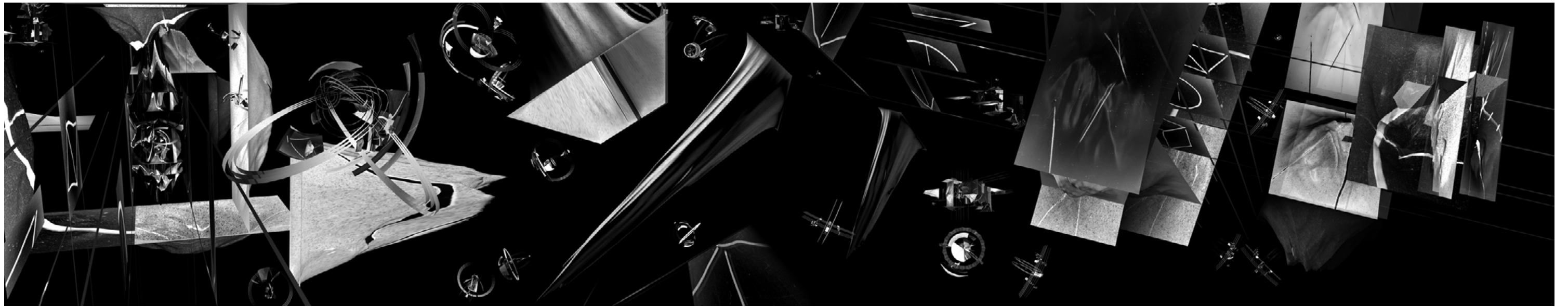
**VRS (Focal-plane with moving subject)**, 2014

VRS (Focal-plane with moving subject)

VRS (Focal-plane with moving subject) is an investigation into the three dimensions of the acronym VRS: (from the 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 a 3D virtual space, the geometry is defined by a space-temporal grid in which the three dimensions are placed on different planes, from which they extend to become landscapes. Geometrical figures are identified with each dimension.

The plane is divided in the three parts, anchored to the sidewall at different angles. The planes follow the order V, R, S and, because of this the representation of the geometry, change depending on whether they are on the 'waking hours', 'dream' or 'memory' plane.
In the first (V) and second (R) plane, geometry is seen from a close up, top-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 waking reality.

The second part of the investigation process works on memory; here the viewer is called upon to leave a drawn or written trace on a register of his/her own memory related to what he/she has seen, and to estimate the viewing time. And in relation to this latter element, the sign left will then be repeatedly printed on the same sheet. The image is diagonally moved at each print, to allow for spatial progression. The drawings are then exhibited, forming a plane open to sight where subjective experiences can be compared and, ultimately, a shared 'collective' memory can be kept.
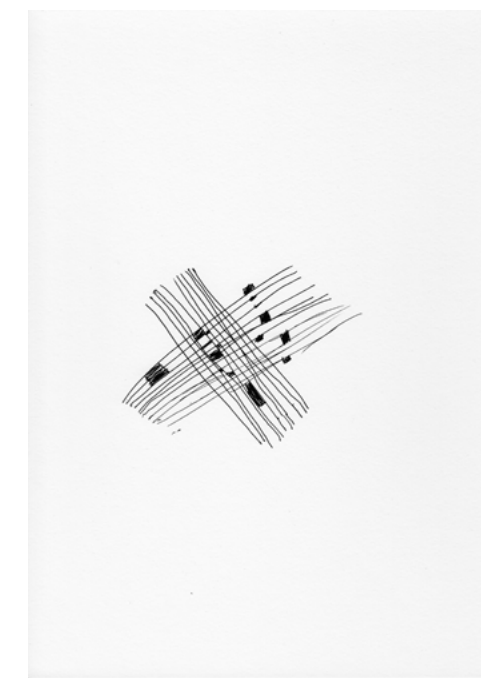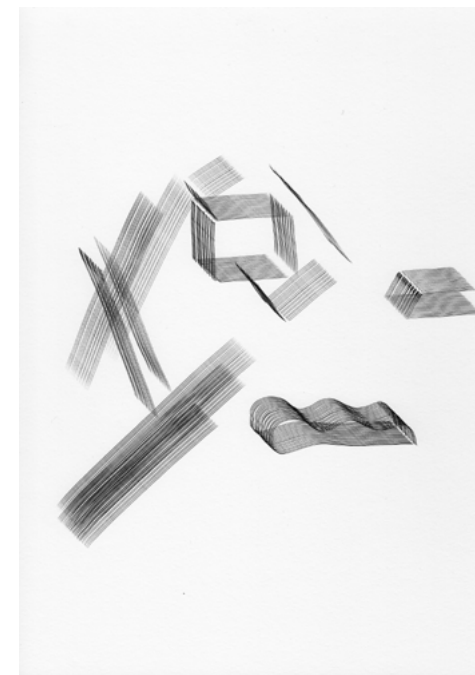
O FF 40 : 4' VRS; **O VH 1 : 10.15 VRS**, **O LI 20 : 2' VRS**; **O ZB 4 : 23'' VRS**, 2014
Inkjet print on cotton paper, each 29,7 x 21 cm

A Form of History, 2011 - 2013

Aluminium, various sizes, *The Uncanny Valley*, FuturDome, Milan, IT [2019]

Photo: Cosimo Filippini

A Form of History

A Form of History traces the history of the European countries as a function of their territorial evolution over 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, to which an analytical re-mapping strategy is applied. This evolution is translated into graphics according to the variables of time and space, and ultimately transformed into aluminium sculptures and digital three-dimensional shapes. The project includes 46 countries. Sources: historical atlas and Wikipedia, updated to 2011.

silviahell.eu/a-form-of-history

Marchese II / A Form of History, 2011
aluminium, edition of 3, diam 32 x 52,5 cm / Italian Republic
Marchese, Marchio II / A Form of History, 2012
aluminium, edition of 3, diam 0,3 x 3,1 cm / Vatican City State
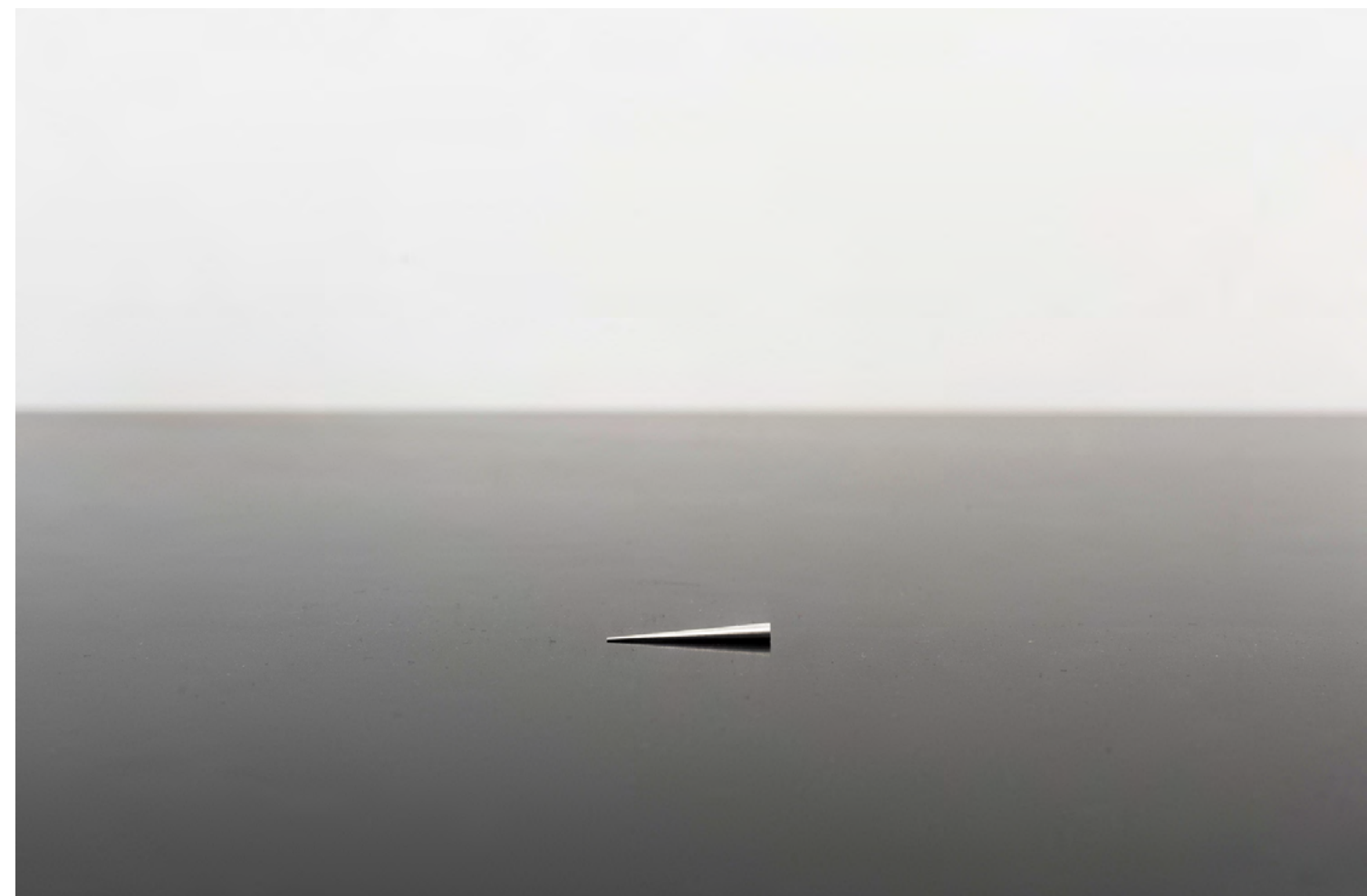Photo: Cosimo Filippini

Markgraf II (A) / A Form of History, 2011
Aluminium, edition of 3, diam 9,4 x 52,5 cm / Republic of Austria
Márki II (H) / A Form of History, 2012
Aluminium, edition of 3, diam 9,4 x 3,1 cm / Hungary
Photo: Cosimo Filippini

