

FILIPPO MINELLI



Filippo Minelli (Brescia, IT 1983) is a contemporary artist living and working between Barcelona and London, analyzing and researching architecture, politics, communication and geography to create installations and performances documented through photography and video.

After attending the course in Art and New Media he graduated with honors from the Academy of Fine Arts of Brera in Milan, where the academic education went alongside with the interventions in public spaces that characterized his research in previous years. Interested in the landscape and public spaces Minelli initially engages in instinctive and unauthorized actions, which in the early two thousand made him a pioneer for Italy of what will later be labeled as 'street art', and then he continued a personal path based on the aesthetics of protest, bringing politics to an anthropological and introspective level by decontextualizing the use of tear gas, reversing the function of flags and borrowing from the aesthetics of protest slogans.

Photography always played a key role in production Minelli's production; initially as a way to document the interventions made during frequent trips between the Middle East and South America, from West Africa to the former Soviet Republics via South-East Asia, and then become an integral part of an extremely sharp and ironic poetic using the landscape to tell the story of the people who live it. In 2013 Elephant Magazine (UK) dedicated to the series 'Silence/Shapes' the cover of the 13th issue, entitled 'Post-photography' and in 2014 Onomatopée (NL) published a monograph about the artist's production. During the same year Fundación Loewe (SP) organized exhibitions about the series in Madrid and Barcelona, while in 2015/16 Opéra National de Paris chose the series for the image of its yearly programming. In 2016 Minelli exhibited and performed the series for Somerset House (UK) and Manex Museum (RU), during the same year 'Silence/Shapes' was on the cover of Monthly Photography Korea and entered the permanent collection of Galleria Civica di Modena (IT).

After several projects abroad in solo and group exhibitions, in 2011 Minelli started to focus methodically on his native land documenting and conceptualizing the landscape of northern Italy. His work was exhibited by Somerset House (London, UK), Münchner-Stadtmuseum (Münich, Germany), Total Museum (Seoul, South Korea), La Triennale di Milano (Italy), East Wing Biennial (London, UK), ArtScience Museum (Singapore), Fundación Loewe (Madrid, Spain), Museu do Som e Imagem (São Paulo, Brazil), Biennale di Venezia 2011, Centro Cultural Recoleta (Buenos Aires, Argentina), MACRO (Rome, Italy) and was reviewed over the years by some of the major international media outlets such as Le Monde, The New York Times, Harpers, Huffington Post, The Guardian and Al Jazeera.

Since 2007 Minelli was both invited and selected by several institutions for research-projects, residencies and lectures: Aarhus University (DK), National Centre for Contemporary Arts (RU), Gyeonggi Creation Center (KR), Padiglione Architettura (IT), Epicenter Projects (USA), Fotografia Europea (IT), Centro Cultural de Belém (PT), Total Museum of Contemporary Arts (KR) and IULM University (IT) among others.

SILENCE / SHAPES



Silence/Shapes is an ongoing project, started in 2009 with the aim of giving a shape to silence. In political demonstrations clouds of smoke and teargas are the element entering the scene muting the perception both visually and acoustically: people and movements disappear, sounds are more muffled, and the screams are lowered because of breathing difficulties.

From this reading of landscape the suggestion to use the smoke itself to visualize silence in the landscape, decontextualizing smoke-grenades in places that amplify the feeling of calmness, thus giving shape to what is invisible by its very nature. Opposing the violence of smoke to the romantic idea of beauty is therefore demonstrating that beauty itself can be found in clashing visions, adding political connotation to the deceptively aesthetic result. The visual impact in the photographs of the series is similar to what Kurosawa did with the sound effects in his films, removing the audio suddenly after war scenes, leaving the viewers shocked thanks to the sudden materialization of silence.

