

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.



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





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

Lightsourcing A4.1 (SK, T2, C1) is an environmental video installation composed of three independent videos projected in a loop in between which there is no intentional synchronization. Activated at different times, the videos create renewed contacts between the individual times/spaces, in a variable environmental installation. Variable for coincidences and specific for the interaction of the projection with the architecture.

Lightsourcing A4.1 SK

10', loop, environmental size

Projected on multiple walls, the installation includes five clusters representing the coding and three-dimensional rendering of five words search by images in the Google browser. Words that become emblems of inflation and that, over time, have become stereotypes. The five words are: Algorithm, Bio, Green, Internet, Smart.

The iconography is relative to twenty indexed images, keeping as representative 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, have been standardized in units, measuring 1 pixel x 1 pixel, each becoming a monochrome. Starting from this image reduction, it is the parameters of color, brightness and saturation that define the values, the variables, to be inserted in a three-dimensional prototyping system. A spiral drawing, whose shape is defined in a virtual environment by a Cartesian reference system. The diagrams move following a cyclic revolution along their own axis. The point of view, the framing, is orthogonal and lateral. In a long take, there is a progressive movement away from the circular section spirals, while the background alternates with the basic colors of the computation. Through three-dimensional rendering, the words are remodeled and take shape in the space of the video installation.

Lightsourcing A4.1 T2

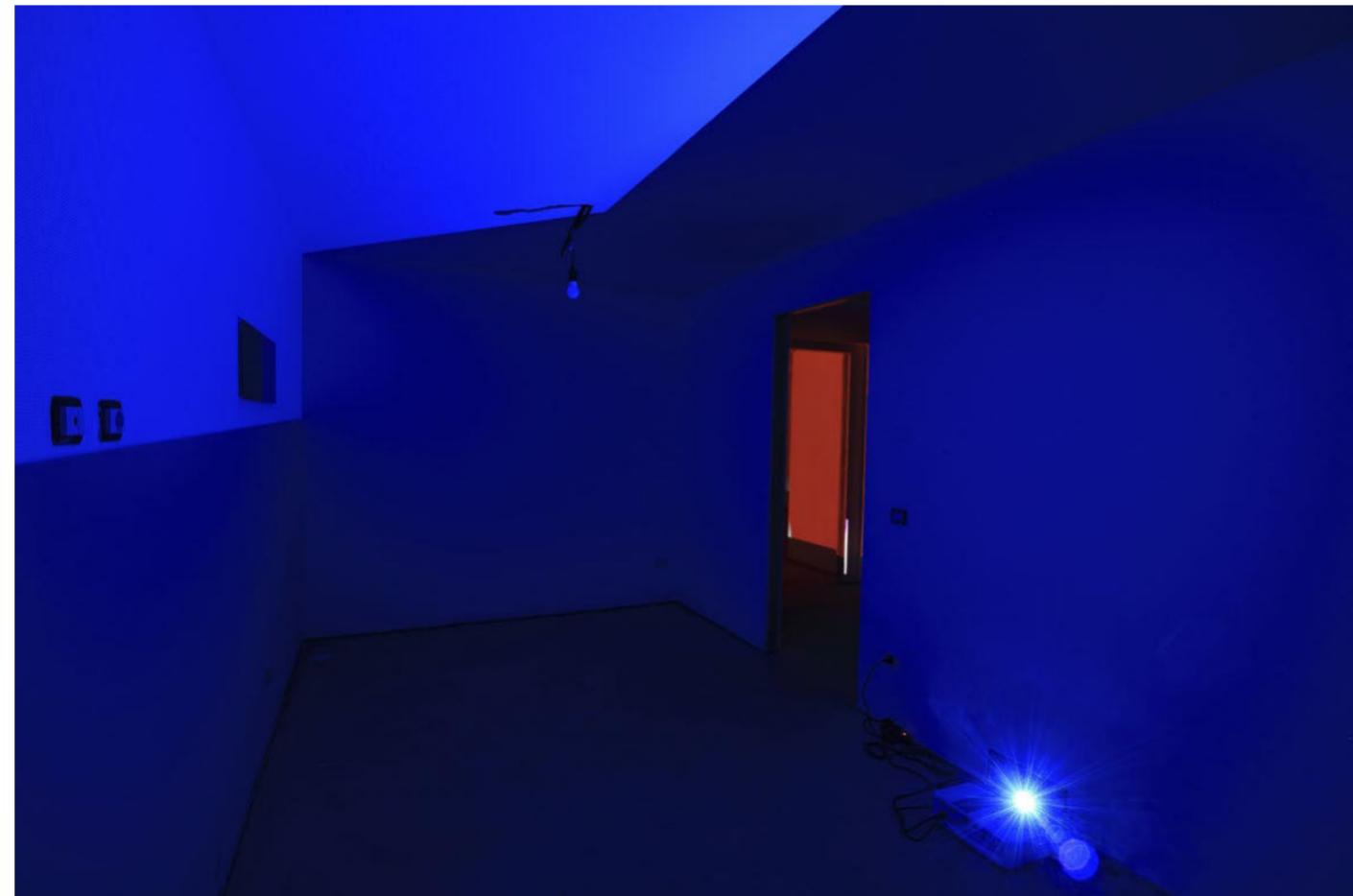
1' 14", loop, environmental size

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

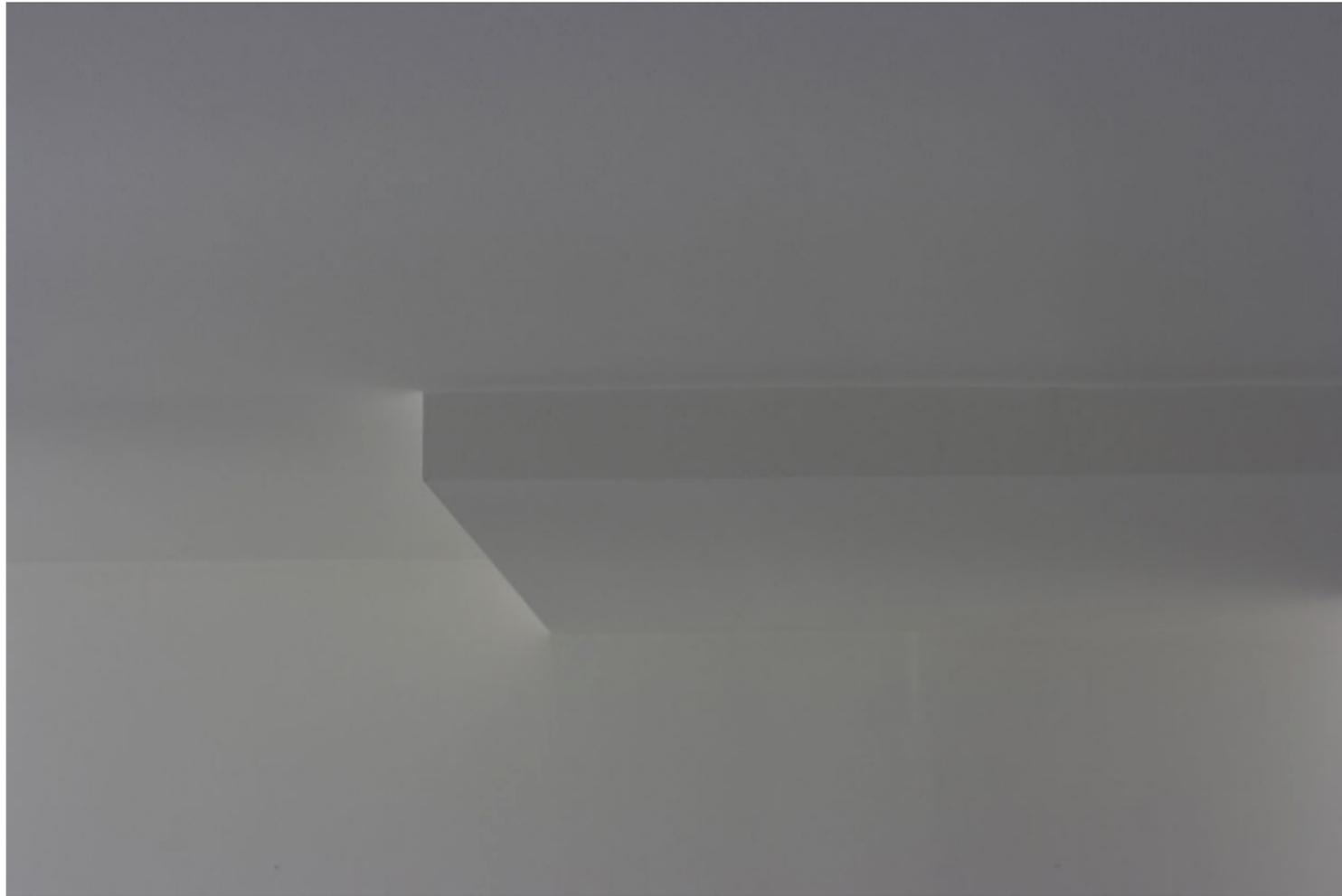
Lightsourcing A4.1 C1

16' 12", loop, environmental size

This work collects video footage taken in two distinct moments inside the flats of FuturDome and was edited in chronological order to be enjoyed in a continuum. Some gestures and glances at the architecture are filmed, including light and instruments of relief. Acts from which attention to architecture and the movement of the gaze on it emerge. 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, within which a mise en abyme of representation is created; a stratified presence of multiple, instinctive, attentive looks due to a direction. The relationship with the space is both acted and directed at the same time, adhering and replacing the architectural shell.

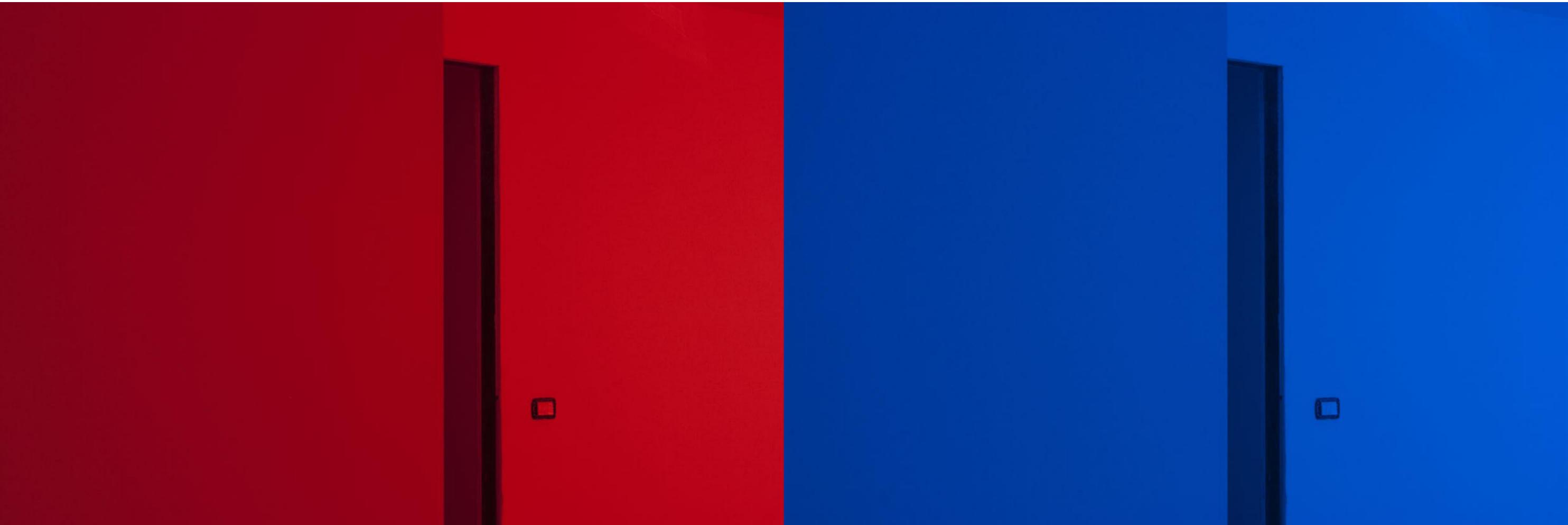


Lightsourcing A4.1 SK, Lightsourcing A4.1 T2, Lightsourcing A4.1 C1, *Summer In*, FuturDome, Milano, IT, 2020. Photo Atto Belloli Ardessi



Lightsourcing A 4.2 #1, 2020

C-print mounted on dibond, 49,38 x 32,92 cm, edition of 3

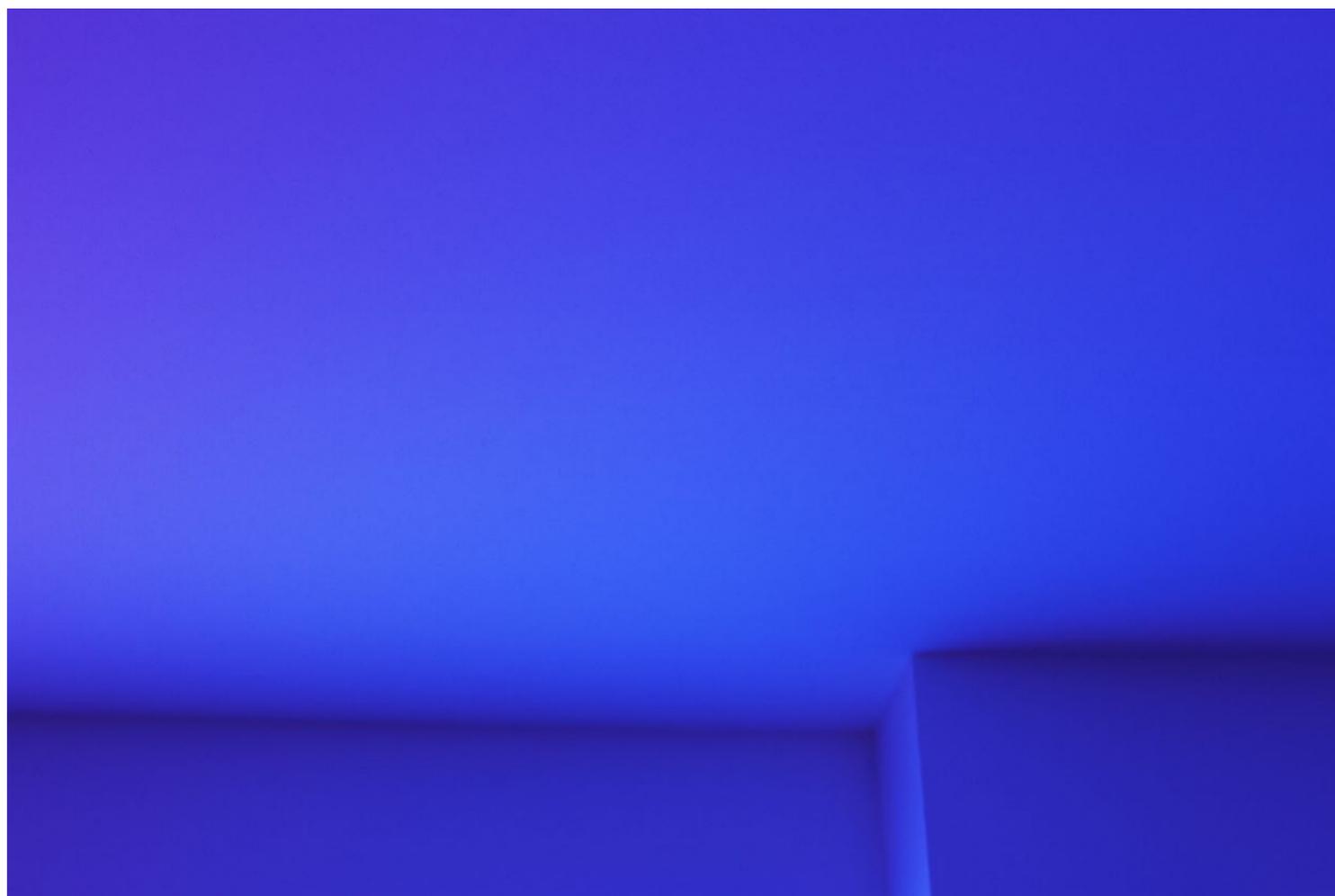


Lightsourcing A 4.1 #2, 2020

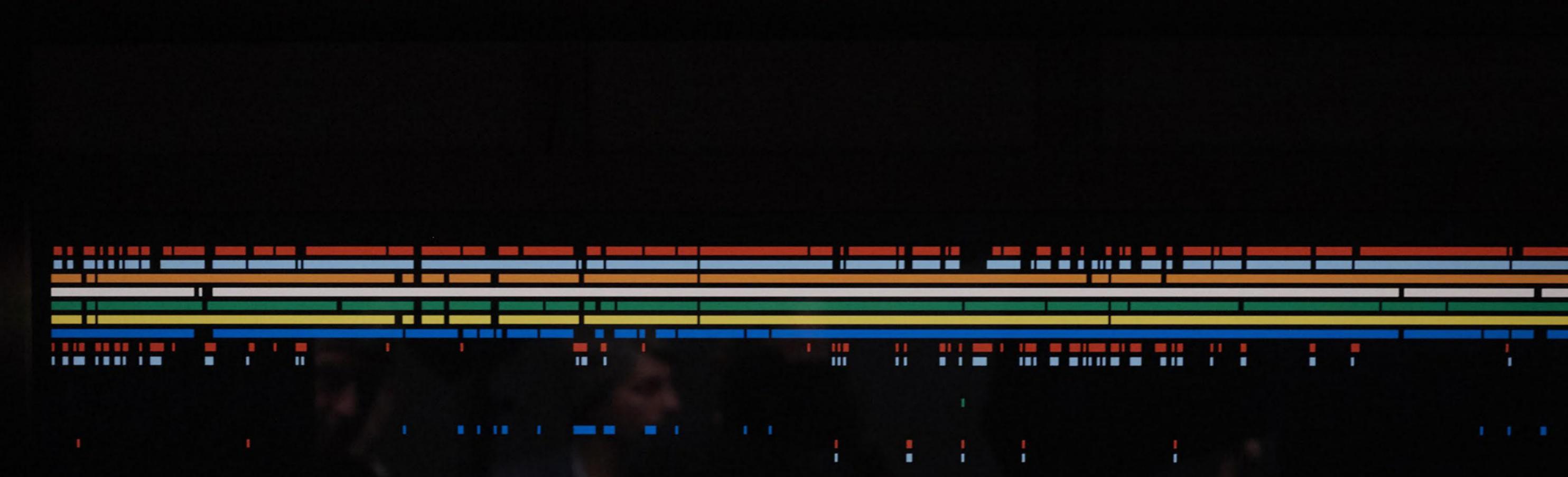
C-print mounted on dibond, each 41,15 x 27,43 cm, edition of 3

Lightsourcing A 4.1 #3, 2020

C-print mounted on dibond, 150 x 100 cm, edition of 3







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.