Marchese, Marchio II / A Form of History, 2012
Aluminium, edition of 3, diam 0,3 x 3,1 cm / Vatican City State
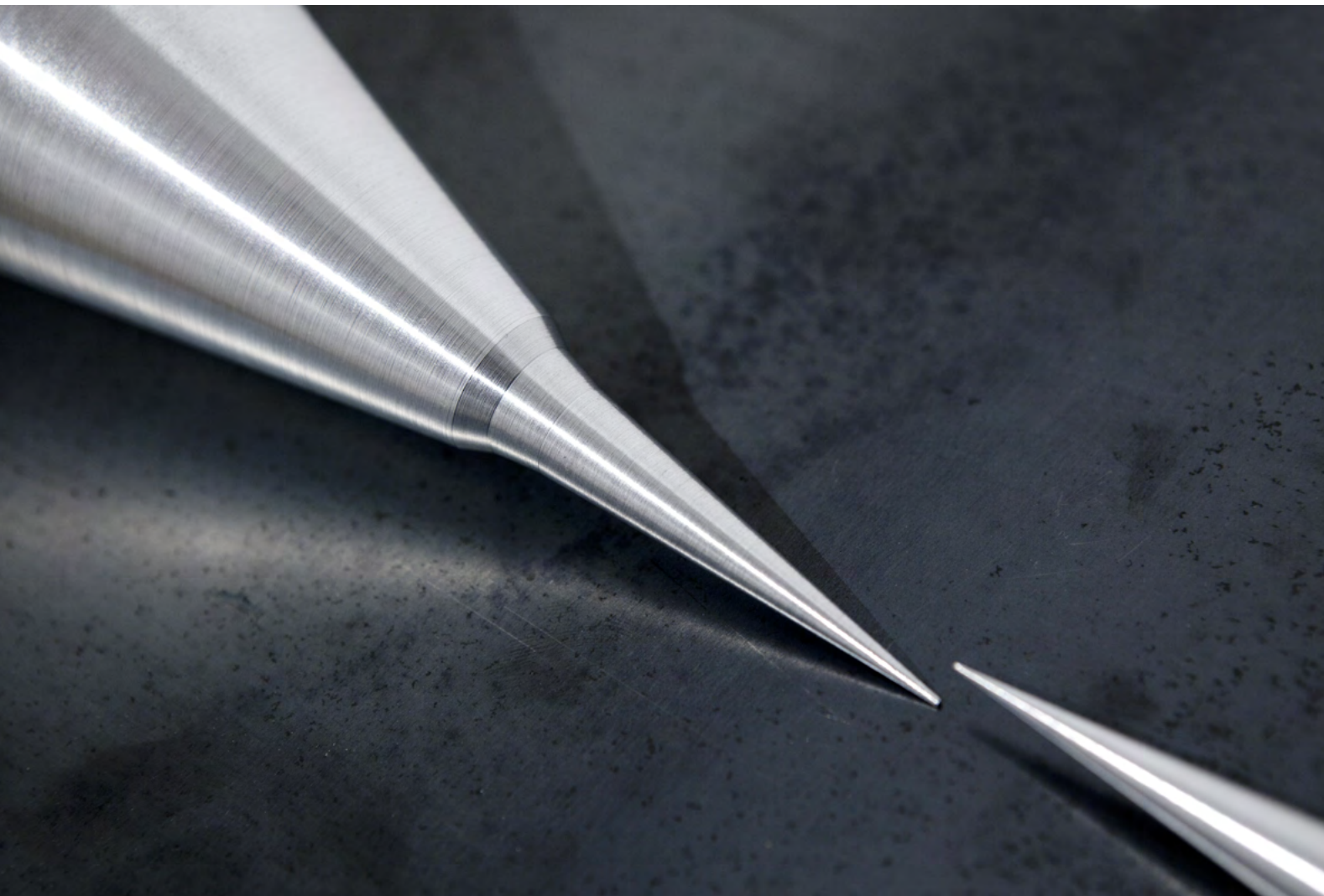Photo: Cosimo Filippini

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

A Form of History, Alert studio, Bucharest (RO) 2013 / Photo: Catalin Burcea

Silvia Hell: Forms of History and Cartographical Writings, Simone Frangi, 2012

Austria, 1938: the annexation to the Third Reich and the loss of its sovereignty. The tapering off to nothing and the loss of territorial solidity. Austria, 1955: the reacquisition of political autonomy and 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 European countries as a function of their territorial evolution over the last 150 years.

Space and time, two variables channelled into a choice of conventions, the inaugural moment of any measurement strategy. This original form of history creates an exercise in codification and visualisation 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 into a single aesthetical shape, obtained through progressive evolution towards pure volume. First a chart, then a digital print, ending with a sculpture.

At the heart of the operation is a normalising and arbitrary translation system, one which becomes precise parameter of scaling and proportion. The ambition of A Form of History is to stabilise an alternative geographical and historical model, reliable and most of all functional. Instead of destroying the validity of the metrics which regulate 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 the idea of territory from the inside, using an arbitrary statement as a kernel that, following an induced methodology, becomes a rule. The resulting cartographic writing helps to rethink the correspondence between geographical metamorphoses and historical transients "using other terms." The objective is to create a model applicable to all European countries, including those 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 the deepest meaning of the constructional system theorised by Nelson Goodman emerge. 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 strategies which have slowly composed it.
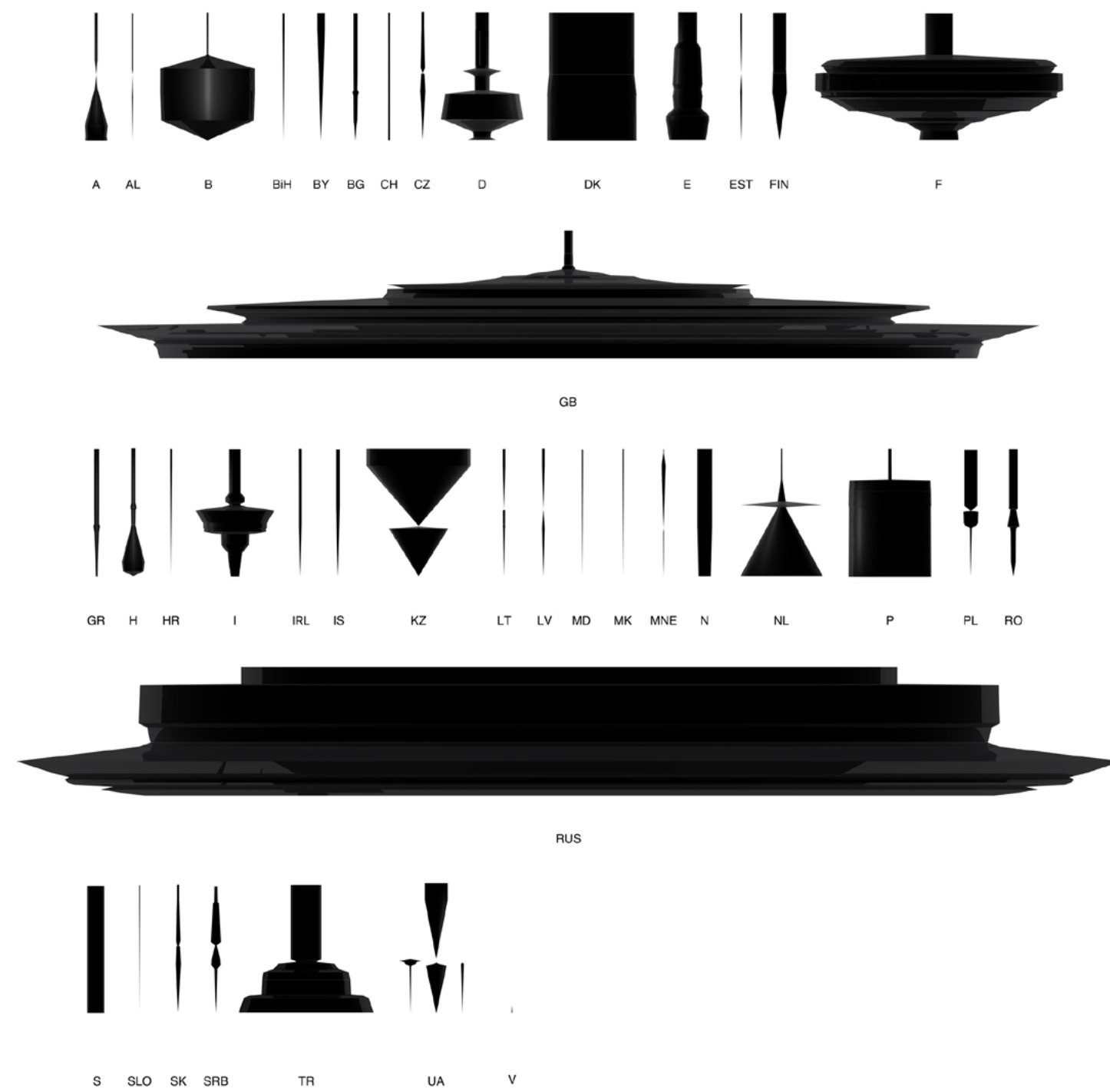
Markgraf II (A) / A Form of History, 2011
Republic of Austria / detail / Photo: Mauro Prandelli