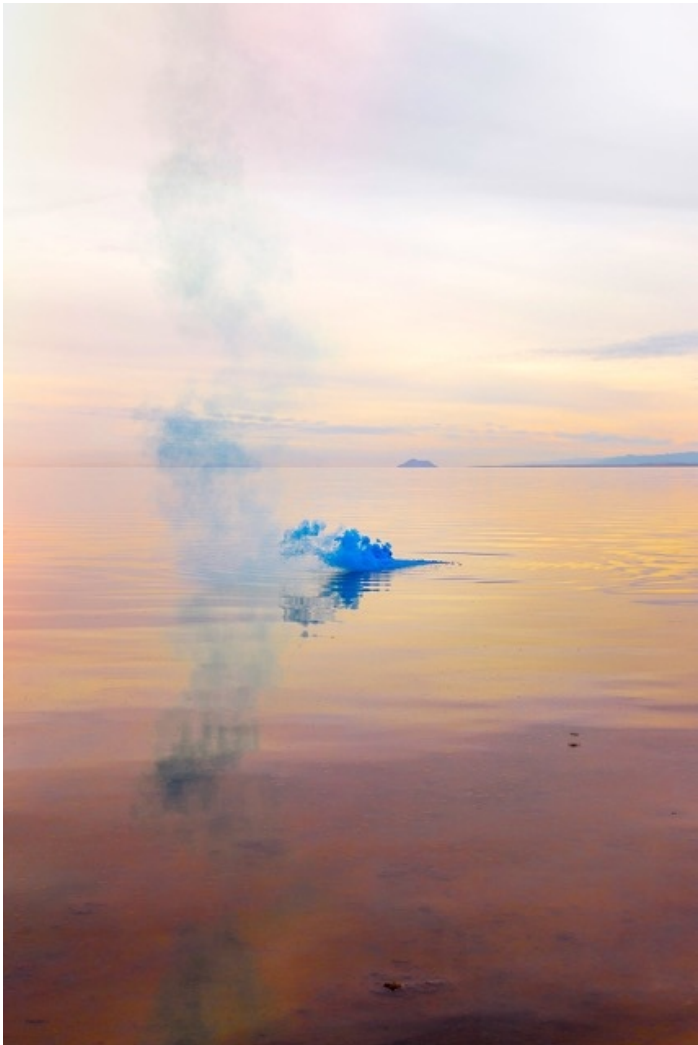
Silence differs considerably from place to place and the one you experience at night waiting the traffic lights of a big city is different the one of natural landscapes, so the project which first started in the Alps and in the northern Italian countryside then continued in places with different characteristics, such as Californian deserts and the suburbias of Florida, abandoned Soviet factories or the lush vegetation of the Azores Islands.











EDUCATION

2002/2006

BFA New Media Arts, Accademia di Belle Arti di Brera, Milano, Italy

SOLO EXHIBITIONS

2016

MITH'TIC, Korogram Gallery, Seoul, South Korea

BOLD STATEMENTS, Ruttkowski 68 Gallery, Cologne, Germany

PADANIA CLASSICS, Pasinger Fabrik, Munich, Germany

2015

NEW WORKS, Beetles+Huxley, London, UK

NOTHING TO SAY, 886Geary Gallery, San Francisco, USA

SILENCE SHAPES, Galerie Rive Gauche, Namur, Belgium

2014

GEOMETRY OF SILENCE, Witte de With Festival, Rotterdam, The Netherlands

VISIT PADANIA, Booth at Independents5, ArtVerona, Italy

CHEMOTHERAPY UPDATE, LINK Center for the Arts of the Information Age, Brescia, Italy

SILENCE/SHAPES, Fondaciòn Loewe, Madrid and Galería Loewe, Barcelona, Spain

2013

LE FORME DEL SILENZIO, Museo Correale di Terranova, Sorrento, Italy

KSZTAŁTY CISZY, V9 Gallery, Warsaw, Poland

LE FORME DEL SILENZIO, Castello di Bornato, Italy

2012

SILENCE SHAPES, Ruttkowski 68 Gallery, Cologne, Germany

DISCUSSION, c. by Silvia Scaravaggi. Palazzo d'Accursio, Bologna, Italy

2011

ITLIA DI MRD, c. by Rossella Farinotti. ROJO Artspace, Milano, Italy

2010

VIPASSANA, c. by Stefano Verri. WhiteProject Gallery, Pescara, Italy

2009

YOU KNOW ME, Noordkaap Foundation, Dordrecht, Netherlands

GROUP EXHIBITIONS (SELECTED)