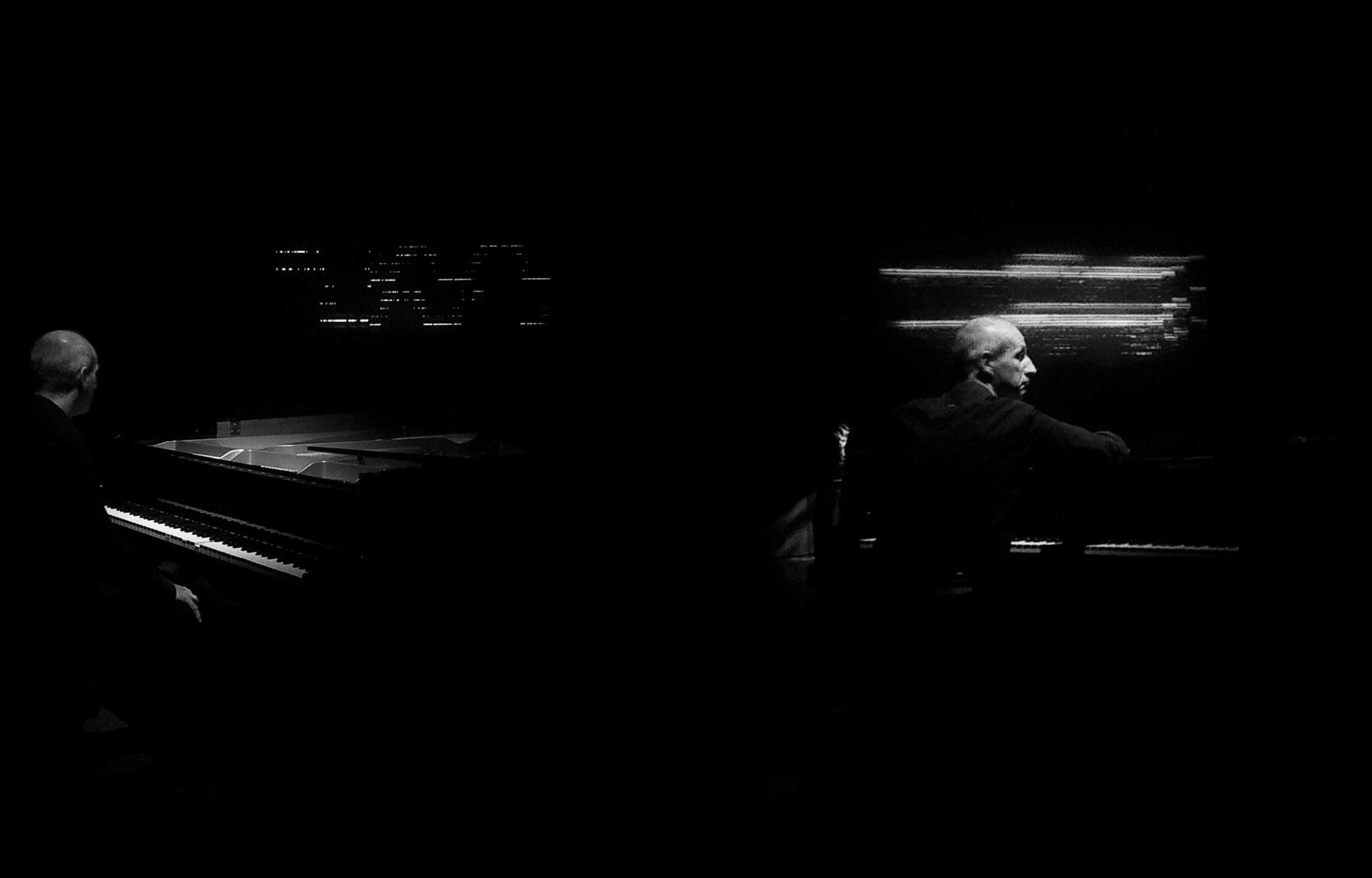
The Wind Pressure Concert is about the subject of air through the use of the piano and projection. In a sort of space-time circuit a composition is born using two contexts that have never communicated before. The work "Wind Pressure Concert_score_for Ludwig Hirschfeld-Mack Lichtspielapparat_Aria Milano 1972 - 2017 / Aria Bolzano 2008 - 2017" by Silvia Hell is a chronology of 7 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.

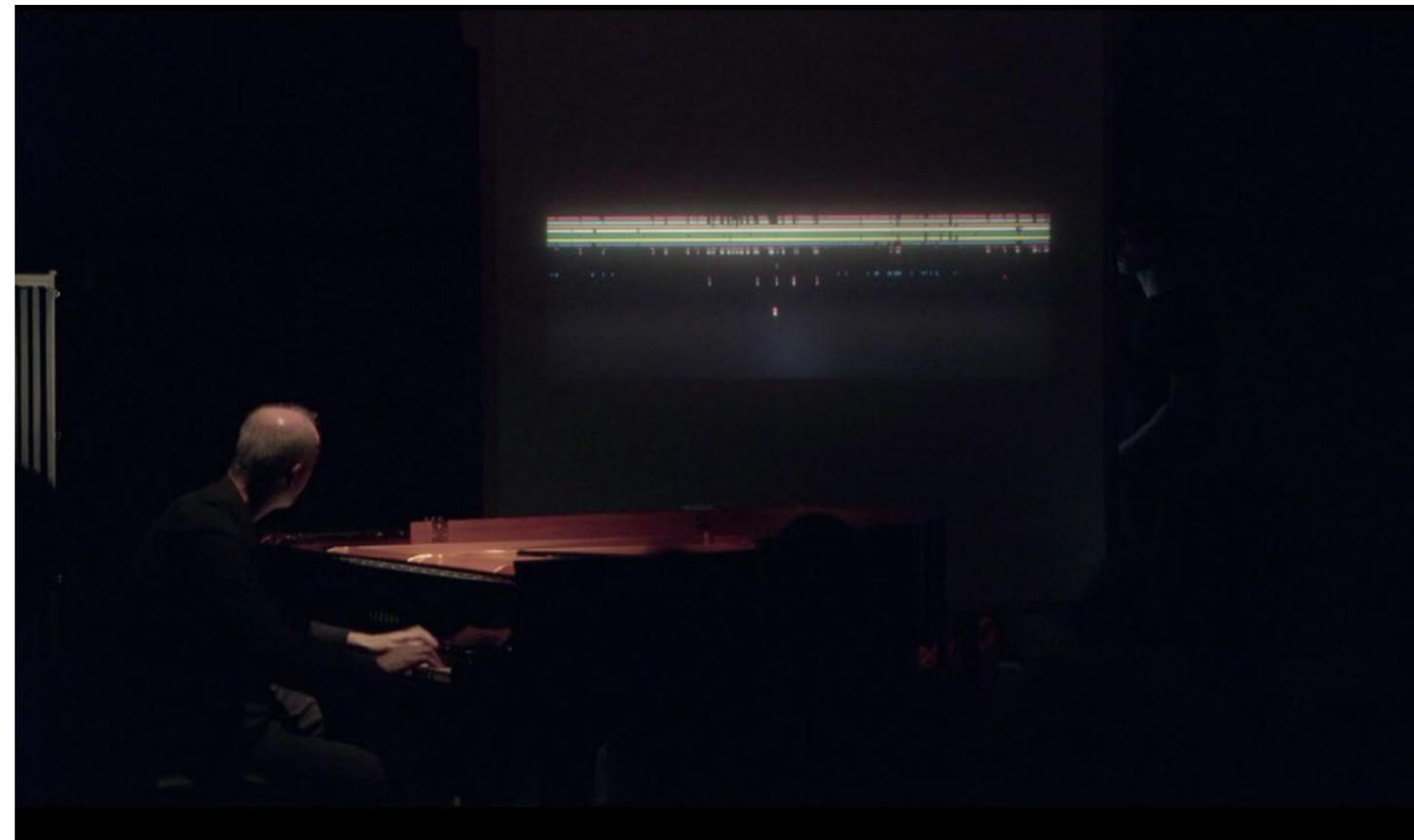
Transboundary air pollution!

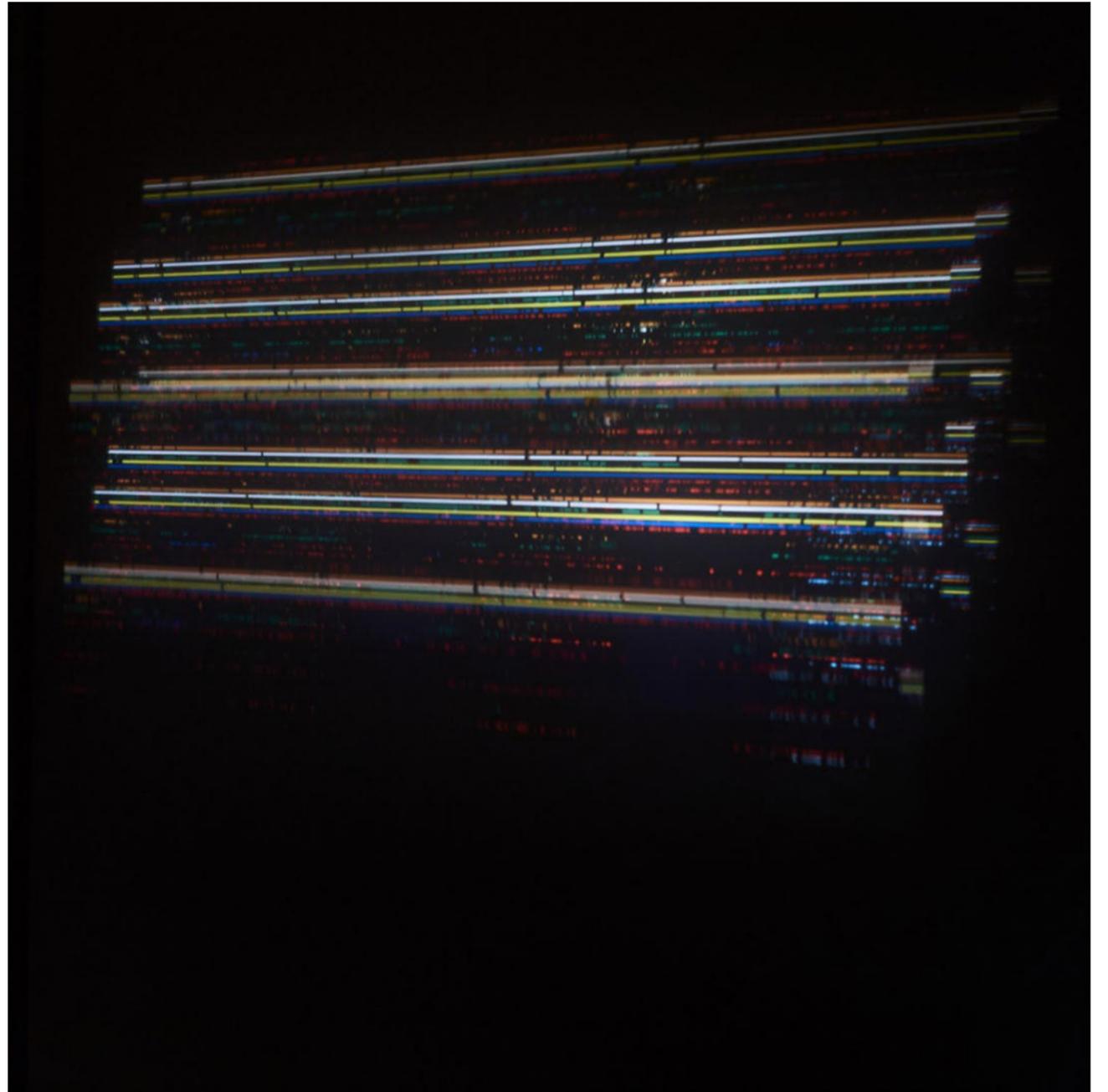
[Wind Pressure Concert](#), documentation video

©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, 154 x 42,6 cm each

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

documentation still ©Festival Transart/Max Valenti



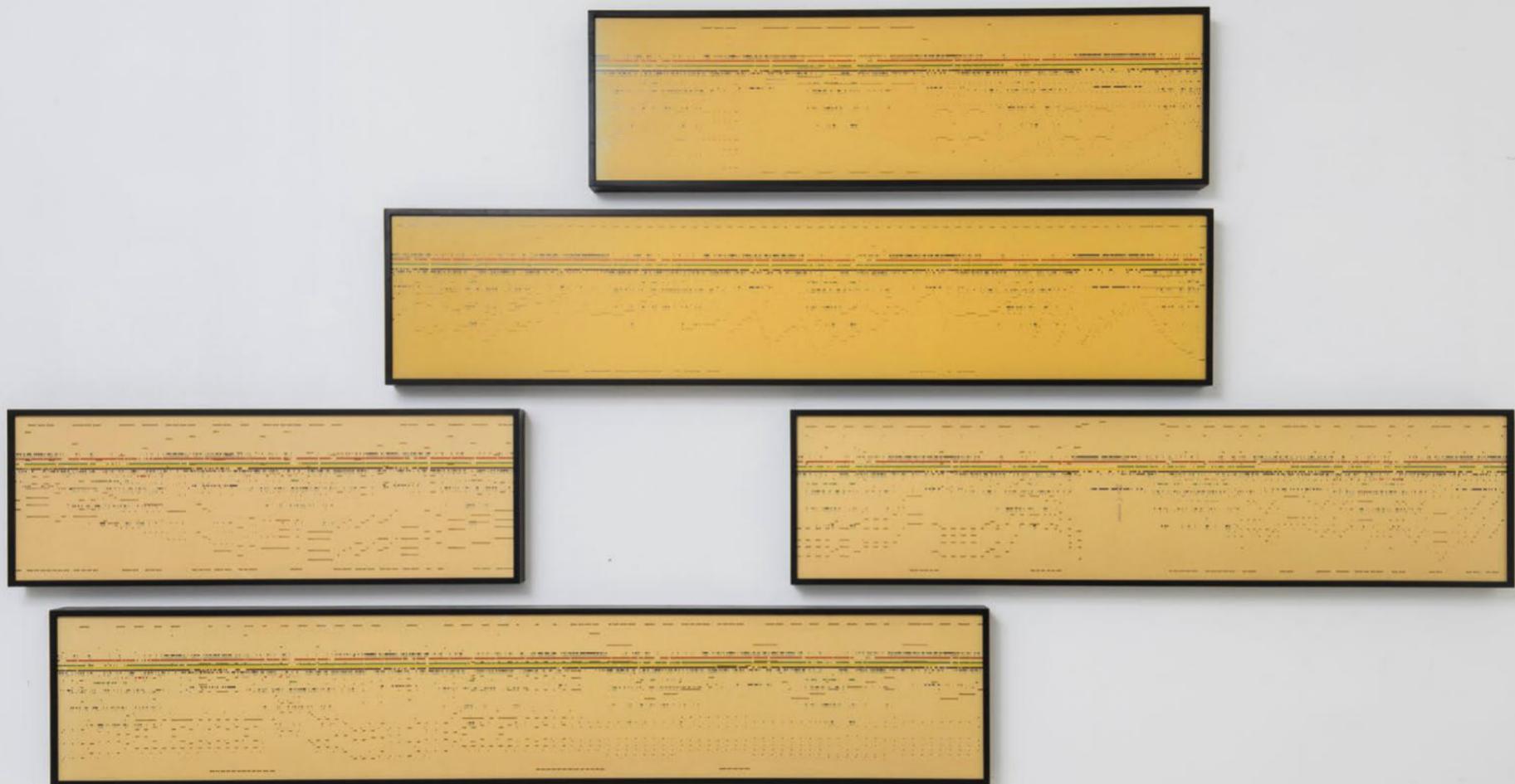


Scored Air, 2019

video, 5' 3" loop, music Enrico Pompili

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

The visual and musical performance of the "Wind Pressure Concert" is recoded for the media façade. *Scored Air* is focused on 10 years of 7 polluting substances that were monitored in the air of Bolzano.