A   AL   B   BiH BY BG CH CZ   D   DK   E   EST FIN   F

GB

GR H HR   I   IRL IS   KZ   LT LV MD MK MNE N   NL   P   PL RO

RUS

S   SLO SK SRB   TR   UA   V

Profili (EU 1861 - 2011) / A Form of History, 2017

Inkjet print on satin barytha paper, edition of 5, 48,3 x 32,9 cm

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

A Form of History / Markgraf, DETAIL

Federal Republic of Germany
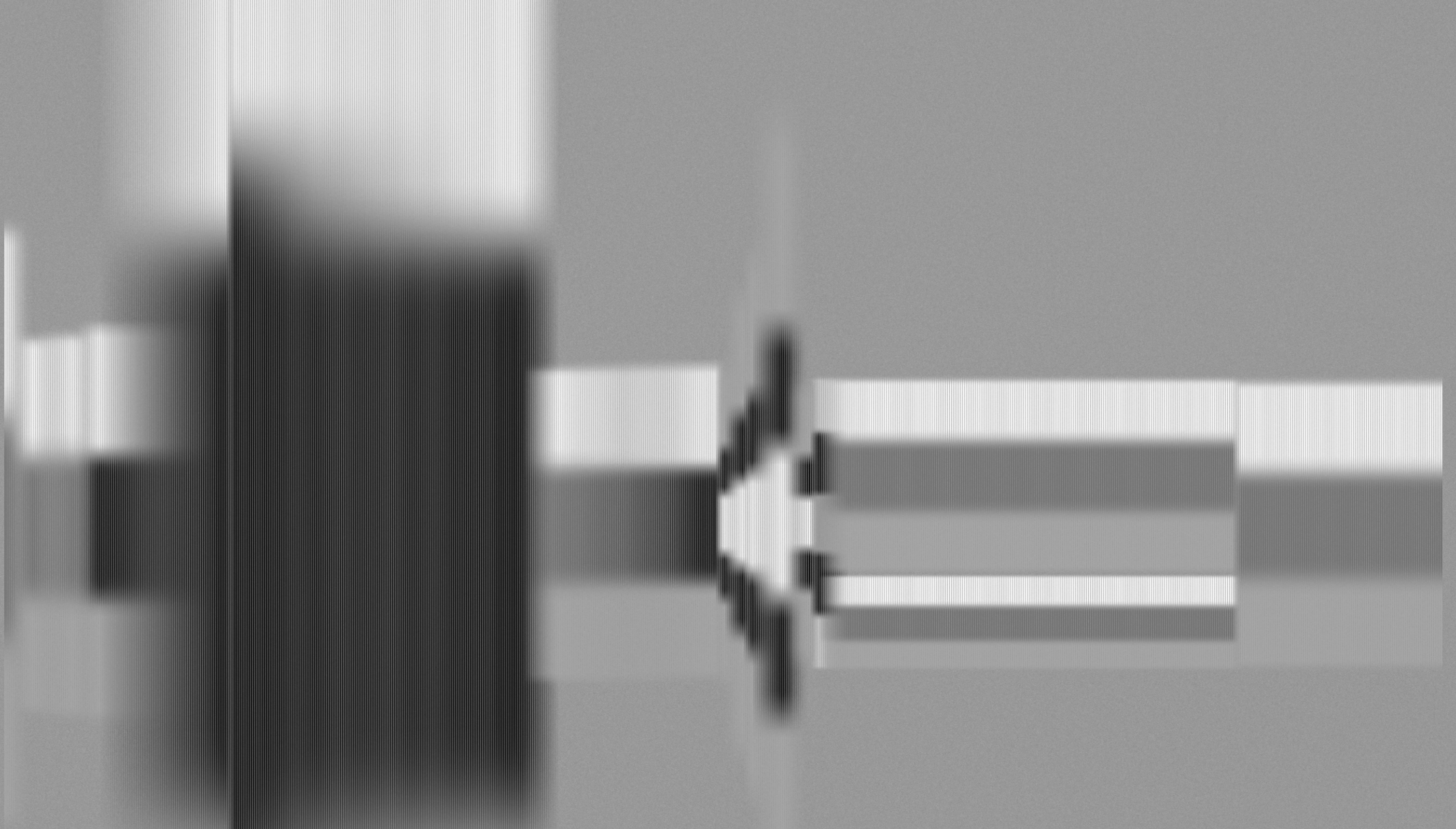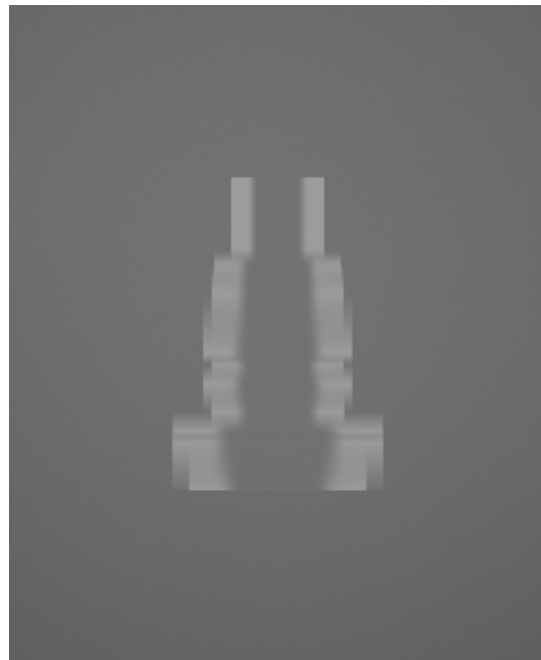
A Form of History / **Marchese**, 2011 / Italian Republic

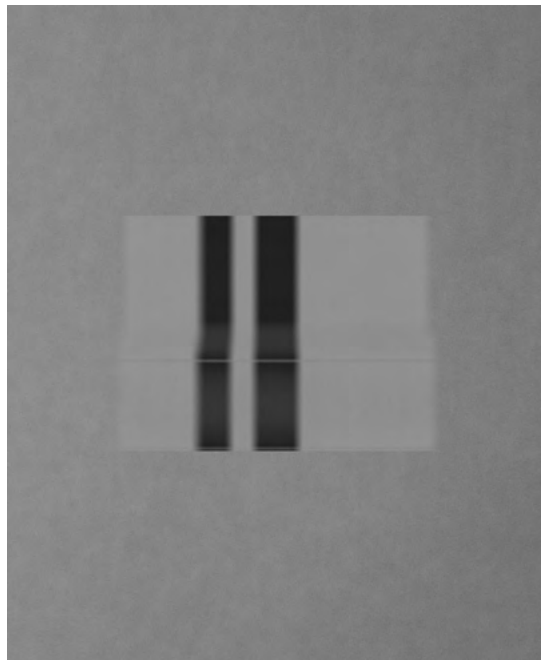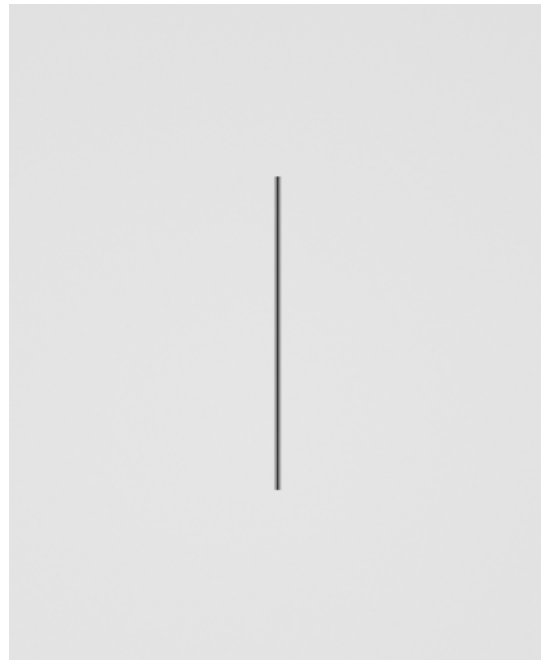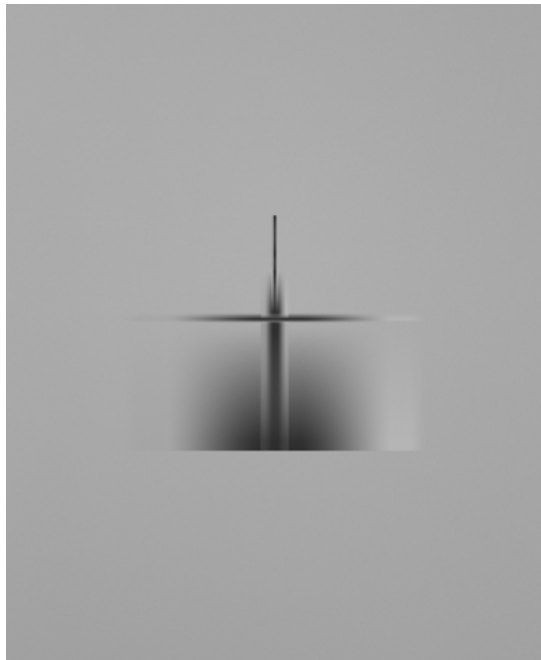A Form of History / **Markies**, 2011 / Kingdom of the Netherlands

A Form of History / **Markgraf**, 2011 / Federal Republic of Germany

A Form of History / **Markis**, 2012 / Kingdom of Denmark

each: C-print mounted on aluminium, edition of 3, 110 x 90 cm

A Form of History / **Markgraf, Marquis, Marchese**, 2011 / Swiss Confederation

A Form of History / **Marques (P)**, 2011 / Portuguese Republic

A Form of History / **Marques (E)**, 2011 / Kingdom of Spain

A Form of History / **Markez**, 2012 / Republic of Albania

each: C-print mounted on aluminium, edition of 3, 82,5 x 67,5 x cm
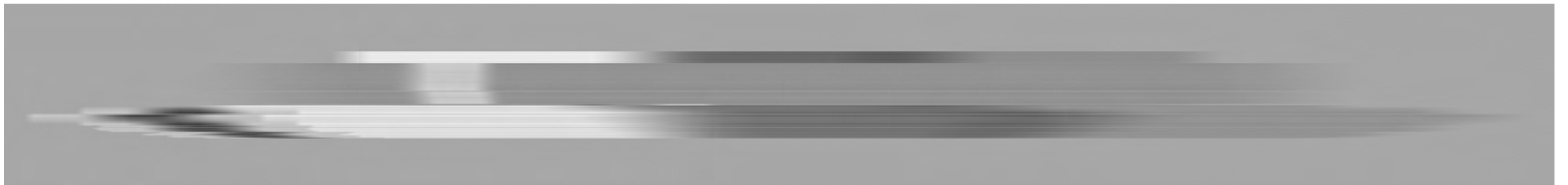
A Form of History / маркиз (RUS) 1:2, 2012, C-print, edition of 3, 41 x 350 cm