Air, 2018

UV flatbed print on piano rolls, frame, various sizes, *The Uncanny Valley*, FuturDome, Milan, IT

Photo: Cosimo Filippini

Air

This series of works open up an exploration of a particular space of knowledge, in which the apparent objectivity of data and informations is constantly negotiated with the instability of human habits and environments.

A close experience brings out a spectrum of exceptional events, made possible by the coexistence of different sign systems.

Air oscillates between a subtle presence and a global representation, calling us to experience the volatility of written knowledge when merged to the different ideas of freedom that lay in 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 to imprint it in an emotional substrate.

Emphasis was placed on the importance of public information on air quality and on make the data public. I asked for these data, I wondered if through them I could witness a form of expression of reality. I decided to use this raw material and turn it into a visualization to bring out an air score.

The works of the *Air* series are prints on particular perforated papers. A seven colors 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 in the last ten years.

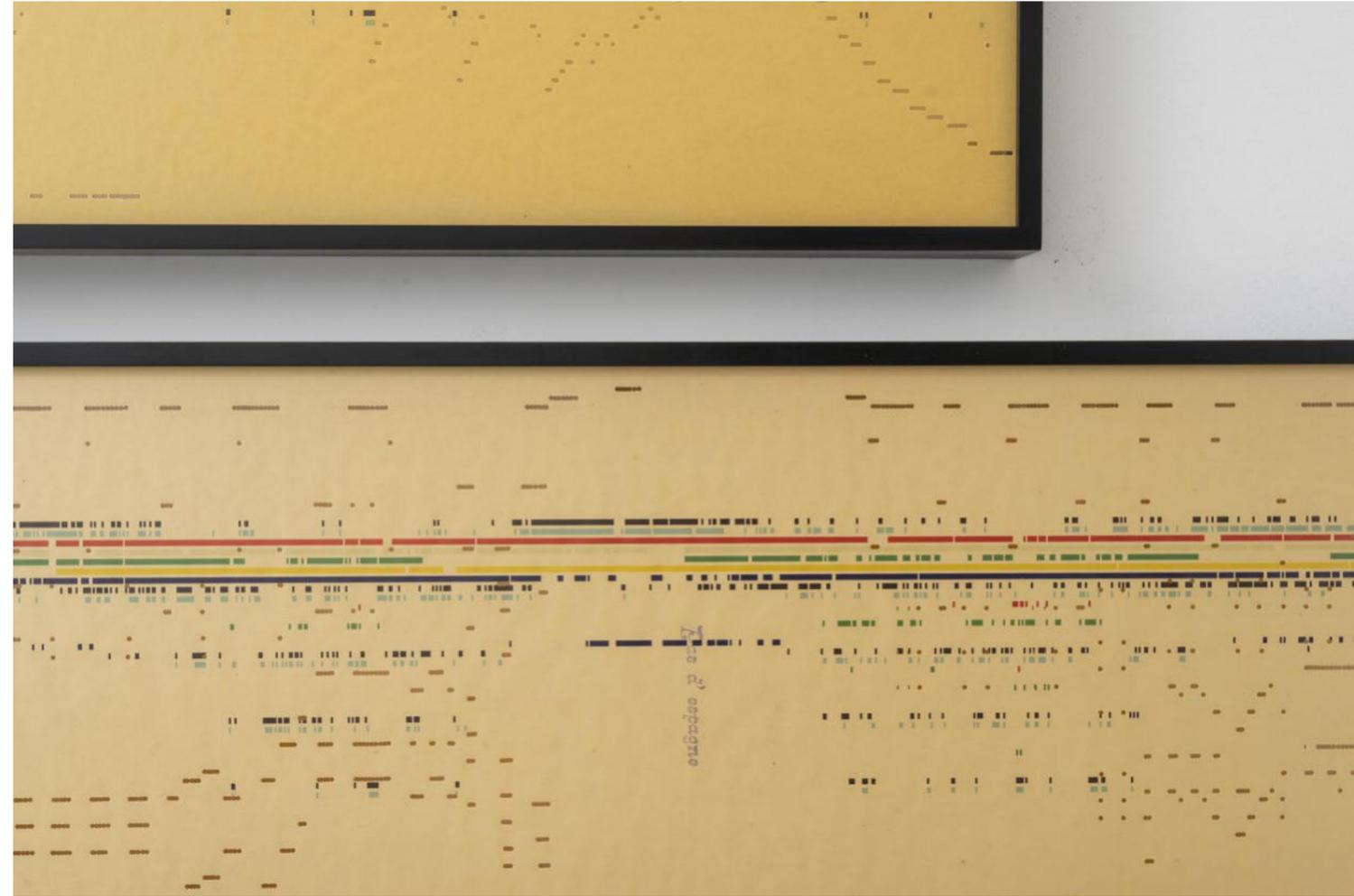
A substance is associated with each color (PM 10, black; PM 2.5, light blue; Nitrogen dioxide, red; Sulphur dioxide, light grey; Benzene, green; Carbon monoxide, yellow; Ozone, dark blue). Time flows from left to right, one millimeter corresponds to one day. The paper is sectioned vertically by five (now invisible) 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 lower one marks a bad value. The choice of the substances and their division into five bands follows the indications on air evaluation standardized by the 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 are produced between 1910 and the early 1930s, they were used to record the pianist's performance.

Thus the 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 that the same data frame has been printed on different musical motifs.

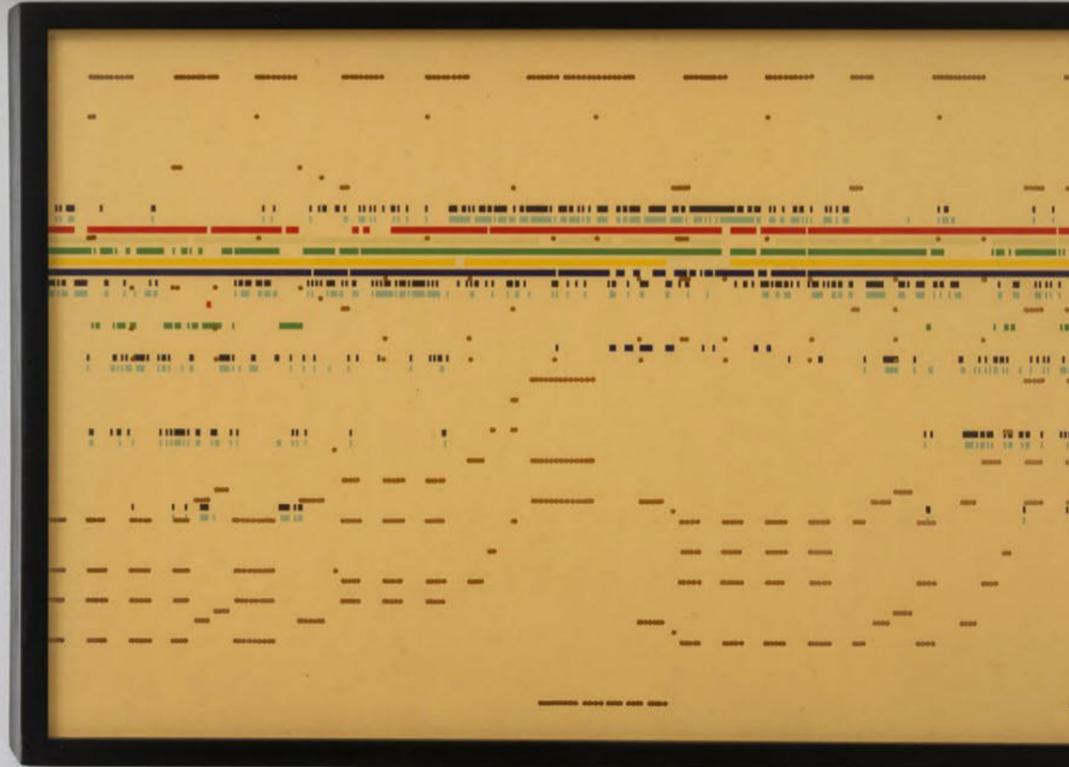
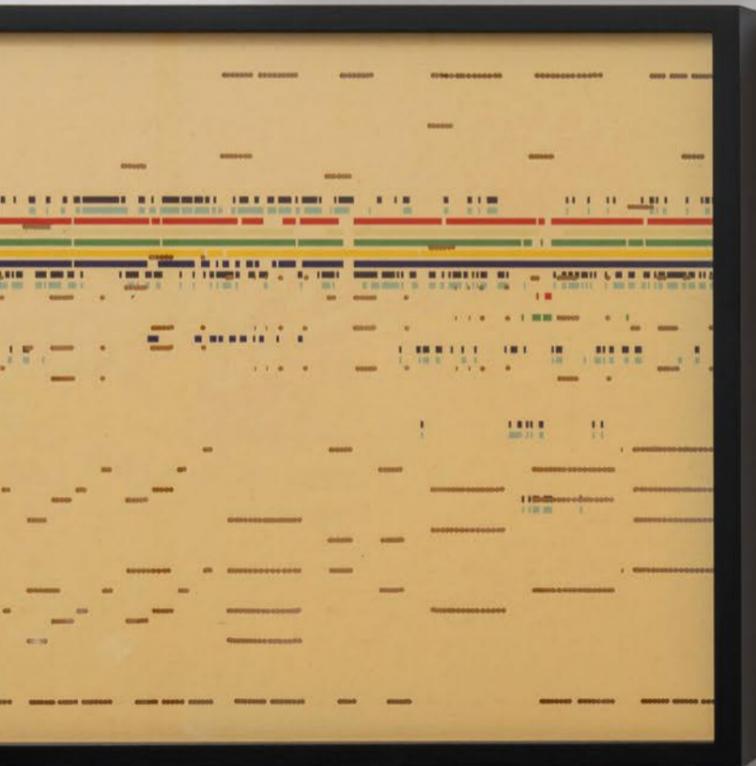
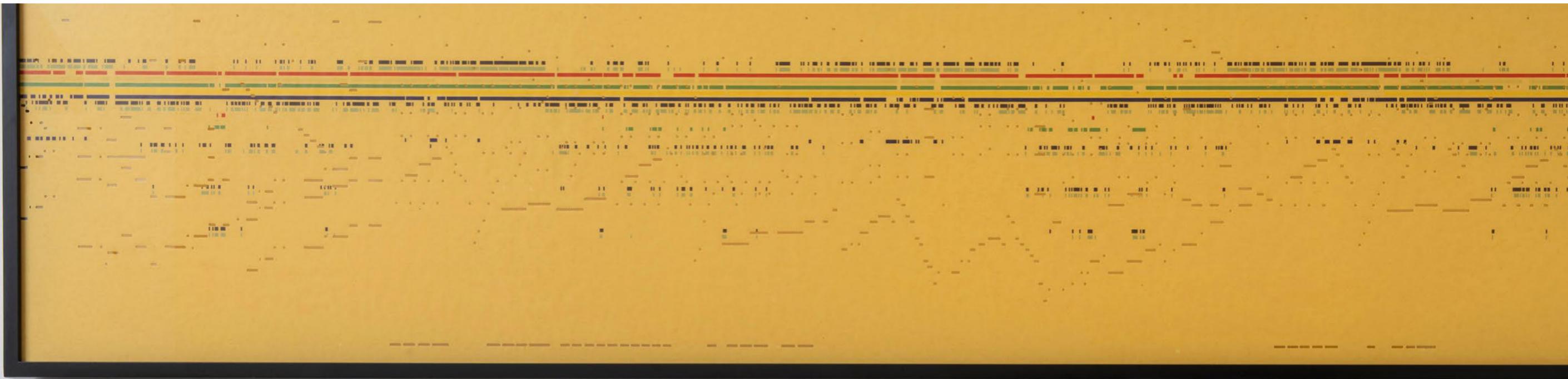


[Increasing the Wind Pressure](#), solo exhibition, A + B gallery, Brescia, IT

Air Milano Turkey Trot_Pas d'espagne 20150930 - 20170716_20080717 - 20100902, 2018

UV flatbed print on piano roll, frame, 145,3 x 35,7 cm

Detail / Photo: Cosimo Filippini



uncertainty indicator_balance uncertainty_Modern phonetics initially focused on the analysis of γράμματα by means of articulation, dividing between labial, dental, palatal, velar, labiovelar, laryngeal etc., with such descriptive precision that a phonetician who was also a doctor wrote that if the subject in question truly articulated a certain laryngeal sound in the manner described in phonics literature, it would cause his death by suffocation, 2019

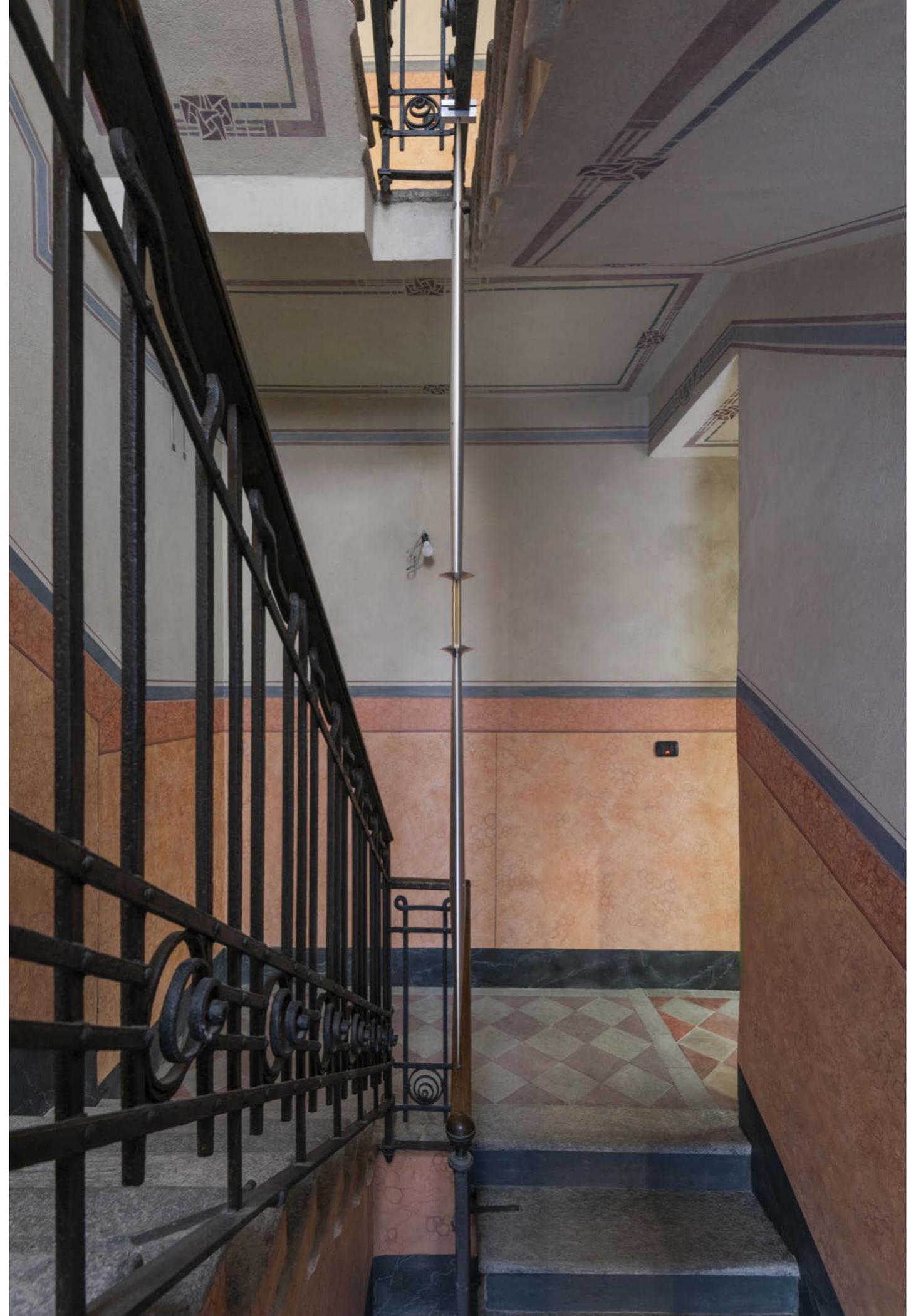
aluminium and brass, series of 3, 207, 2 x 8 x 8 cm