Russian Federation
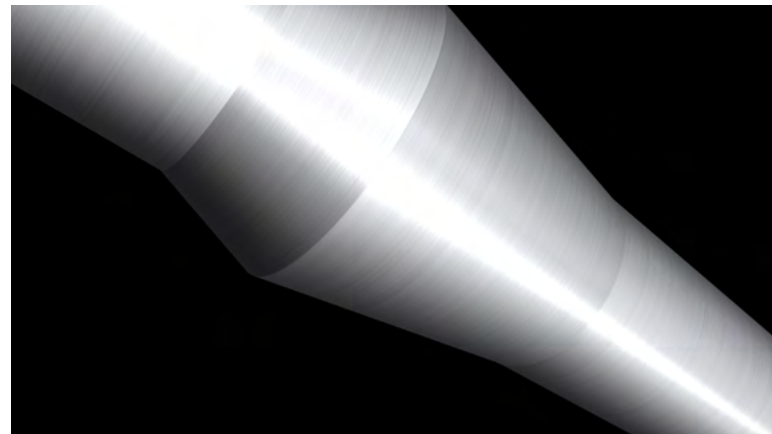
République française

Bundesrepublik Deutschland

Ελληνική Δημοκρατία
Ellinikí Dhimokratía

Éire
Ireland

Lýðveldið Ísland

Repubblica Italiana

Қазақстан
Республикасы
Республика Казахстан

Latvijas Republika

A FORM OF HISTORY / EUROPE 1861 2011_1, 2012

Animation HD, silent, 09' 32"

NEI / Day Portraits

Two shots showing the face in two positions, two colours used for the background.
One colour is chosen by the subject, the other by the photographer.
The positions of any facial moles are tracked.
The colour of the moles is determined by the sum of the two complementary background colours.
Each pair of pictures is named with the initials of the interpreter and his/her year of birth.
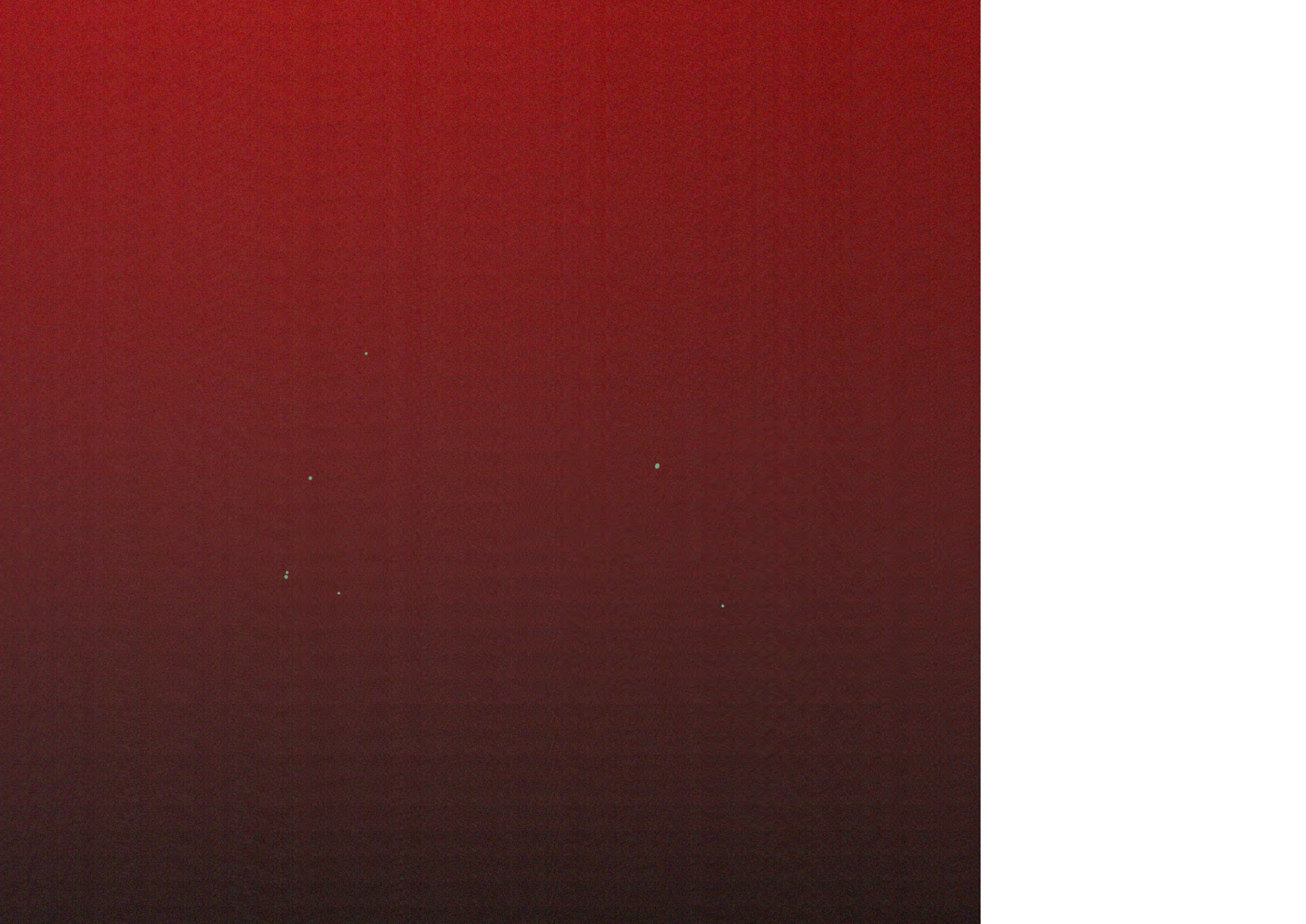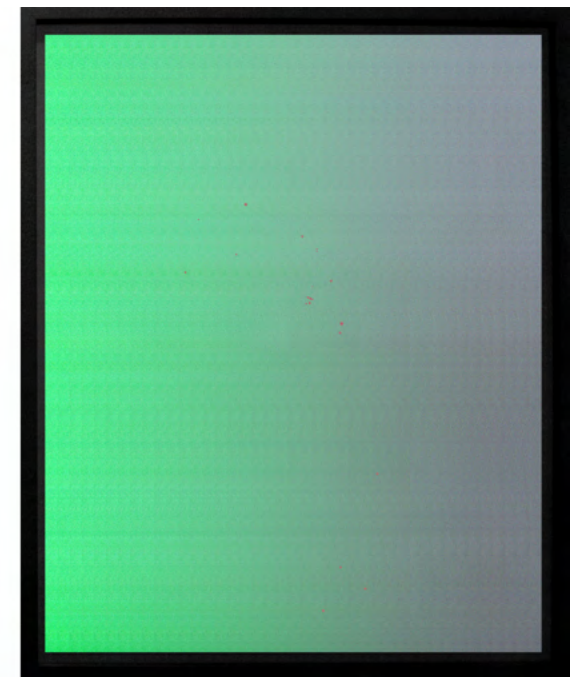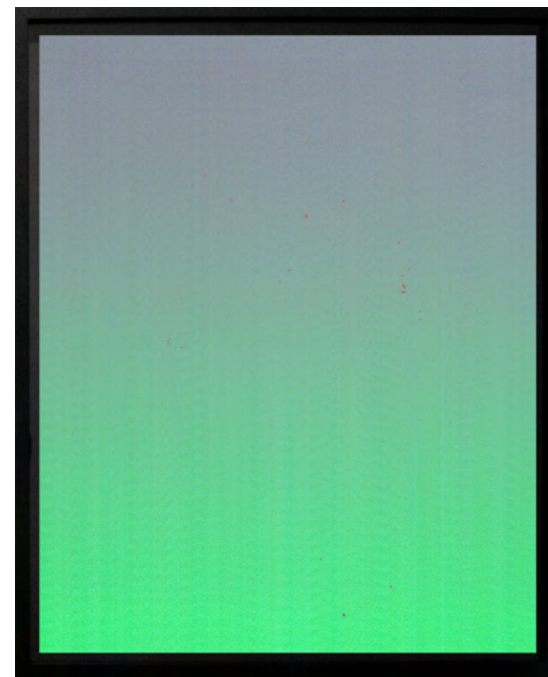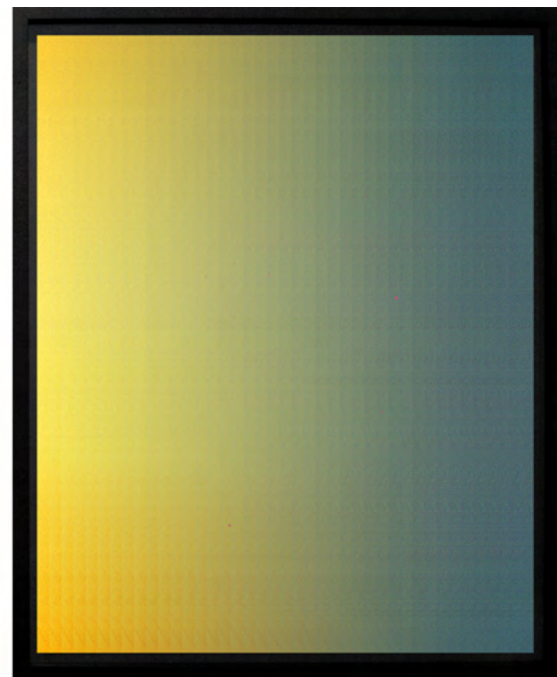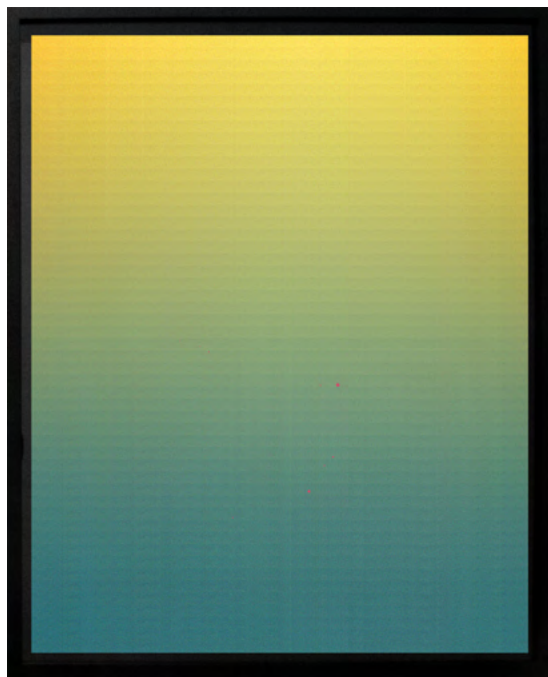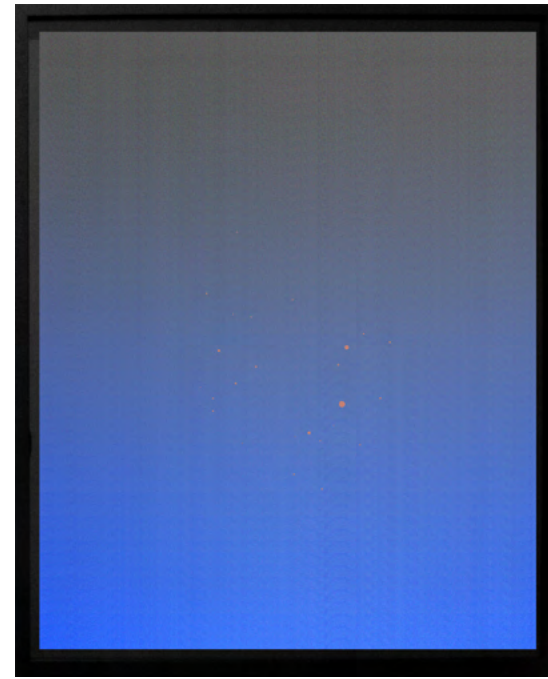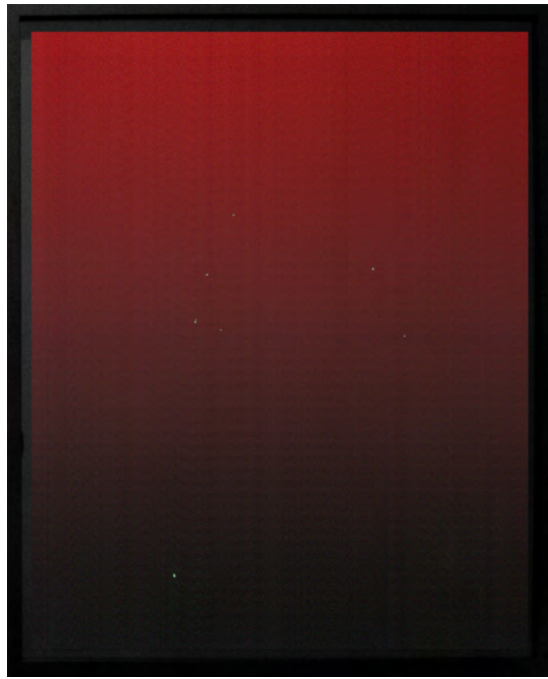
NEI / Day Portraits DAM 1980_1 e DAM 1980_2, 2013