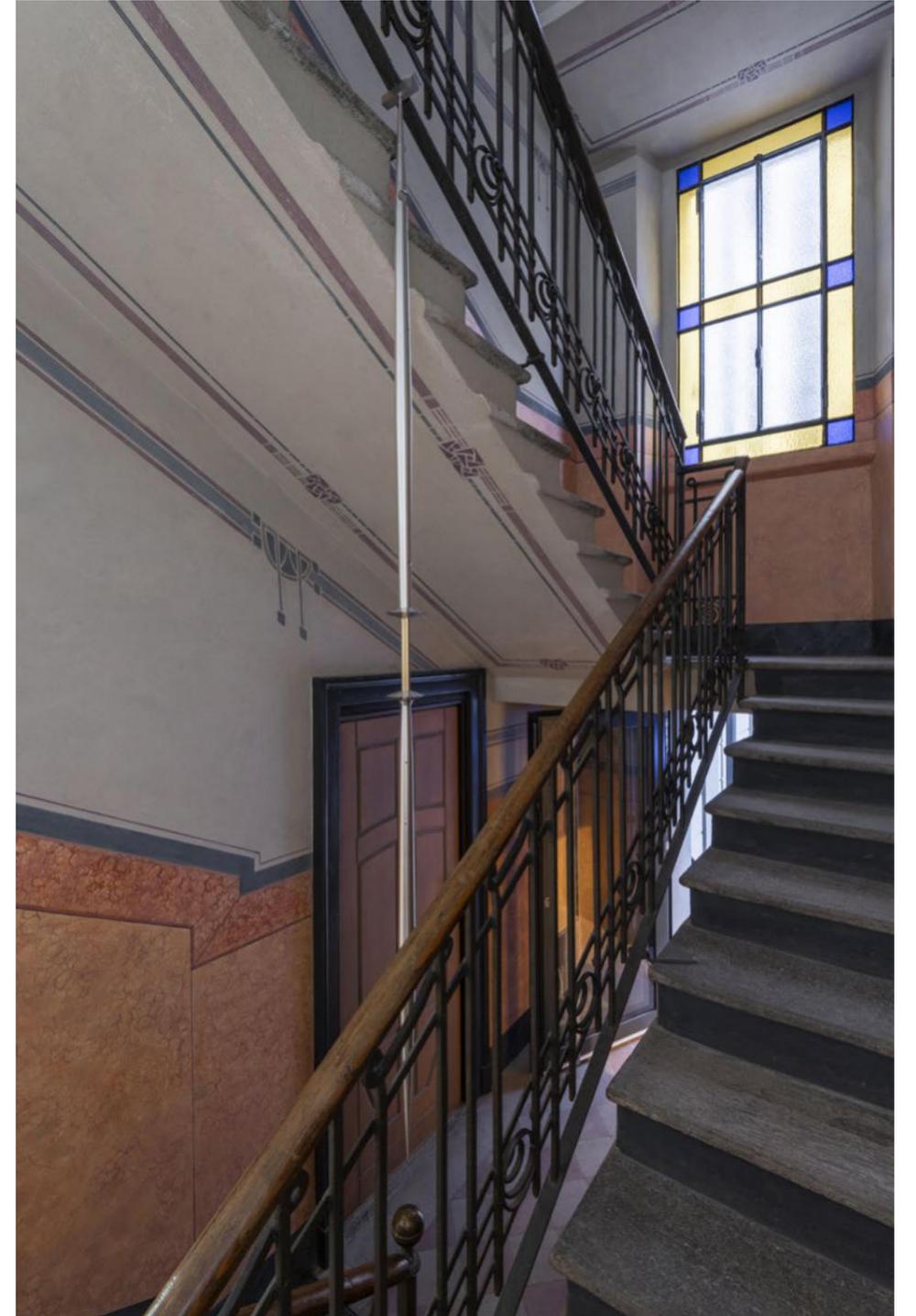
The Uncanny Valley, FuturDome, Milan, IT / Photo: Cosimo Filippini

The sculpture is the first element made of the “uncertainty measuring” project and part of the series *Volumes*, in this the sculptures contain a text where the word “volume” is to be understood in the different meanings it has: space occupied by a body, volume of sound and book.

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







Voci di Corridoio, 2018

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

Voci di Corridoio ("Rumors") 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.







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



Strange Attractor, 2016

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

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

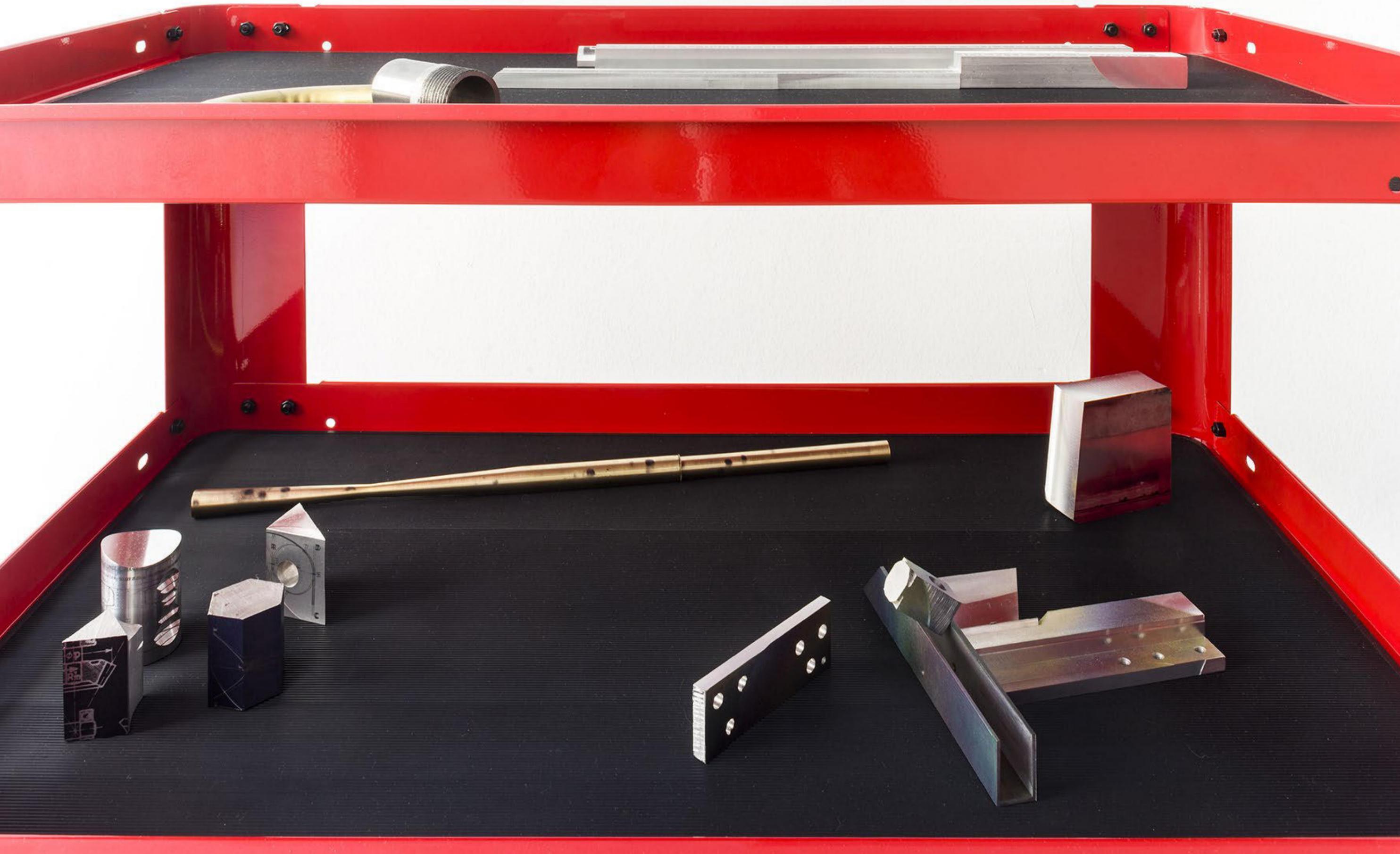
Photo: Bloomfotografia

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 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 sculpture and photography, between debris of semi-worked material and my visual and projectual notes. They aren't properly debris, but rather stand-by materials, fragments left in a specific space in order to be exploited. They are raw materials.

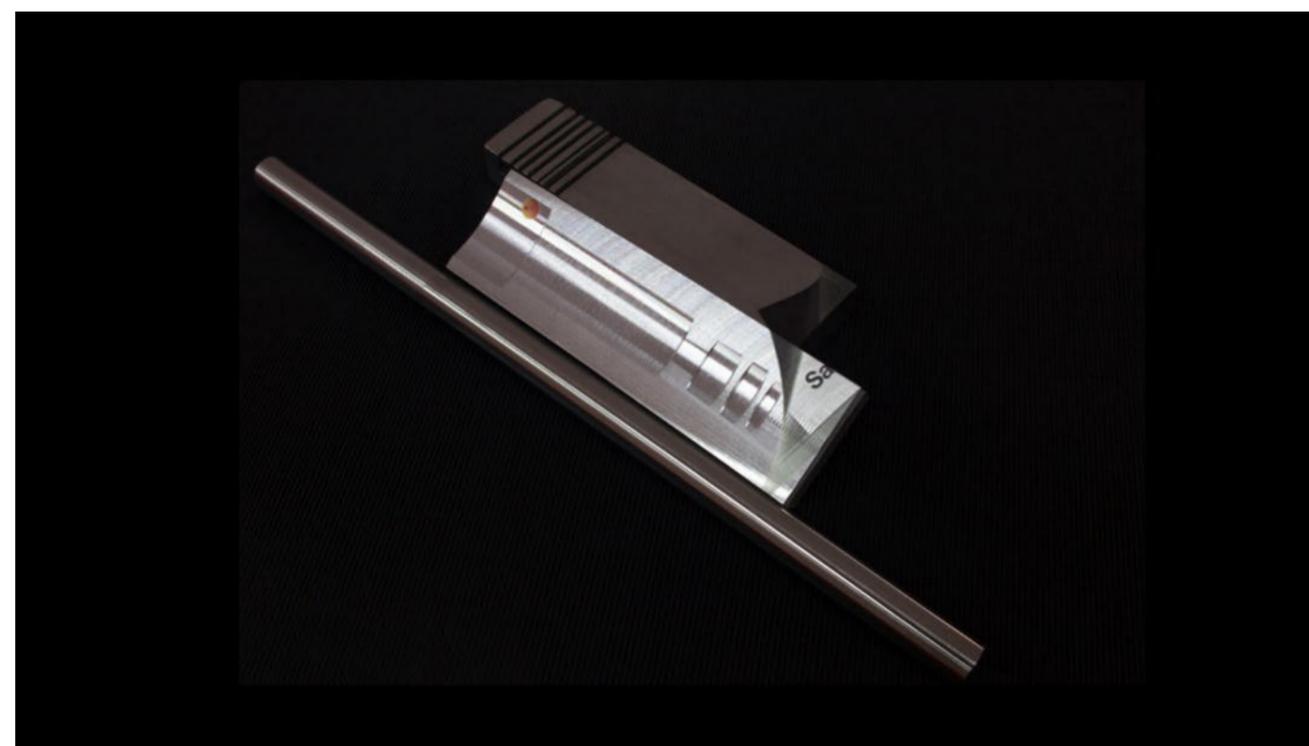
For each composition, I considered as necessary some attractions for specific images and objects to bring them together following the two directions of cause and effect: the first from the image to the object, the second from the object to the image.

From an initial, stand-by situation the objects – ready to host the image – exploit an "interesting" state.





Strange Attractor (indipendenza), 2016
UV flatbed print, aluminium, 43 x 6 x 2 cm

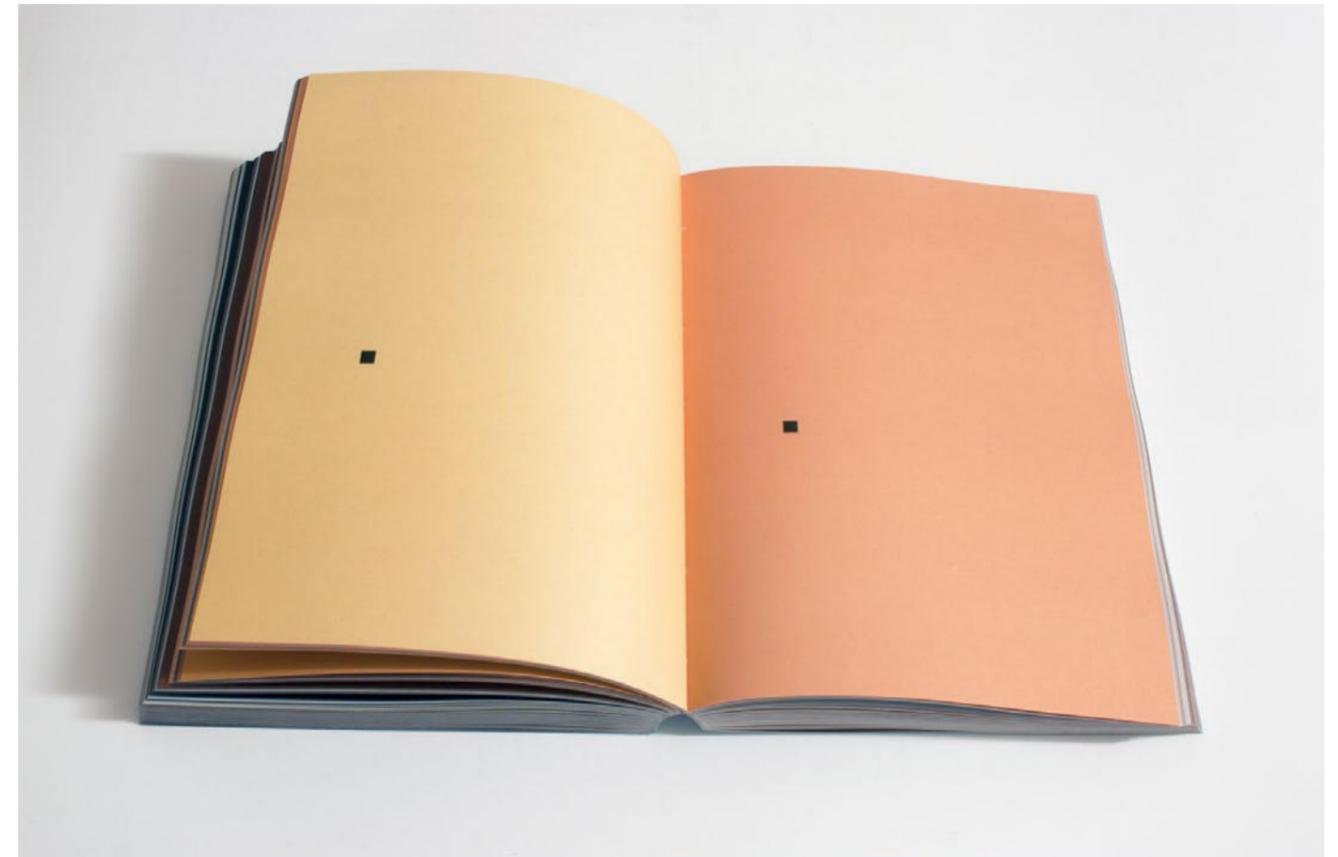


Strange Attractor (gps), 2016
UV flatbed print, aluminium, steel, iron, 36 x 16 x 3 cm

Hijack, 2015-16

Book, edition of 3, 624 pages, 27 x 20 x 4,5 cm

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.



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

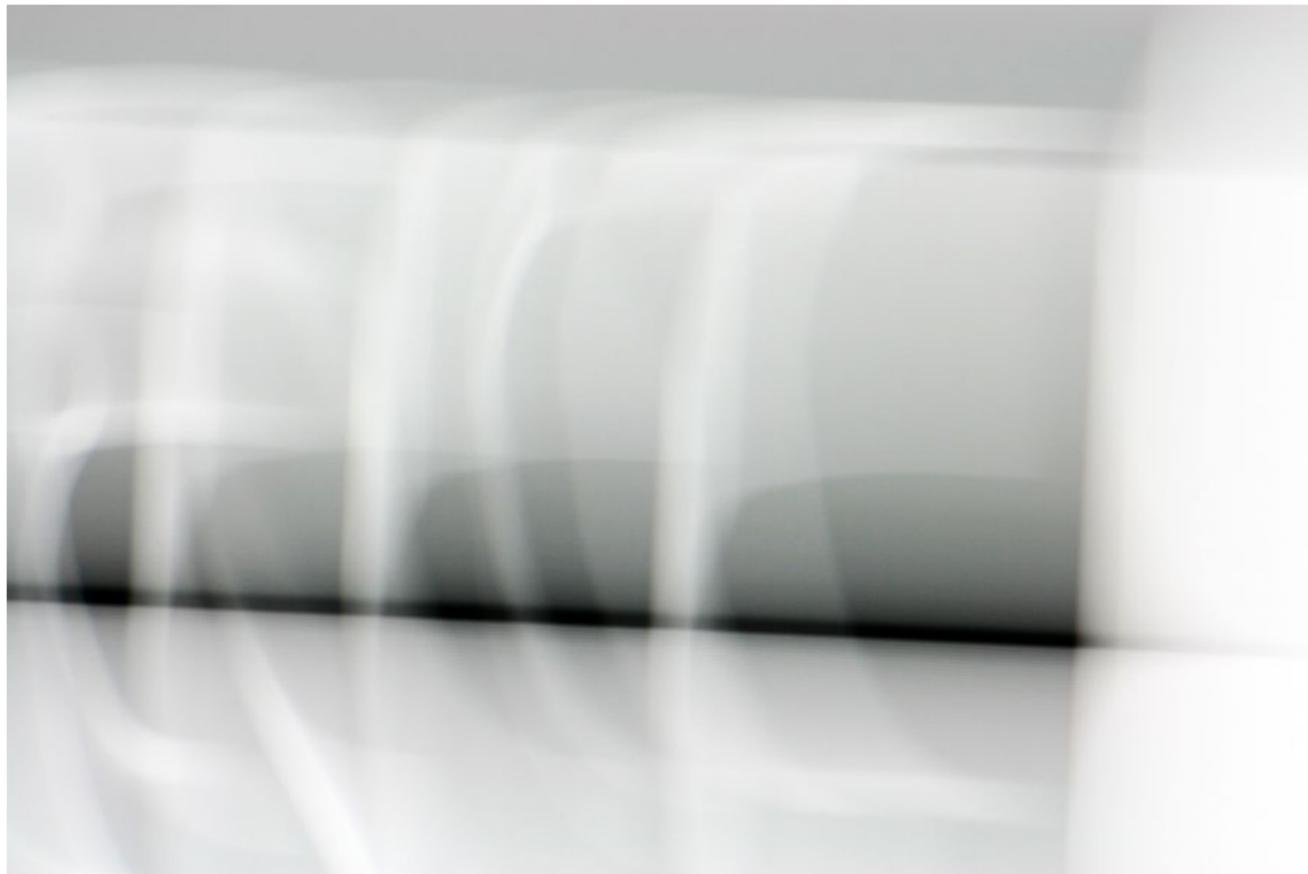
The wished-for narrative isn't holding is a series of photographs taken by the artist at her computer screen. The title itself evokes the subject of the photography: it's a phrase from the book *The Terror Dream: Myth and Misogyny in an Insecure America* written by Susan Faludi about September 11 and 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.

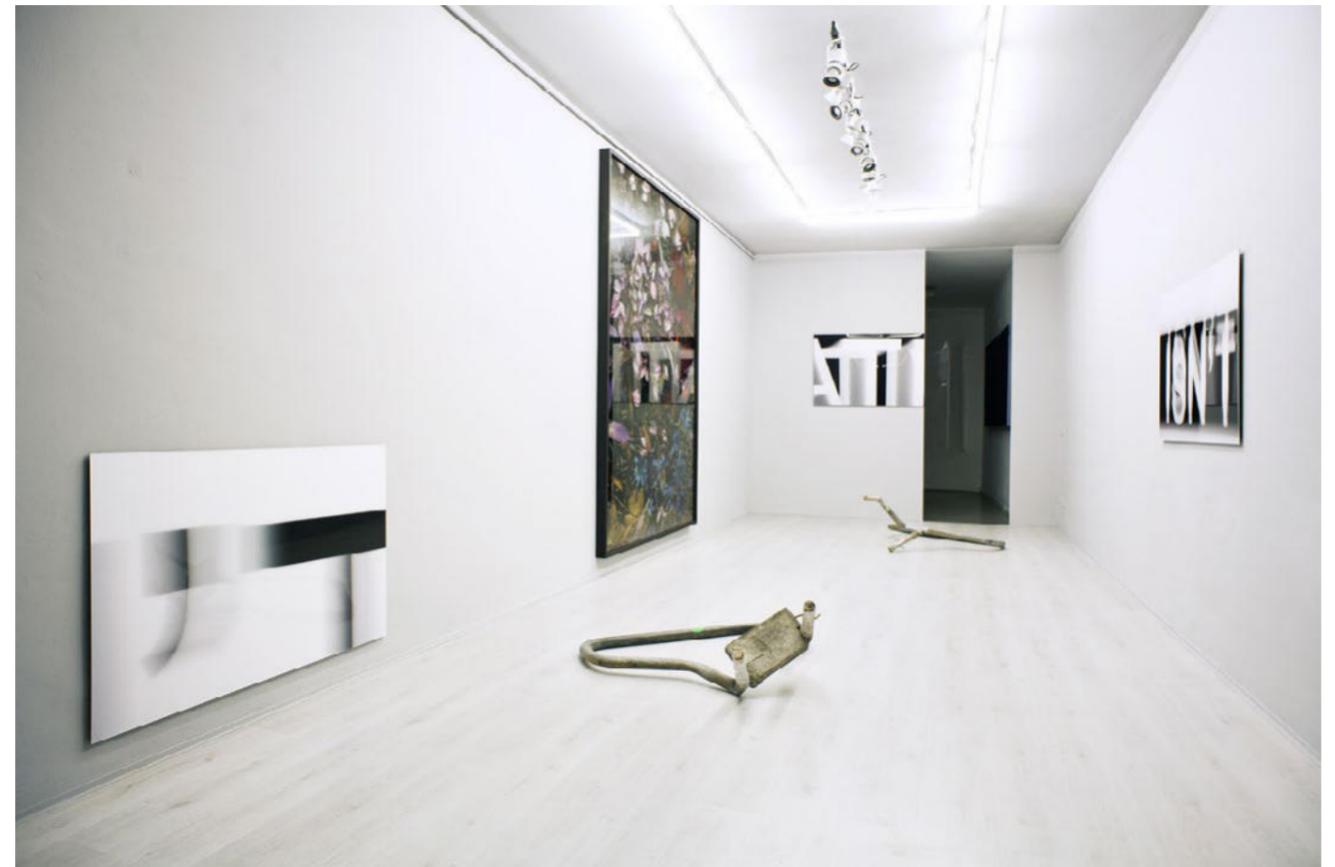
Gabriele Tosi



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 gallery, Brescia (IT)

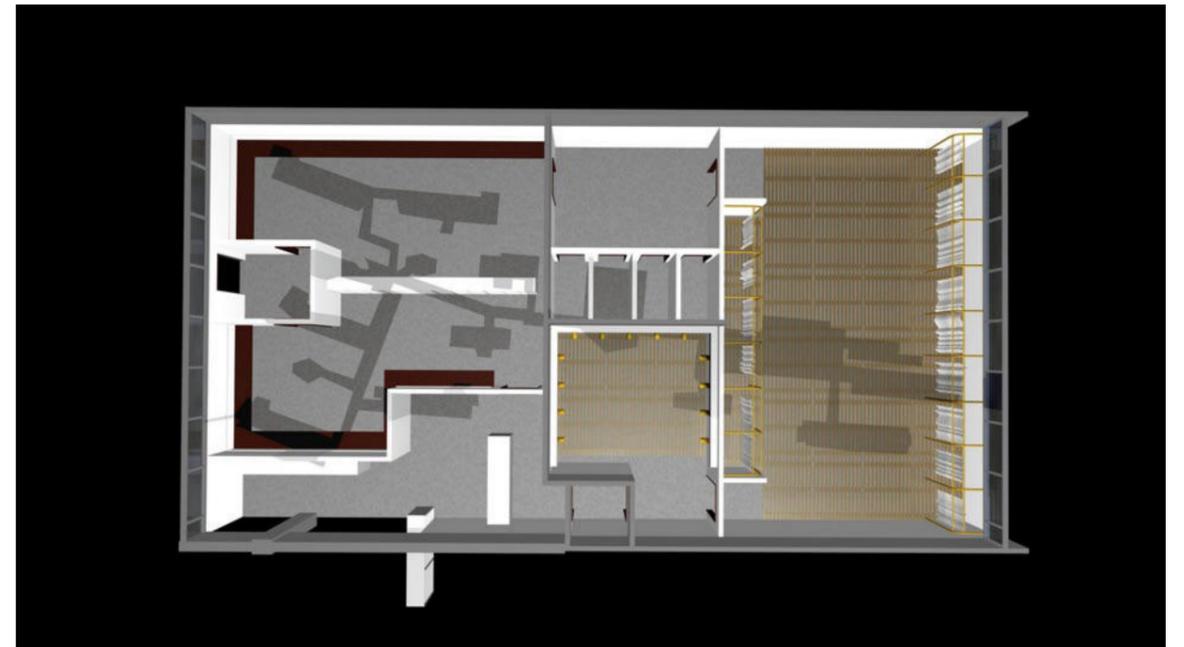
Cleanland

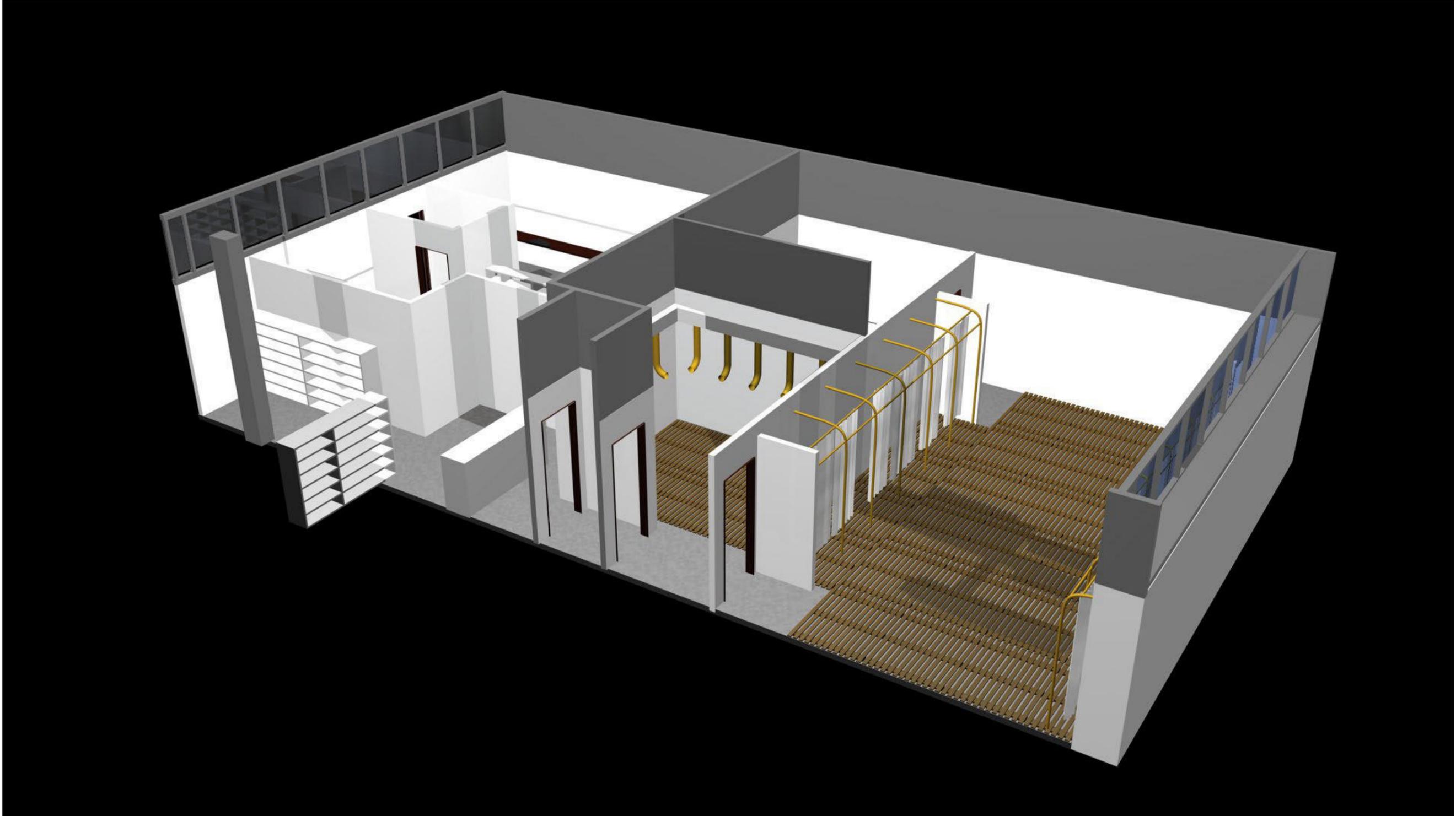
Site-specific installation - Colonia Ex Villaggio Eni di Corte di Cadore - Borca di Cadore (BL) (IT).

Cleanland is a site-specific work made during the residency *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.

[more_project](#)

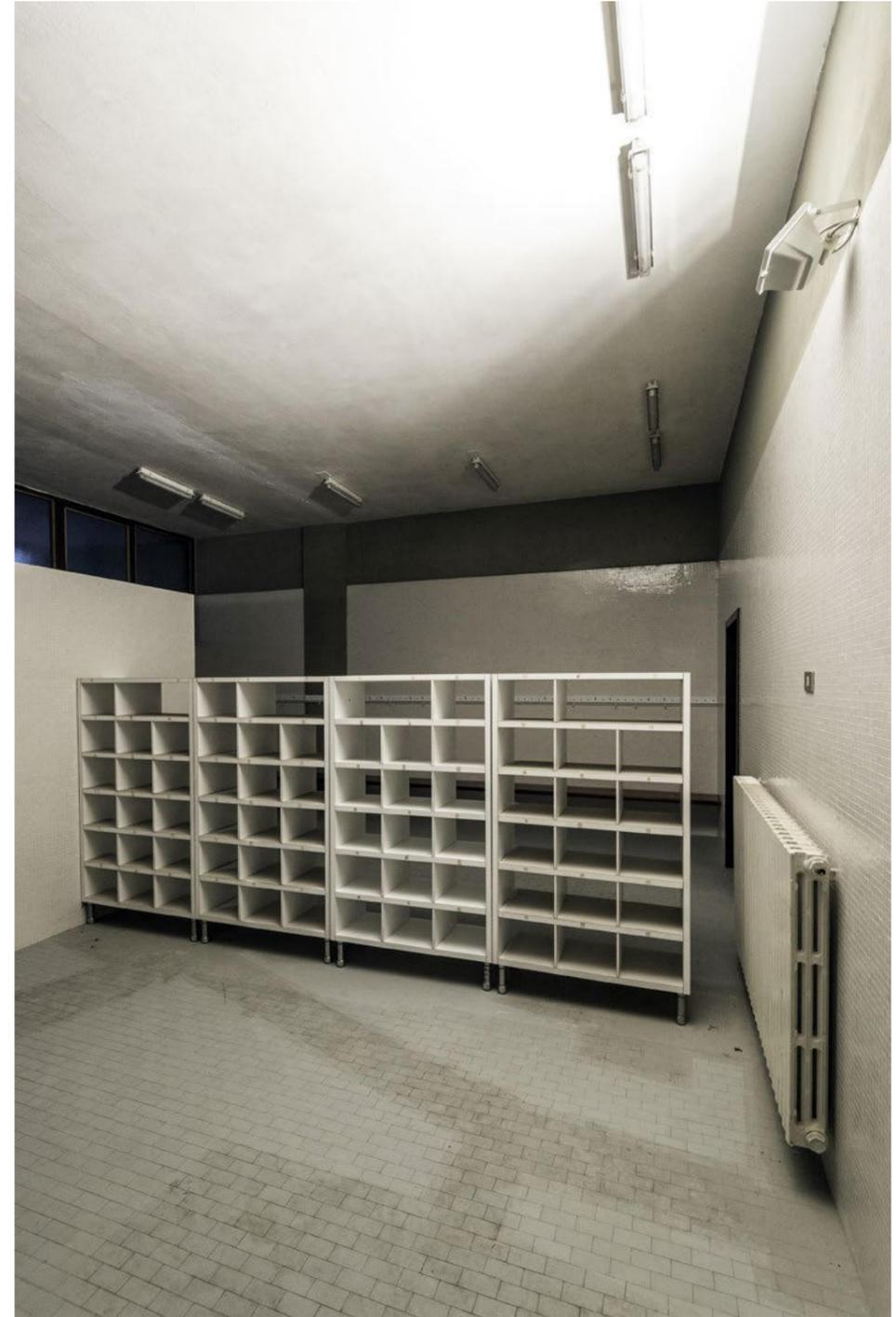
[more_realisation](#)