NEI / Day Portraits CF 1982_1 e CF 1982_2, 2015

C-print mounted on aluminium in black frame, each 43 x 35,4 x 4 cm

NEI / Day Portraits KDN 1979_1 e KDN 1979_2, 2015

NEI / Day Portraits DG 1952_1 e DG 1952_2, 2013

C-print mounted on aluminium in black frame, each 43 x 35,4 x 4 cm
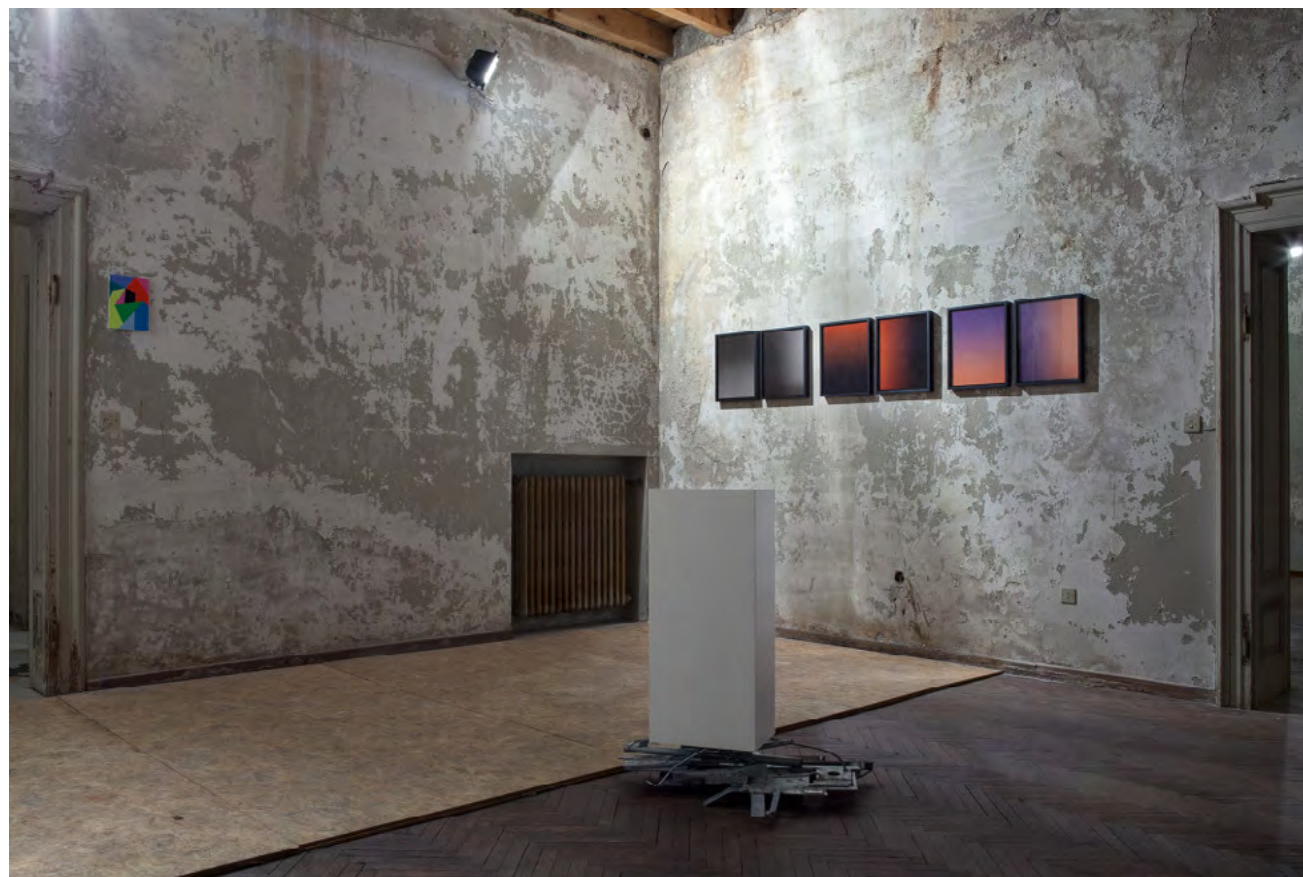
OLTRE IL PENSIERO. QUATTORDICI RICERCHE ATTRAVERSO LA MATERIA, curated by A + B gallery, Palazzo
Guaineri delle Cossere, Brescia, IT [2013]
On the right works by Silvia Hell, left Nicola Melinelli, center Davide Mancini Zanchi
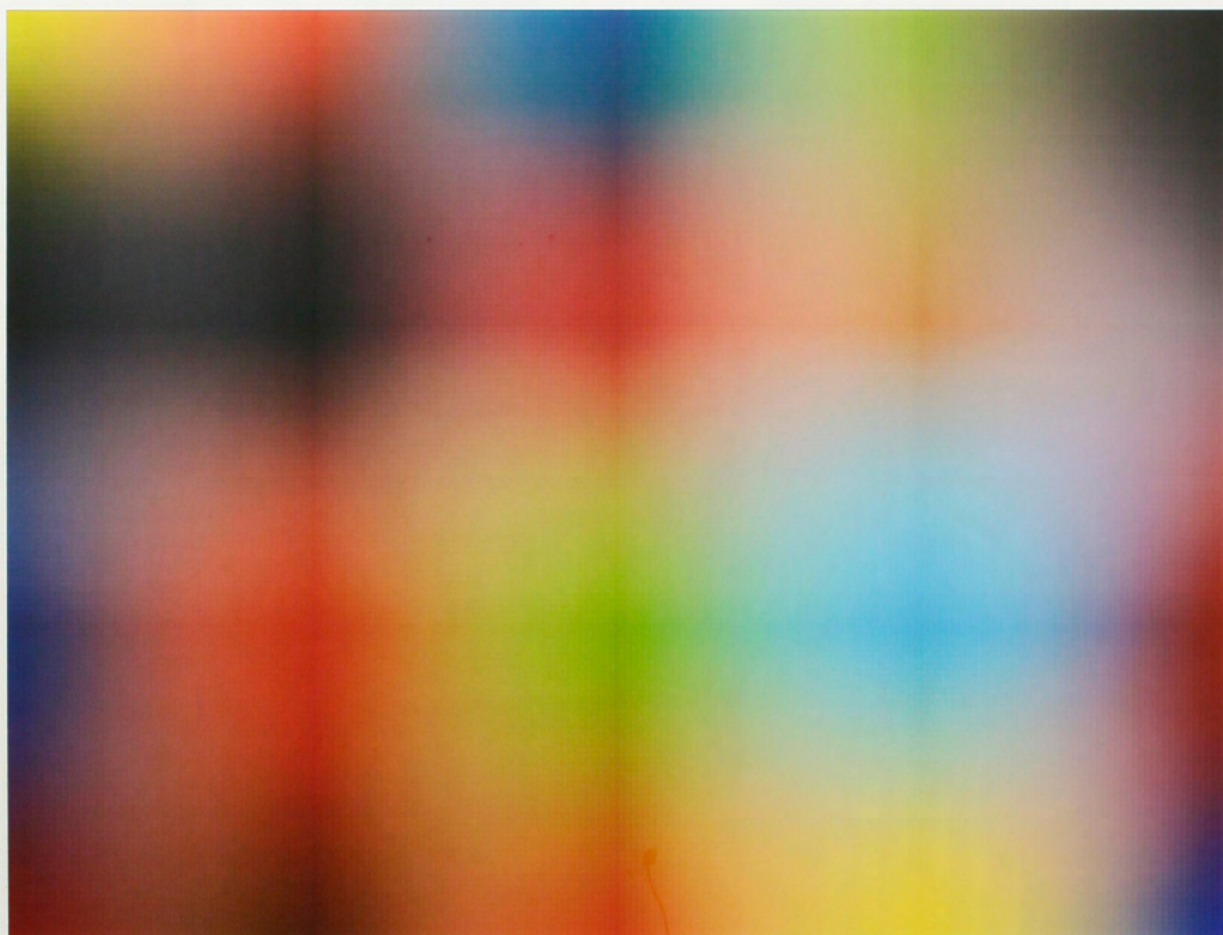
2011 Day Portraits_1 vertical (AC, CB, CV, DC, GC, GG, HF, LL, LT, RG), 2011
C-print Diasec, 108 x 140 cm
Even a birch can be real, A+B gallery, Brescia (IT), 2016 / Photo: Davide Sala