Cleanland, 2015
dust, environmental dimension
Colonia ex Villaggio Eni di Corte di Cadore, Borca di Cadore (BL) (IT)



Cleanland, 2015
dust, environmental dimension
Colonia ex Villaggio Eni di Corte di Cadore, Borca di Cadore (BL) (IT) / Photo: Giacomo De Donà





Cleanland, 2015
dust, environmental dimension
Colonia ex Villaggio Eni di Corte di Cadore, Borca di Cadore (BL) (IT)



Cleanland, 2015
dust, environmental dimension
Colonia ex Villaggio Eni di Corte di Cadore, Borca di Cadore (BL) (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 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 all things.*



VRS (Focal-plane with moving subject), 2014, A + B gallery, Brescia (IT) Photo: Davide Sala



VRS (Focal-plane with moving subject), 2014

VRS (Focal-plane with moving subject)

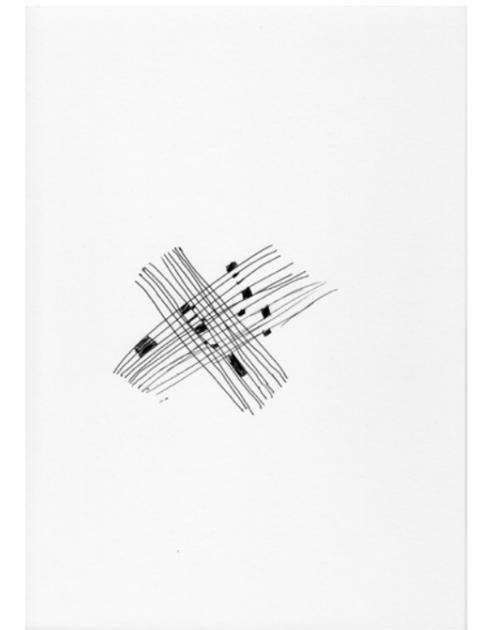
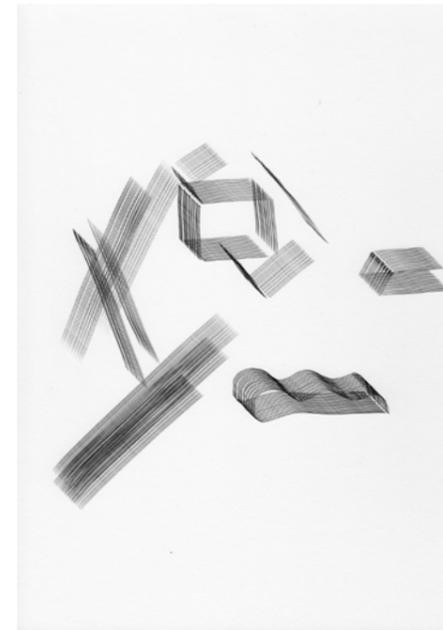
VRS (*Focal-plane with moving subject*) is an investigation on the three dimensions of the acronym VRS: (from italian: Veglia, Ricordo, Sogno which stands for waking hours, memory and dream). The title indicates the relation between the subject and the physical plane, which activates the path of sight. 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.

The second part of the investigation process is working on the memory; here the viewer is called to leave a drawn or written trace on a registry of his/her own memory related to what he/she has seen, and to estimate the view 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 permit a spatial progression. The drawings are then exhibited, forming a plane open to sight where the subjective experiences can be confronted and, ultimately, a shared "collective" memory can be kept.

[Exhibition at A+B gallery, Brescia](#)



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

Volumes

Tesi, antitesi, sintesi, 2013

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

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





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 in the 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 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.

[*A Form of History*](#), Alert Studio, Bucharest (RO).

[*Theatre of Measurement*](#), curated by Post Brothers, Kunstverein München, München (DE).

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

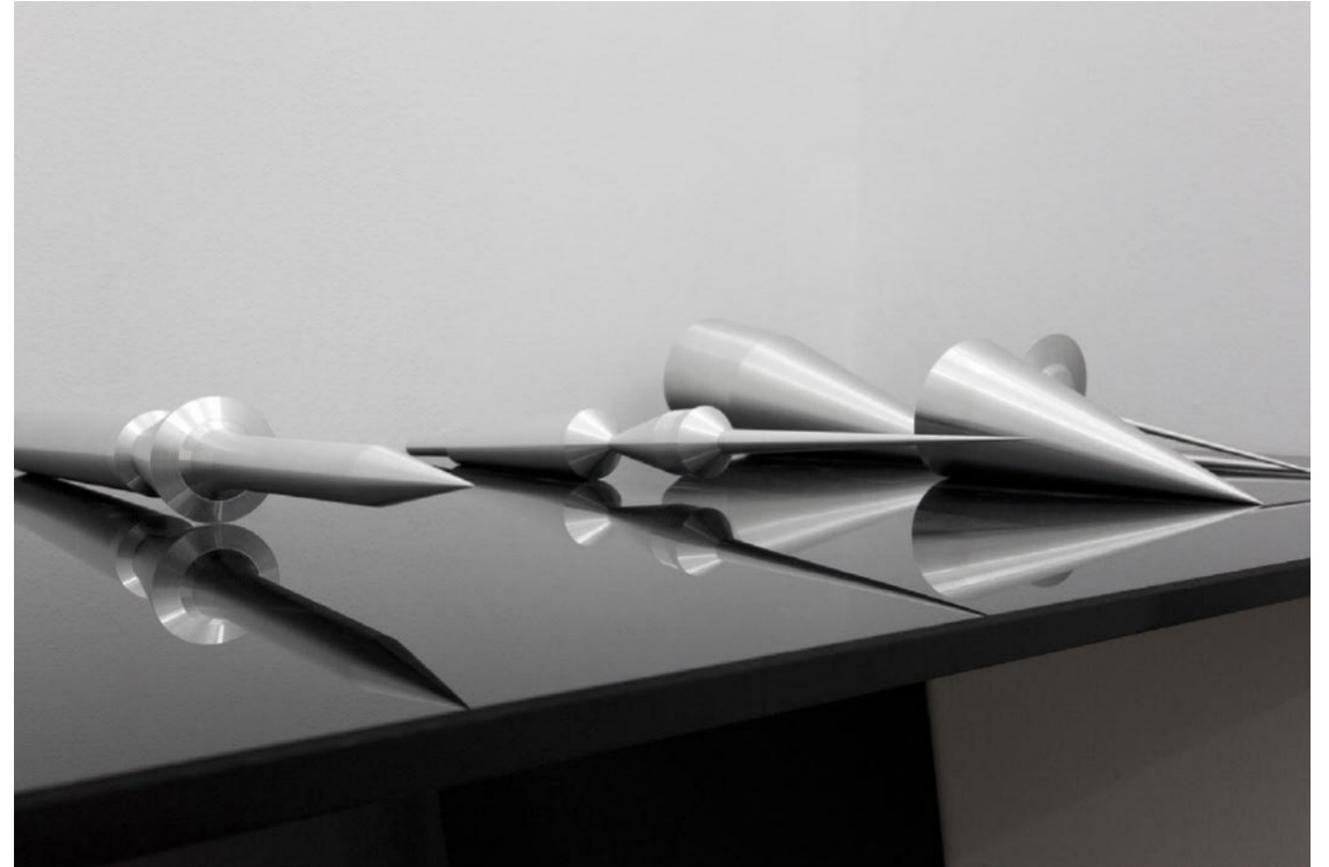
Photo: Cosimo Filippini



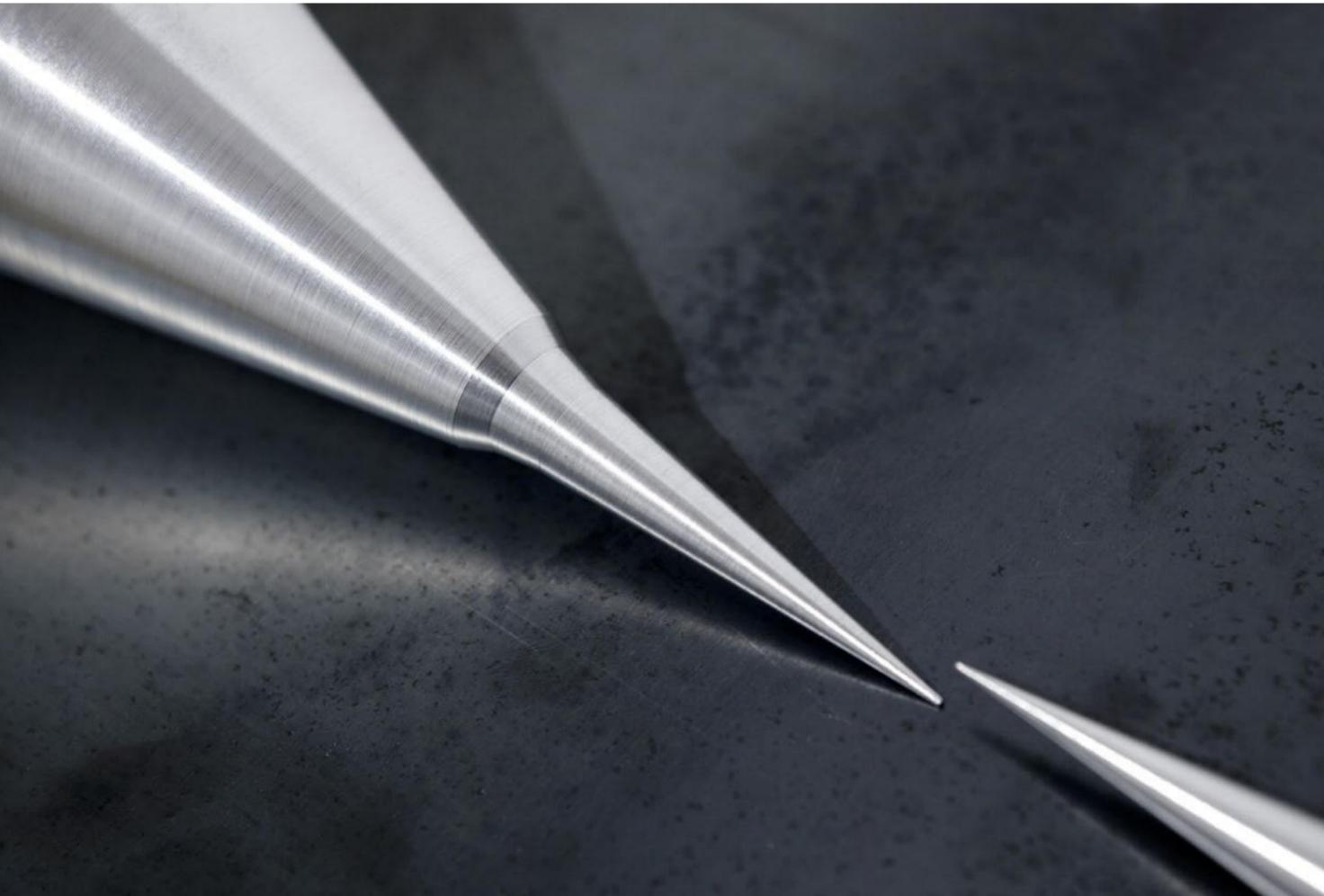
A FORM OF HISTORY / Markgraf / Marchese / Markiz / Markgraf, Marquis, Marchese / Markgraf / Μαρκήσιος / Marquis / Μαρκίζ / Márki, 2011 - 2012

aluminium, variable dimensions

Panorama4, Forte Basso, Fortezza (BZ) (IT) 2012 / Photo: Jan Kliewer



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



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

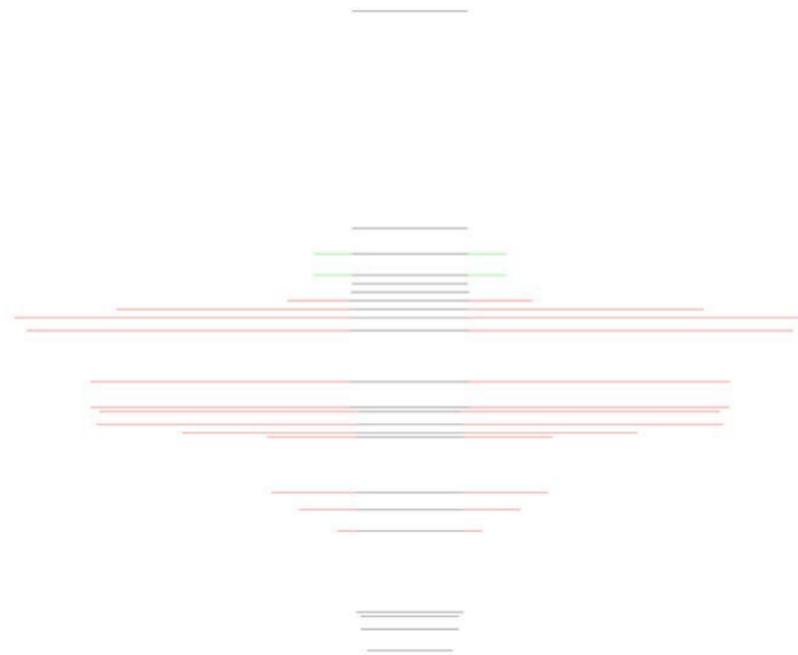
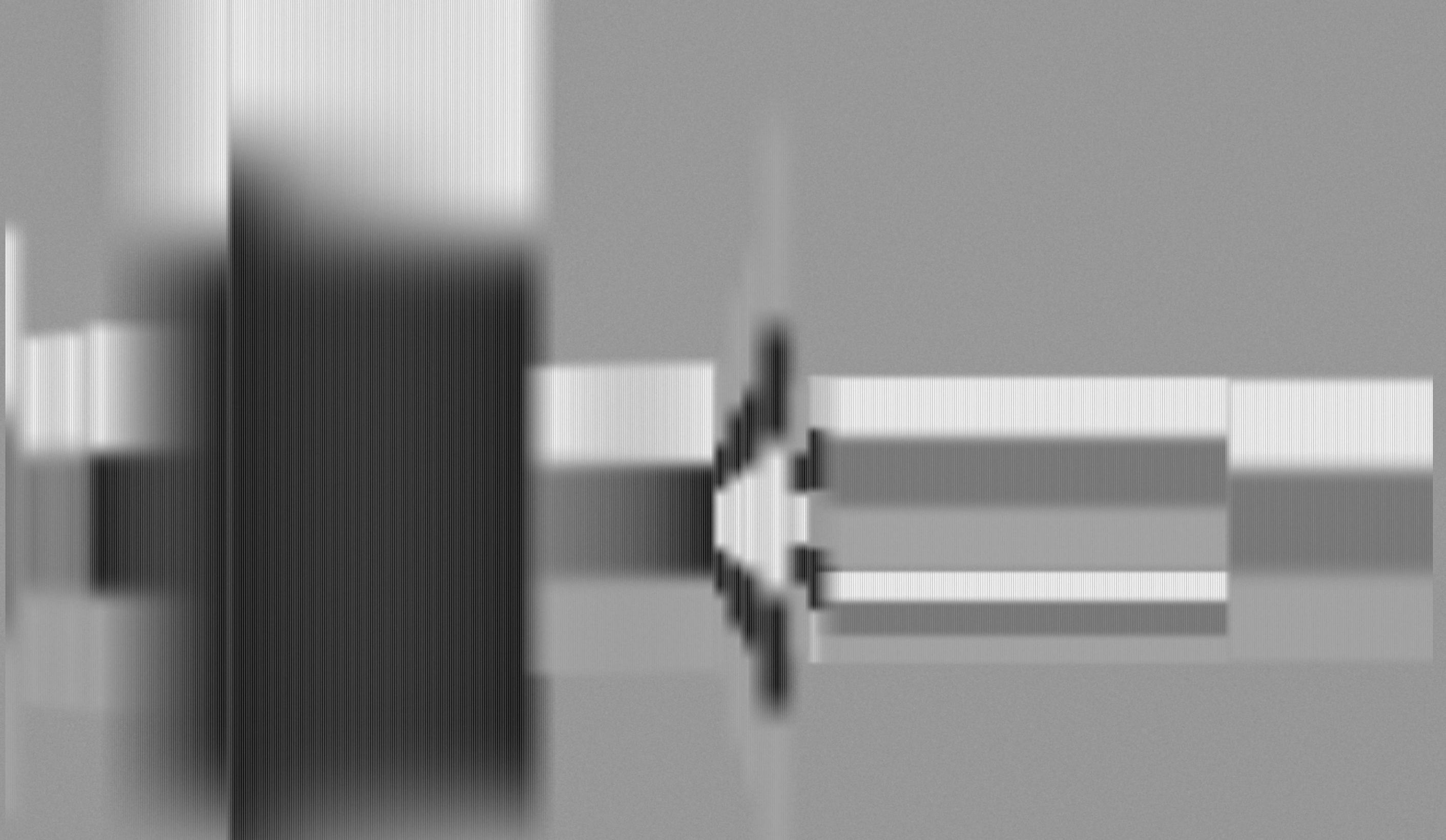


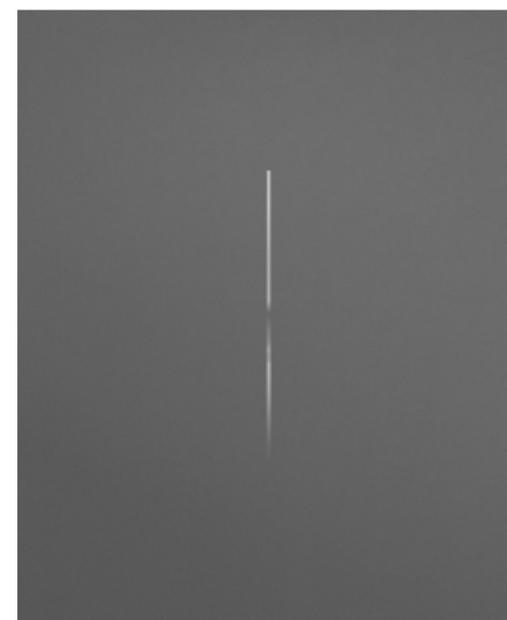
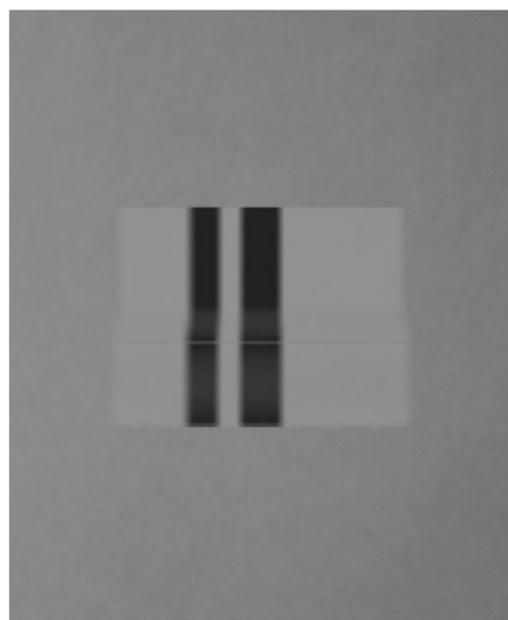
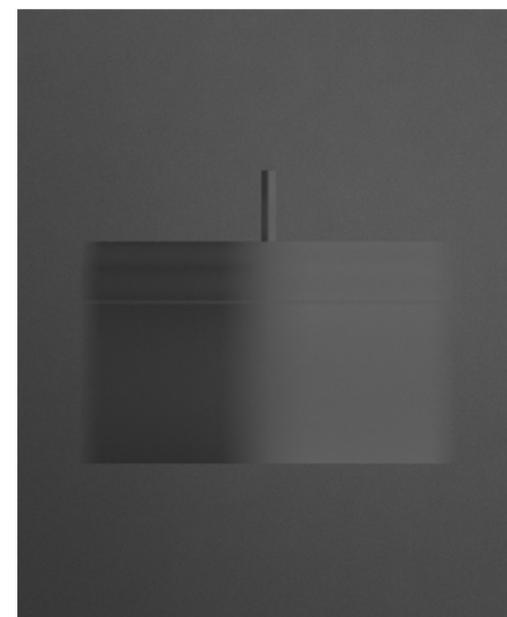
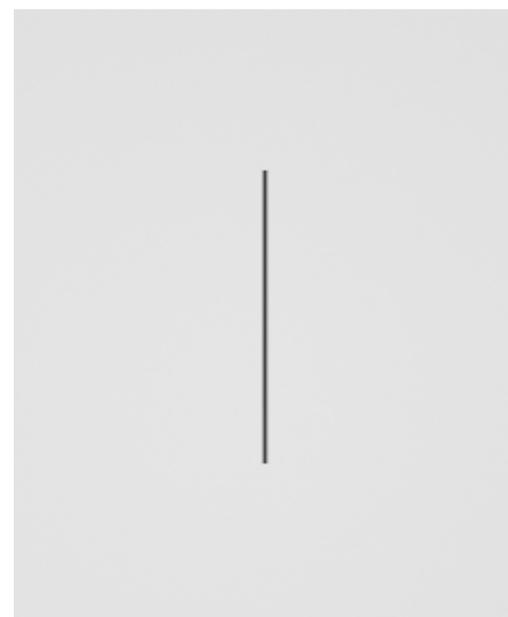
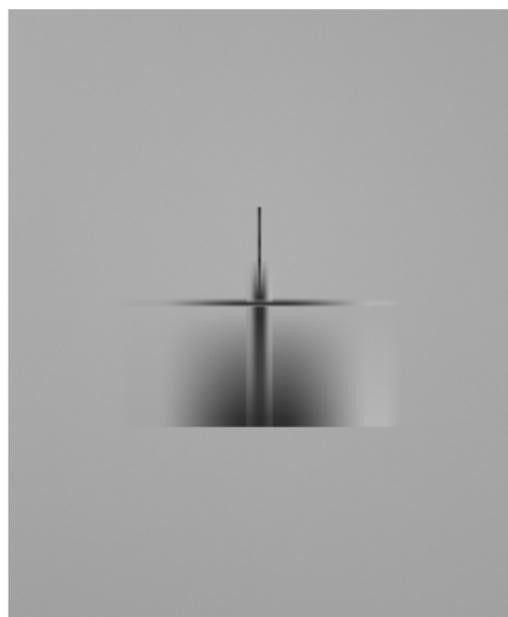
Grafico Italia / A Form of History, 2011
C-print mounted on aluminium, edition of 3, 49 x 35 cm
Italian Republic



Grafico Francia / A Form of History, 2011
C-print mounted on aluminum, edition of 3, 49 x 70 cm
French Republic







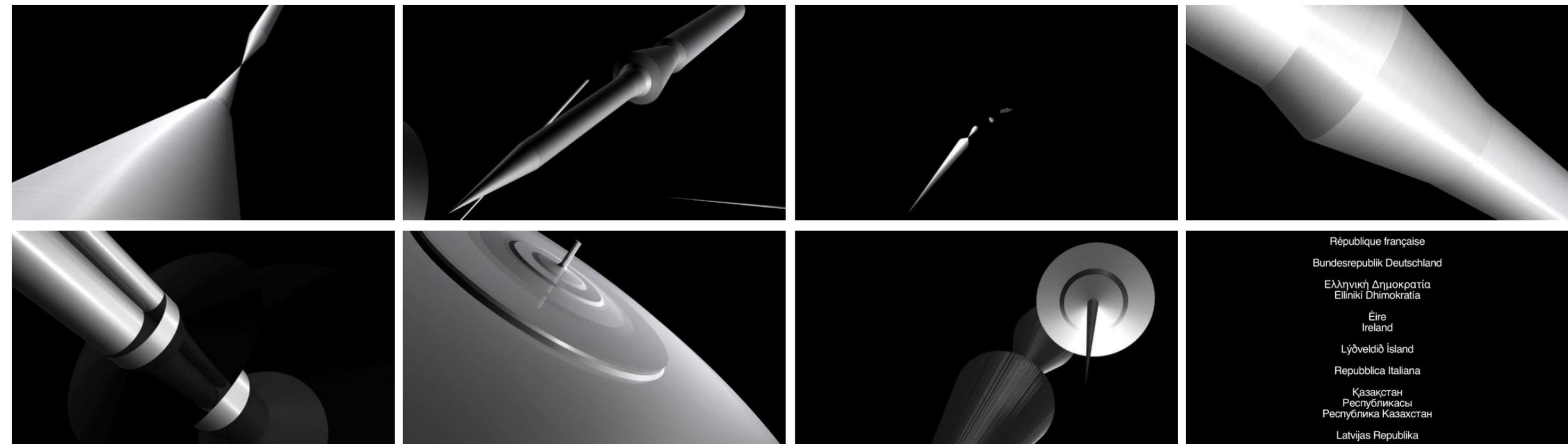
A Form of History / Marchese, 2011 / Italian Republic
A Form of History / Markies, 2011 / Kingdom of the Netherlands
A Form of History / Markgraf, 2011 / Federal Republic of Germany
A Form of History / Markis, 2012 / Kingdom of Denmark
each: C-print mounted on aluminium, edition of 3, 110 x 90 cm

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
Ελληνική Δημοκρατία
Éire
Ireland
Lýðveldið Ísland
Repubblica Italiana
Қазақстан
Республикасы
Республика Казахстан
Latvijas Republika

NEI / Day Portraits

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

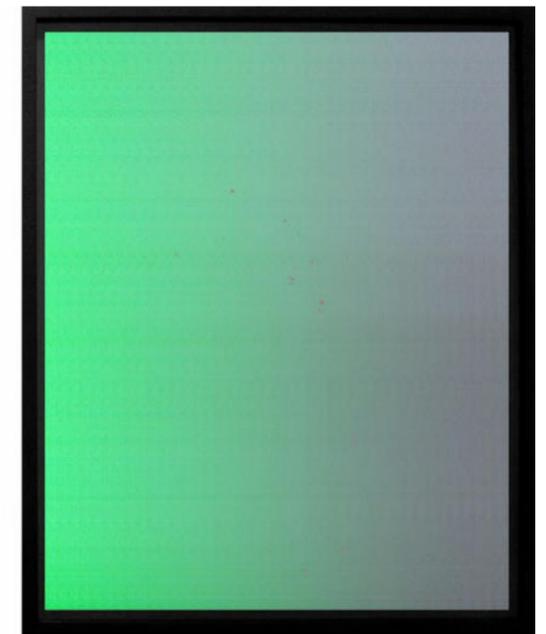
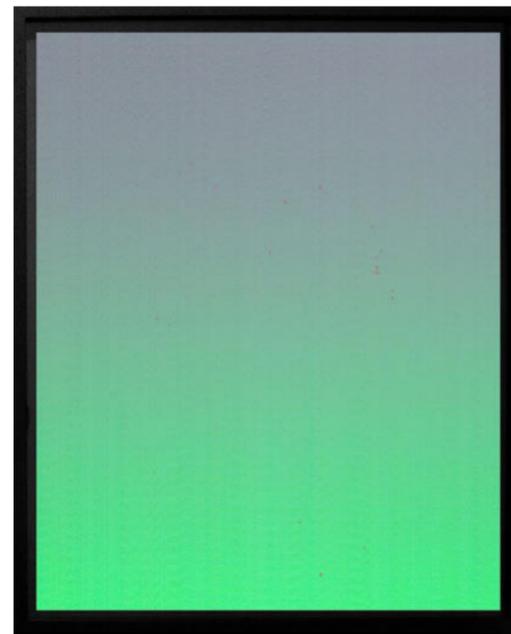
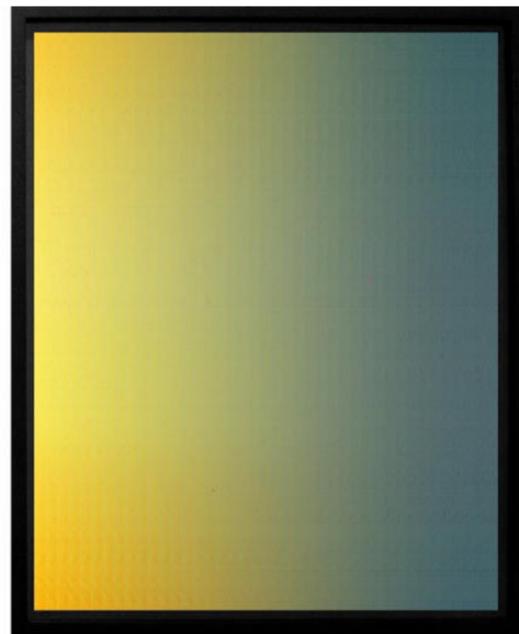
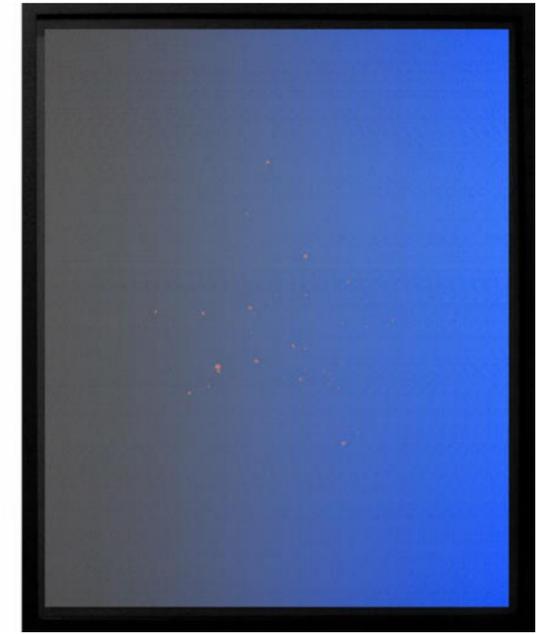
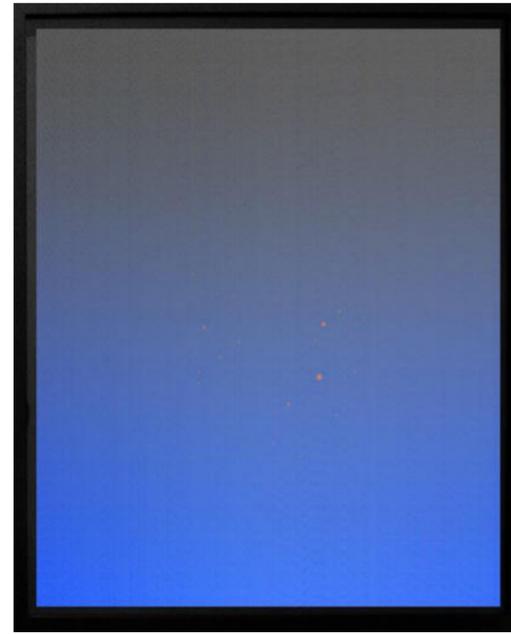
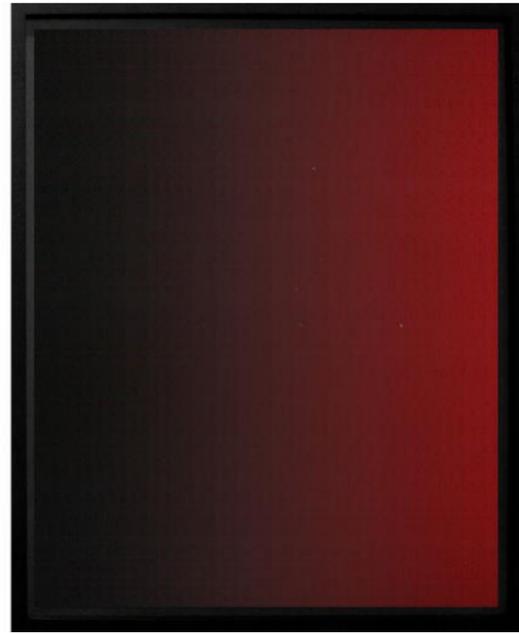
One colour is chosen by the interpreter, the other one by the author of the picture.