The traces of the backgrounds of all the *Day Portraits* carried out in one year (split into Day Portraits_1 and Day Portraits_2) are kept. They are in alphabetical order and are merged together.
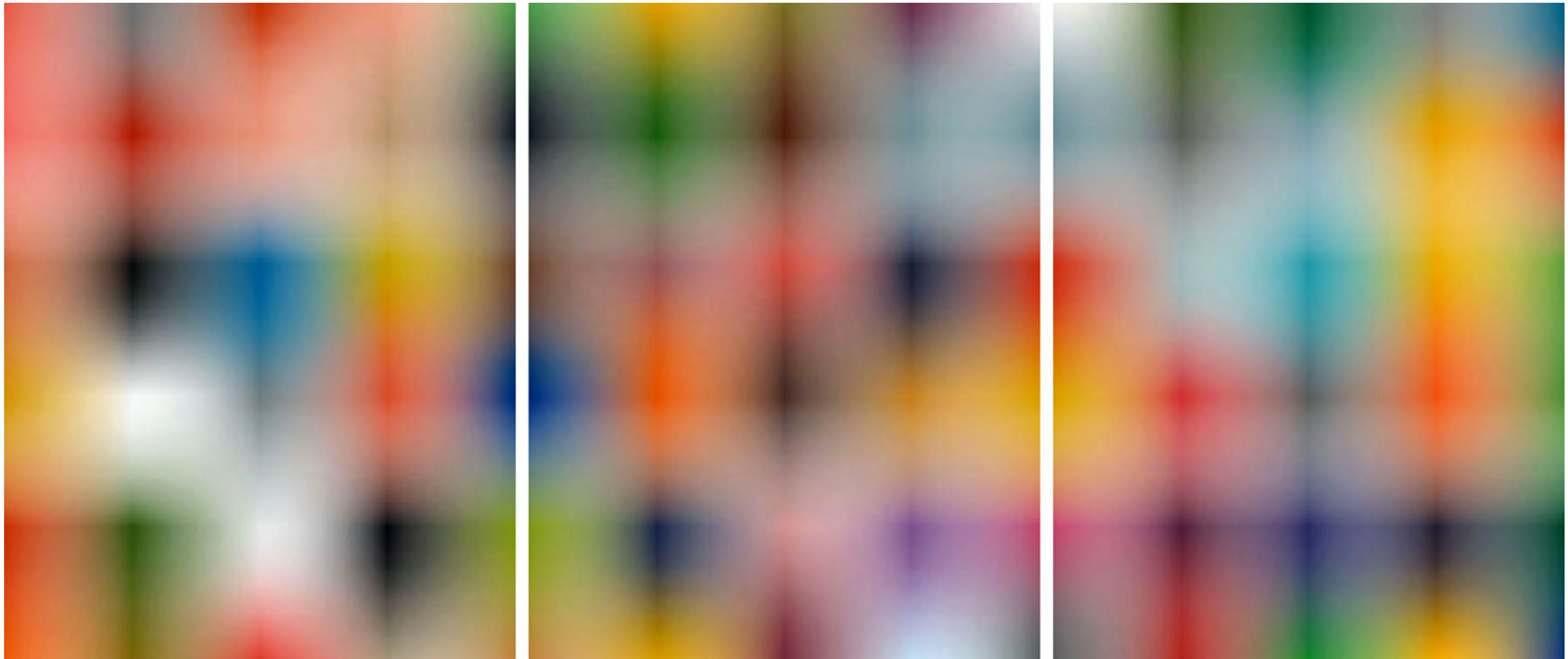
2010 Day Portraits_1 vertical A-B-C (AB, AH, AM, AR, AS, GM, GR, GS, GV, HM, MFB, MJ, MO, MS, MT + AS, CD, EF, EM, EM, HM, HP, IK, JC, KP, MT, OH, RH, SB, SH + EM, EM, FM, GC, GD, KP, LO, LP, LP, MD, SH, SN, SO, TT, VH), 2011
C-print Diasec, each 180 x 140 cm

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

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 us imagine being on the fourth floor of a building, on a terrace, with or without a railing: its presence or absence radically changes the nature of our relationship with the surrounding space, even 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.

L'aeroplano di Alice

Alice's airplane takes its name from a metaphor used by the physicist Leonard Susskind in his book *The Black Hole War*.
In the physicist's own words, taken from an interview:
[pointing at the model of a propeller plane] "Look at this propeller. When it spins fast, you can see only the central shaft pin. It seems very small. But if you had a high-speed camera, you could see that while it is spinning, it is much larger than what you thought. There would be the blades, which would make it appear large. In the String Theory, an elementary particle has vibrations on top of other vibrations. It would be like this propeller, at the extremity of the blades, had other propellers, which in turns had other ones; and so on, endlessly, and these propellers would be spinning faster than the original one, as one could verify with a very high-speed camera. Complex structures would be highlighted and the particles would seem to grow, to end filling up the whole universe."

The intention is to start a practice which, on the side of the scientific theories, would research representational modes and forms of the unobservable, on the very edge between theory and the observation of physical reality.
The digital medium is used as instrument of recording and elaboration. An important element is the noise, the signal usually recorded by chance in an image, which becomes an index of moving, 'invisible' elements.
At the start of the project, a thunderstorm was filmed; the recording of a natural atmospheric phenomenon thus becomes material for ensuing elaborations.
From the metaphorical description, a virtual image emerges. To play anything of the image, matter is needed. There are two moments in the same project: the video (observation and registration) from which to extract the digital matter to recreate the image in the prints.

Aerial Perspective

Video recording of a thunderstorm. Summary of the phenomenon and manipulation of the speed through editing.
The frame's height shrinks progressively until it becomes a fine horizontal strip by the middle of the film, only to then return to the original format at the end.
Audio: recording of AM radio.

Aerial perspective, 2010
Video, colour, audio, 05' 05"
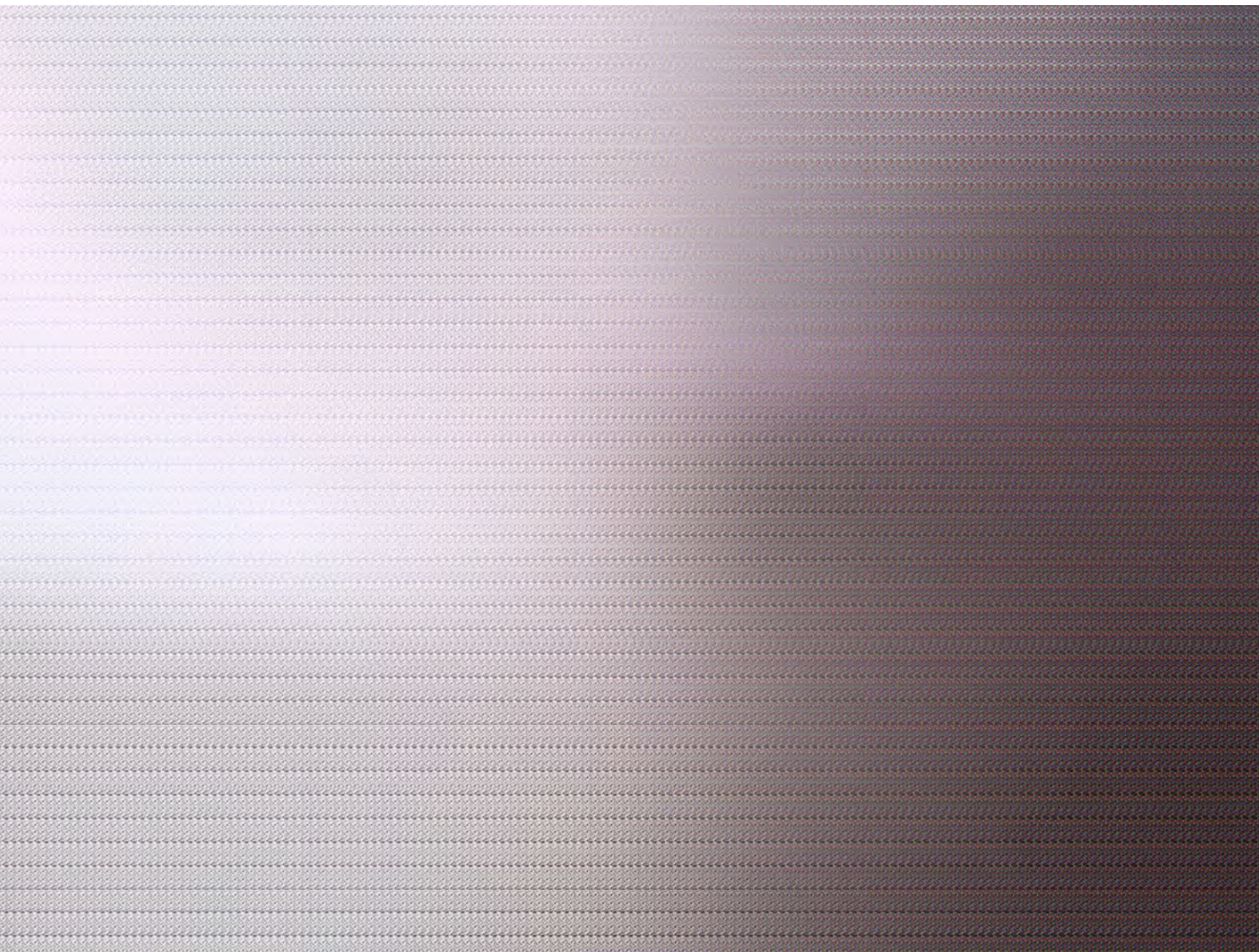
L'aeroplano di Alice_1, 2010
C-print, 102 x 136,5 cm
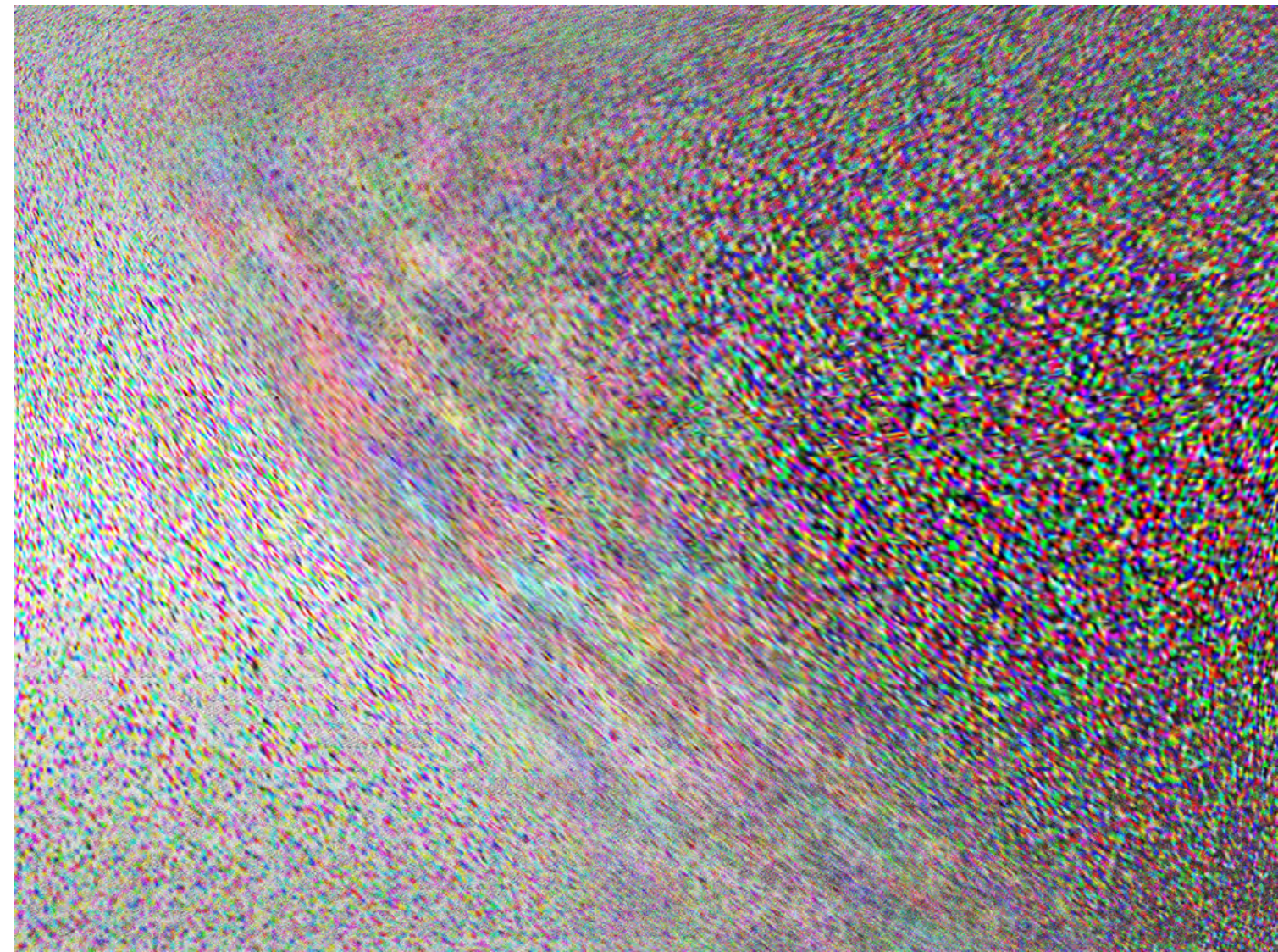
L'aeroplano di Alice_2, 2010
C-print, 102 x 136,5 cm

N +1/ 1.14"

From *Aerial Perspective*, 1.14 seconds of horizontal lighting are taken and manipulated, creating a single image from each pair of frames. Each one is generated from the shade that goes from the side nearer the past of the first frame and the side nearer the future of the second. In this way, the present of the single frame is evicted in favour of the temporal consecution. The result is a chromatic expansion linking past to future.[1]

[1] By the terms 'past' and 'future', I am referring to time in a graphic sense: the top and the bottom of the frames respectively become the left side (the past) and the right side (the future) of the single pictures in the sequence.

Each picture of the sequence is identified by the title 1+2, 2+3, 3+4, 4+5, … , 37+38.

2+3, 3+4, 2010
C-print, each 27 x 21 cm
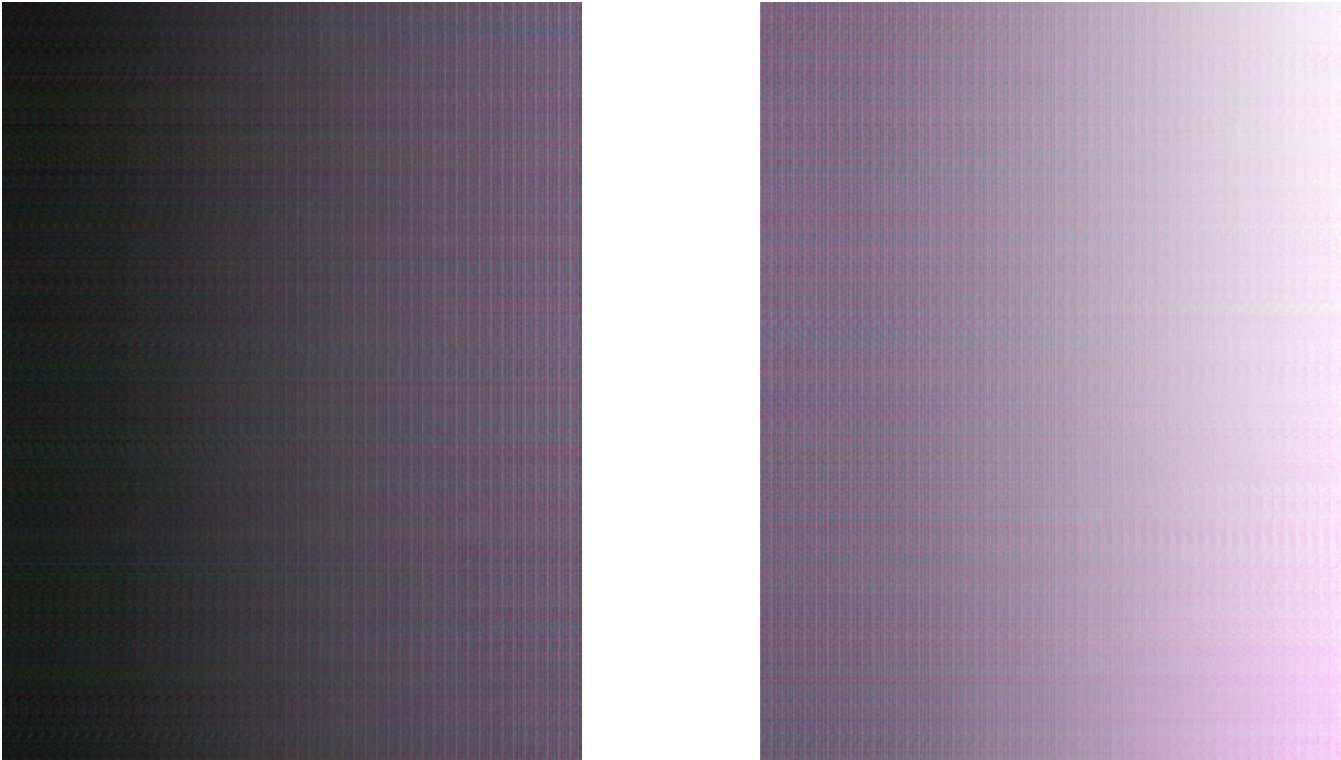
N +1/ 1.14", 2010

C-print, sequence of 38 elements, each 27 x 21 cm

Fusione_Aerial perspective 1.14" (6)

In Fusione_Aerial Perspective 1.14" (6), the format breaks away from its horizontal continuity only to adopt an increase
in volume.

Fusione_Aerial Perspective 1.14" (6), 2011
C-print, 153 x 342 cm
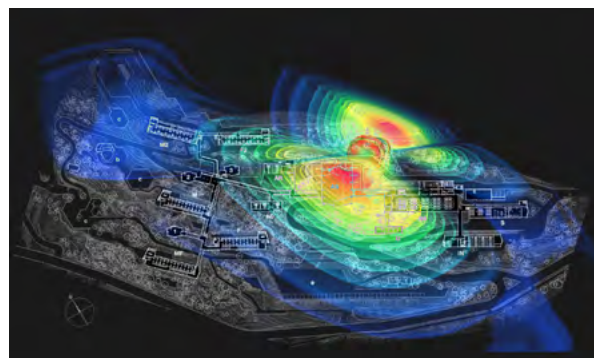
COSE COSMICHE

www.cosecosmiche.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 *les sublimes archive*, a digital archive 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.

SILVIA HELL CV

Bolzano (1983). Lives in Milano (IT).

EDUCATION
2010 MA degree in Painting, Accademia di Belle Arti di Brera, Milano (IT).

SOLO EXHIBITIONS

2022
Character, 50° Premio Suzzara, Attrezzeria Univarsal 1972, Suzzara (IT).
Each day is a whole year. ((((((())))))), Gelateria Sogni di Ghiaccio, Bologna (IT).
Horizon Deep, with Nicola Ratti, curated by Elisa Barison, Galleria Civica Bressanone, Bressanone (IT).

2019
Scored Air, curated by Frida Carazzato, Museion Media Façade, Bolzano (IT).
Prelude, TRANSART19, Festival of Contemporary Culture, Galerie Prisma, Bolzano (IT).
Ethereal Forms of Material Writing, curated by Cristina Moraru, Borderline Art Space, Iași (RO).

2018
Increasing the Wind Pressure, curated by Gabriele Tosi, A+B gallery, Brescia (IT).

2016
Strange Attractor, curated by Gabriele Tosi, Riss(e), Varese (IT).

2014
VRS (piano focale a soggetto mobile), A+B gallery, 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 gallery, Brescia (IT).