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 DAM 1980_1 e DAM 1980_2, 2013

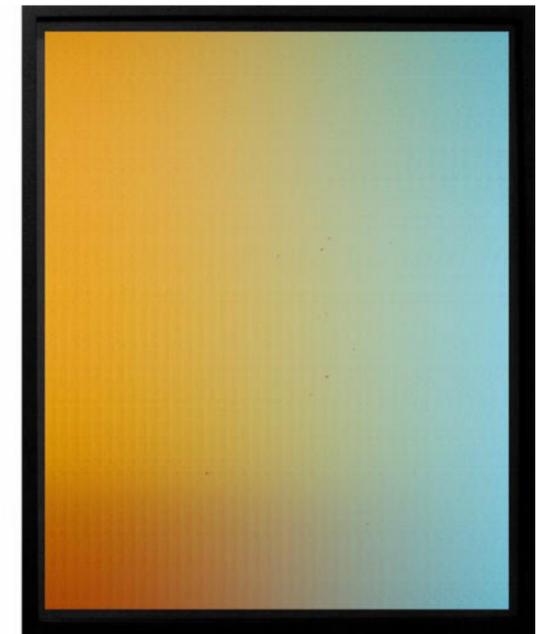
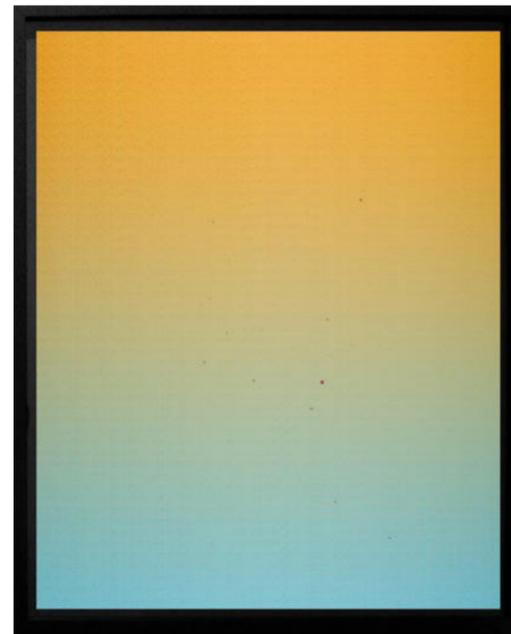
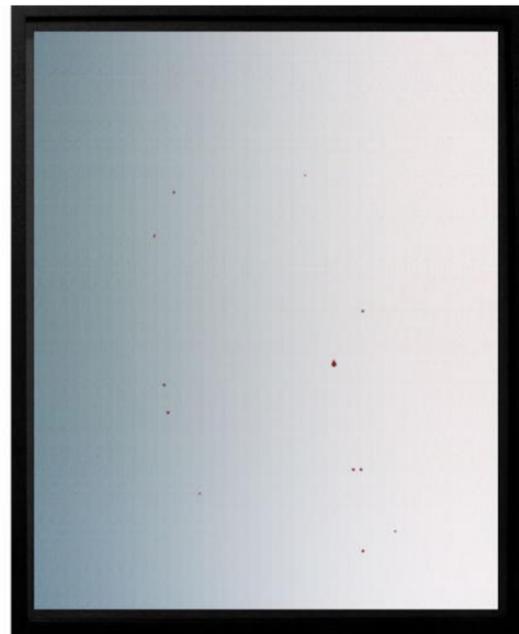
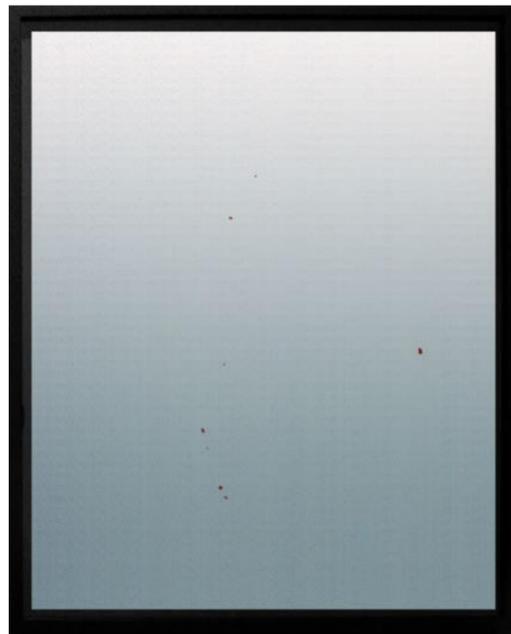
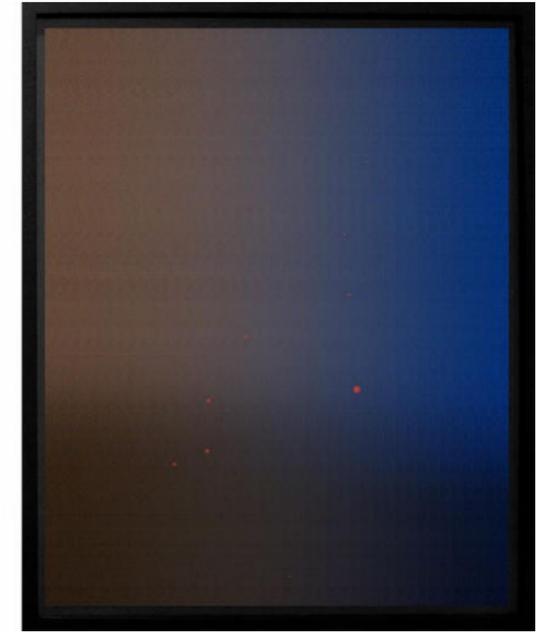
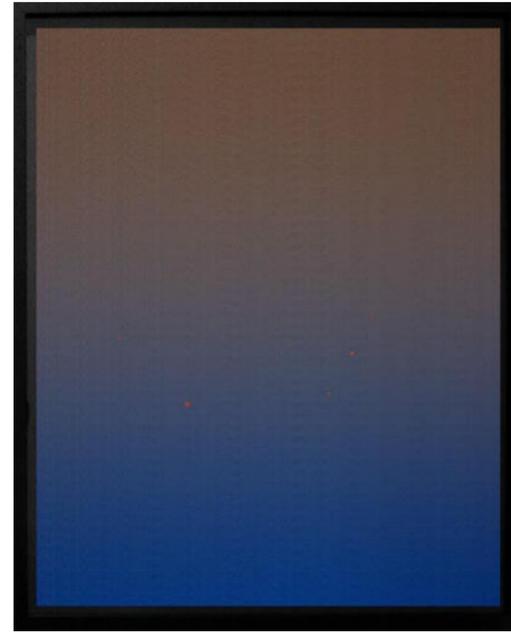
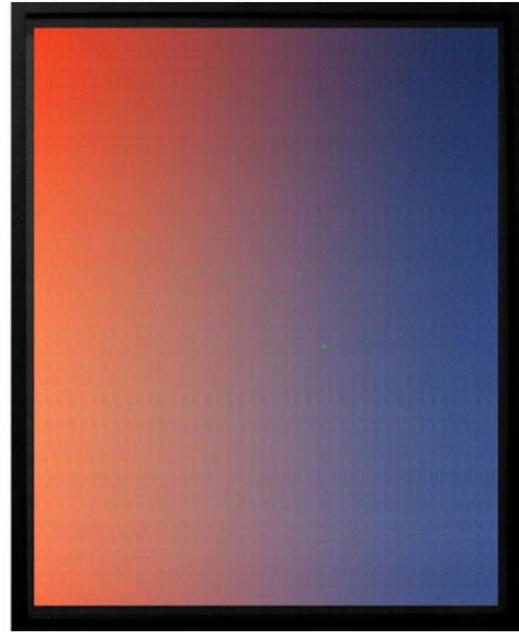
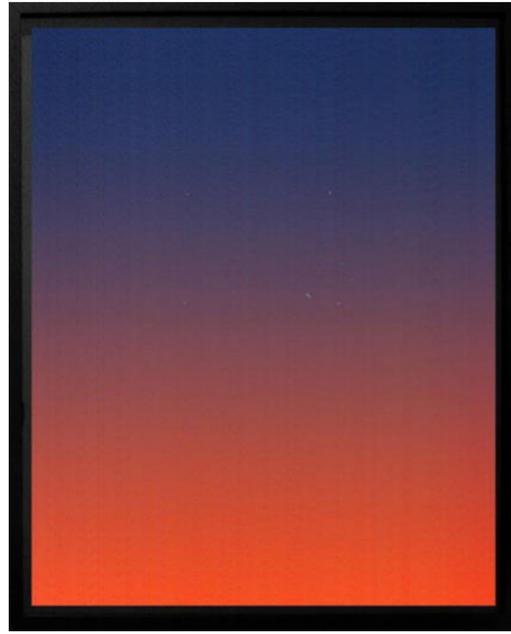
NEI / Day Portraits CF 1982_1 e CF 1982_2, 2015

C-print mounted on aluminium in black frame, each 43 x 35,8 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 35,8 x 4 cm



NEI / Day Portraits LP 1958_1 e LP 1958_2, 2013

NEI / Day Portraits EM 1977_1 e EM 1977_2, 2010

C-print mounted on aluminium in black frame, each 43 x 35,8 x 4 cm

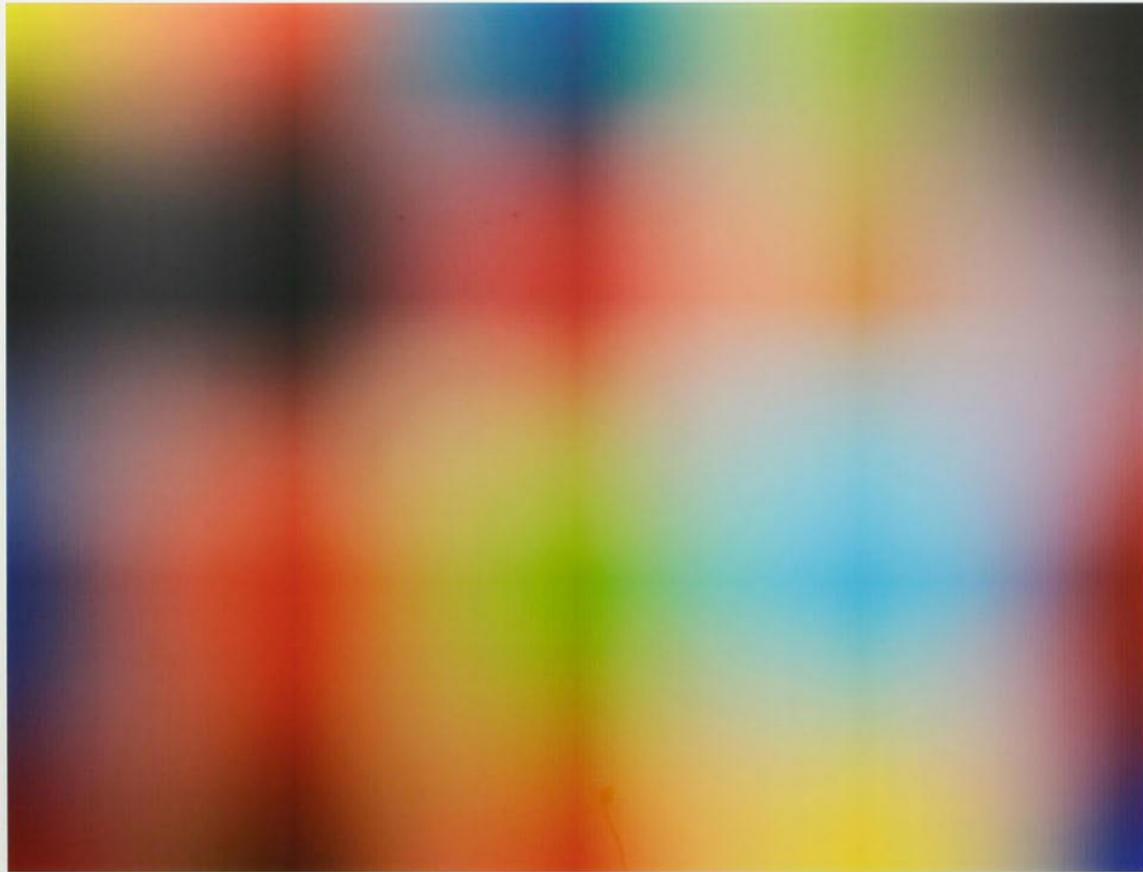
NEI / Day Portraits HM 1979_1 e HM 1979_2, 2010

NEI / Day Portraits FM 1989_1 e FM 1989_2, 2015

C-print mounted on aluminium in black frame, each 43 x 35,8 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

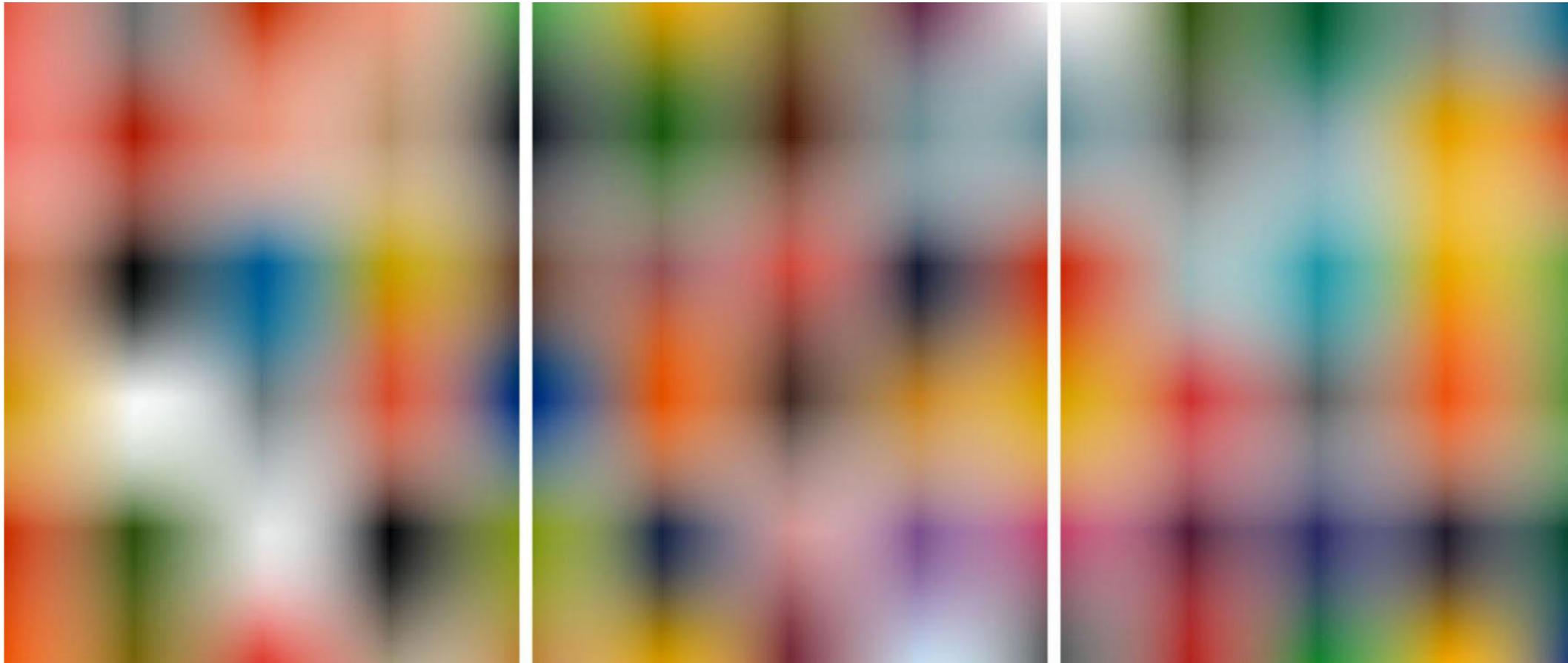


2011 Day Portraits_1 vertical (AC, CB, CV, DC, GC, GG, HF, LL, LT, RG), 2011

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* done in one year (split in *Day Portraits_1* e *Day Portraits_2*) are kept. They are in alphabetical order and they blend 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

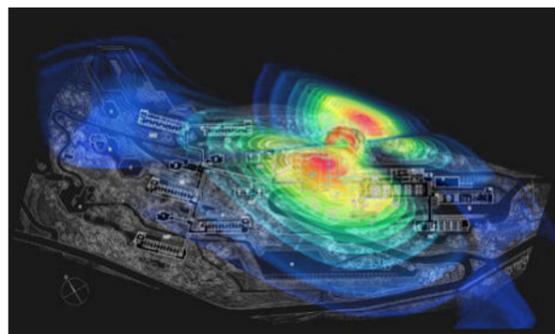
Photo: Jeremias Morandell

The railing: an undisputed protective element, a deterrent 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.





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

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

SOLO EXHIBITIONS

2019

Prelude, TRANSART19, Festival of Contemporary Culture, Südtiroler Künstlerbund / 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).

GROUP EXHIBITIONS (selection)

2020

#artigathome, Südtiroler Künstlerbund / Galerie Prisma, Bolzano (IT).

(Cose Cosmiche) *#10 cents – Art at the Supermarket*, curated by Giuseppina Giordano, Mazara del Vallo (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 (Bz) (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 e Giancarlo Norese, in *999. Una collezione di domande sull'abitare contemporaneo*, curated by Stefano Mirti, Triennale di Milano (IT). *

2017

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

Theatre of Measurement, curated by Post Brothers, Kunstverein München, München (DE).

La Fine del Nuovo. Cap. XIII | Fakebook, curated by Paolo Toffolutti, HDLU, Meštrović Pavilion, 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, 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).

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, Milan (IT). *

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

2013

Parole, parole, parole..., curated by Stefano Pezzato, Museo Pecci Milano, Milan (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. Arte nuova in Alto Adige, Forte Basso, Fortezza (Bz) (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

2019

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

PUBLIC SPACE

2019

Scored Air, curated by Frida Carazzato, Museion Media Façade, Bolzano, (IT).

RESIDENCIES

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 Villaggio Eni di Corte di Cadore, Borca di Cadore (BI) (IT).

TALK AND CONFERENCES

2020

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).

2017

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

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

2015

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

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

WORKSHOP_visiting professor

2017

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

2016

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

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, Milano (IT).

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

COLLECTIONS

Museion, museum of modern and contemporary art, Bolzano (IT).

Deutsche Bank, Milano, (IT).

PROJECTS BY COSE COSMICHE

2020

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).

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

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

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

Walking Conference@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, Torino (IT).

Walking Conference@Progettoborca, curated by Cose Cosmiche in collaboration with Dolomiti Contemporanee, ex Villaggio Eni di Corte di Cadore, Borca di Cadore (BI) (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, 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**