2010
Lineal, Placentia Arte, Piacenza (IT).

SELECTED GROUP EXHIBITIONS

2022
Premio Paolo Cardazzo. Silvia Hell e Giulia Iacolutti, Studio Tommaseo, Trieste (IT).
Points of view, curated by Antonello Tolve, Kunstalle West, Lana (IT). *
Premio Piero Siena Preis 2022, curated by Paola Tognon, Centro Trevi – Trevilab, Bolzano (IT); MAXXI, Museo Nazionale delle Arti del XXI secolo, Roma (IT).
who killed bambi?, curated by Gianluca D'Incà Levis, Spazio di Casso al Vajont, Casso (IT).
Here. Between not-yet and no-more, Galleria Milano, Milano (IT).

2021
NFZ#3 - The Body as Territory, curated by Roberta Pagani, Ncontemporary, Milano (IT).

2020
Via Illuminativa, Brixen Cultur, Bressanone (IT).

15 The Waiting Hall, A+B gallery, Brescia (IT).
#artigathome, Galerie Prisma, Bolzano (IT).

2019
My bluberry night II, curated by Antonio Grulli, *ArtDate19/Being Part Of*, Club GAMeC, Ex Ateneo, Bergamo (IT).
The Uncanny Valley, curated by Kathrin Oberrauch and Sarah Oberrauch, artistic direction Atto Belloli Ardessi and Ginevra Bria, FuturDome, Milano (IT). *
The Uncanny Valley, curated by Kathrin Oberrauch and Sarah Oberrauch, Lanserhaus, Eppan (IT).

2018
Another World, curated by Tracey Emin, Deutsche Bank Wealth Management Lounges, Frieze London and Frieze Masters 2018, London (UK). *
Hotello, somnia et labora: Abitare un ritardo, curated by Ermanno Cristini and Giancarlo Norese, in *999. Una collezione di domande sull'abitare contemporaneo*, curated by Stefano Mirti, Triennale di Milano (IT). *

2017
Theatre of Measurement, curated by Post Brothers, Kunstverein München, München (DE).
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
A sandbox in the desert, curated by Gabriele Tosi, A+B gallery, Brescia (IT).
Geometry of History, curated by Anna Fatyanova, CCI Fabrika, Moscow (RU).
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 gallery, 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 gallery, Brescia (IT).

2015
Non esistono oggetti brutti, curated by Thanos Zakopoulos and Alberto Zanchetta, Galleria Bianconi, Milano (IT).
1915 - 2015, curated by Lisa Trockner, Galerie Prisma, Bolzano (IT).
Open Studio Progettoborca, curated by Dolomiti Contemporanee, ex Villaggio Eni di Corte di Cadore, Borca di Cadore (IT).
Dipingere il presente, curated by Alessandro Demma and Fang Zhenning, Certosa di San Giacomo, Capri (IT).

2014
Out of frames, curated by Alberto Zanchetta, Museo d'Arte Contemporanea, Lissone (IT).
Premio Lissone 2014 - Mostra degli artisti finalisti, curated by Alberto Zanchetta, Museo d'Arte Contemporanea, Lissone (IT). *
La Creazione - Premio Artivisive San Fedele 2013-14, Galleria San Fedele, Milano (IT). *
Motivi di famiglia, curated by Paolo Toffolutti, Spacfvg, Villa di Toppo Florio, Buttrio (IT). *

2013
Parole, parole, parole..., curated by Stefano Pezzato, Museo Pecci Milano, Milano (IT).
Oltre il pensiero. Quattordici ricerche attraverso la materia, curated by A+B gallery, 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, curated by Denis Isaia, Tobia Moroder, Christina Nägele and Lisa Trockner, Forte Basso, Fortezza (IT). *
Byob Milano, curated by Domenico Quaranta, Museo Pecci, Milano (IT).
In dialogue, A+B gallery, Brescia (IT).

2011
Fratelli d'Italia, curated by Marta Barbieri and Lino Baldini, Musei Civici di Palazzo Farnese, 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). *

2010
Half Square. Half Crazy, curated by Antonio Grulli and Marco Bruzzone, VIR Viafarini-in-residence, Milano (IT).
Kings Zine #1, curated by Kings and Guia Cortassa, Assab One, Milano (IT). *

LIVE EVENTS

2021
Wind Pressure Concert, Ore d'Aria #2, curated by Alessandra Poggianti and Juan Pablo Macías - Carico Massimo, Silos Granario, Livorno (IT).
Wind Pressure Concert, En Plein Air, a guest project of the Kunstraum München curated by Emily Barsi, English Garden and Isar, München (DE).

2019
Wind Pressure Concert, TRANSART19, Festival of Contemporary Culture, Museion, Bolzano (IT).

RESIDENCIES

2022
TAD Residency 2022, curated by Contemporary Locus, Teatro tascabile di Bergamo and Festival Danza Estate, Monastero del Carmine, Bergamo (IT).
Progettoborca, ex Villagio Eni di Corte di Cadore, Borca di Cadore (IT).
Cantieri Aperti VIII, curated by Alessandra Franetovich and Giulio Saverio Rossi, Museo Gigi Guadagnucci, Massa (IT).

2020
Summer In, curated by Atto Belloli Ardessi and Ginevra Bria, FuturDome, Milano (IT).

2016
BoCS Art, Cosenza, (IT).
Abitare un ritardo / To be Late, curated by Giancarlo Norese and Ermanno Crisitni, residency.ch, PROGR, Bern (CH).

2015
Progettoborca, ex Villagio Eni di Corte di Cadore, Borca di Cadore (IT).

TALKS AND CONFERENCES

2020
Lockdown. Inside a white cube with Marcello Spada, Salvator Rosa, Alice Ronchi and Silvia Hell, curated by Beatriz Escudero, Bar Equador, Cantieri Aperti (www).

Milano Urban Center – Idee per Milano 2020, Città Ex Post #3, Spazio pubblico virtuale – relazione tra corpi e lo spazio. Un confronto tra arte e architettura, La Triennale di Milano, Milano (IT).

2015
Racconto Di20 #8, a project by Concetta Modica and Sophie Usunier, AR.RI.VI., Milano (IT).

WORKSHOPS

2017
Connessioni e metamorfosi. Sperimento l'arte!, promoted by Amaci, Museion, Bolzano (IT). In collaboration with Johannes Steinhäuser school, Lasa (IT).

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

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

AWARDS

2022
Special mention, *VANNI occhiali #artistroom Prize*, Artissima, Turin (IT).
Second Prize, *Premio Piero Siena Preis. Prima Edizione 2022*, Ripartizione Cultura Italiana, Provincia Autonoma di Bolzano (IT).

2021
Ex aequo, *Premio Paolo Cardazzo. Prima Edizione 2021*, Venezia (IT). *

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

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

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

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

COLLECTIONS

Museion, museum of modern and contemporary art, Bolzano (IT).
Deutsche Bank, Milano (IT).
Sammlung Land Südtirol (IT).
Kunstsammlung Gemeinde Brixen (IT).

PROJECTS BY ARTISTS' COLLECTIVE COSE COSMICHE

2022
Volcanic Attitude, festival of contemporary culture, directed by Cose Cosmiche, Naples and Vulcano (Aeolian Islands)

(IT).

The 181: THE ABSOLUTE VALUE OF INFINITY ON ITS SIDE (O DISSIPATION), Locust Projects, Miami (FL).

2021

Senseless Conversation Room, Hotel Belgrade, curated by An Paenhuysen, Art Weekend Belgrade, directed by Ljudmila Stratimirović, Belgrade (RS).

2020

#10 cents – Art at the Supermarket, curated by Giuseppina Giordano, Mazara del Vallo (IT).

Senseless Residency 2020-2021, curated by Cose Cosmiche, Fondazione Arthur Cravan, Milano (IT).

2019

LES SUBLIMES ARCHIVE_REVOLUTION, Suomi19 - International Contemporary Art Festival, in *Focus Italia*, curated by Lorella Scacco, Kaapelitehdas (Cable Factory), Helsinki (FI).

MANIFESTO | iconografie dell'Indipendenza, public posting, curated by NESXT in collaboration with Mercato Centrale Torino, Torino (IT); MACRO, Roma (IT).

2018

Walking Conference@LanaLive, curated by Cose Cosmiche, in *LanaLive - Aussichten,* artistic direction by Hannes Egger, Lana (Bz) (IT).

Senseless Residency 2018-2019, curated by Cose Cosmiche, Fondazione Arthur Cravan, Milano (IT).

2017

Dialogues about time, curated by Cose Cosmiche, *AndarXporte*, curated by ArtCityLab, Palazzo Archinto, Milano (IT).

AndarXporte, curated by ArtCityLab, Palazzo Archinto, Milano (IT). *

Senseless Residency 2017-2018, curated by Cose Cosmiche, Fondazione Arthur Cravan, Milano (IT).

Lautstrom #59: Radio-Paling with Cose Cosmiche, curated by Anna Bromley, Reboot.fm, Berlin (DE).

Antidoti nel Futuro, curated by Cose Cosmiche and Alan Alpenfelt, Gwenstival '17, Radiogwendalyn, Chiasso (CH).

Walking Conference@SS36, curated by Cose Cosmiche, in *SS36,* curated by Roberta Pagani, Milano - Briosco / Rossini Art Site (IT).

Riscrizioni di mondo #2. Spazi intraterrestri e altre uscite, curated by Gianluca Codeghini and Andrea Inglese, VIR Viafarini, Milano (IT).

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

2016

Les sublimes archive - As horses in all directions, curated by Cose Cosmiche, Nesxt, Q35, Torino (IT).

Conferenza Passeggiando@Brera - "La linea è il riferimento che si sposta", curated by Cose Cosmiche, coordination professor Rosanna Guida, Nicoletta Braga, Donata Lazzarini, Accademia di Belle Arti di Brera, Milano (IT).

Walking Conference@Progettoborca, curated by Cose Cosmiche in collaboration with Dolomiti Contemporanee, ex Villagio Eni di Corte di Cadore, Borca di Cadore (IT).

2015

6pm Your Local Time Europe, organized by Link Art Center, La Triennale di Milano, Milano (IT).

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, Milano (IT).

2012

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

2011

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

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

* catalogue