2016

EAST WING BIENNIAL, The Courtauld Institute of Art, United Kingdom

VERSUS, **Galleria Civica di Modena**, Italy

BREAKING NEWS, **W Museum**, Iksan, South Korea

ARTMOSSPHERE, **Манеж**, Moscow, Russia
OPEN DESERT, **Palm Springs Art Museum**, Palm Springs, USA
XXI TRIENNALE DI MILANO, Milano, Italy
VENTURING BEYOND, **Somerset House**, London, United Kingdom
LAYERS, **Spazio Contemporanea**, Brescia, Italy
BORDERS AND BOUNDARIES, **SA Museum**, St. Petersburg, Russia

2015

THE GENERIC WAY, **Zabriskie Point**, Geneva, Switzerland
MAPPING THE CITY, **Somerset House**, London, United Kingdom
OUTDOOR, Ex Caserme SMMEP, Rome, Italy
PHOTOGRAPHERS, **Beetles+Huxley**, London, United Kingdom
FOREBODING, **Sans**, Oslo, Norway
COMUNITA' ITALIA. ARCHITETTURA/CITTA'/PAESAGGIO, **La Triennale di Milano**, Italy
THE DEVIL IS IN THE DETAILS, **SBK**, Dordrecht, The Netherlands
F4, **Fondazione Francesco Fabbri**, Treviso, Italy
WALK&TALK FESTIVAL, Azores islands, Portugal

2014

UTOPIAN DAYS, **Total Museum for Contemporary Arts**, Seoul, South Korea
IT NEVER HAPPENED, **Noordkaap Artspace**, Dordrecht, The Netherlands
TAEHWA RIVER ART FESTIVAL, Public space installation, Ulsan, South Korea
ABOUT UNCERTAINTY, **IPO Artspace**, Seoul, South Korea
PREMIO SAN FEDELE, **Galleria San Fedele**, Milano, Italy

2013

GALERIA AUTONOMICA, **Muenchner-StadtMuseum**, München, Germany
AVANGARDE URBANO, **Munoz Sola Museum**, Tudela de Navarra, Spain
FOTOCOPIA EUROPEA, VI, Reggio Emilia, Italy

2012

INTERNATIONAL PHOTOGRAPHY FESTIVAL, ArtScience Museum, Singapore
RISE OF POPULISM IN EUROPE, **LX Factory**, Lisboa, Portugal
UTOPRAXIA, **The Art Foundation**, Athens, Greece
FAHR.1, **Centre d'Art Terres de L'Ebre**, Amposta, Spain
BYOB, **Museo Pecci**, Milano, Italy

2011

54° BIENNALE DI VENEZIA Padiglione Italia, Palazzo Lombardia, Milano, Italy
ACT/OUT, **Onomatopee**, Eindhoven, Netherlands
TRANSPRIVACY, 200 public advertisings – City of Düsseldorf, Germany
PARATY EM FOCO, Festival internacional de Fotografia, Paraty, Brazil
PIETRA&CO, Public sculptures, Sirmione del Garda, Italy
ADIOS OLANDA, **WhiteBox**, Munich, Germany
NOVA, **Fundação Casa França-Brasil**, Rio de Janeiro, Brazil

2010

INTEMPORANEA, **Museo di Santa Giulia**, Brescia, Italy
CARTACEA, **Galleria delle Battaglie**, Brescia, Italy
NOVA, **Museu da Imagem e do Som**, São Paulo, Brazil

BOLD STATEMENTS



Bold statements uses images of contemporary experience with specific political, urban and digital aesthetic-references, stirring existential meanings in a difficult environment to frame. Developed in the form of installations and performance it aims to reflect the spontaneity and short-term memory of contemporary-age, characterized by constant emergencies, moments of danger (or collective hysteria), and described by sociologists with words like 'liquid' and 'transitional'. The chaotic overlapping of different - but contiguous - aesthetics combined with temporary and sometimes unstable structures is a metaphor for the precarious, but mostly of the interchangeability to which are subject also the most profound concepts, including ideologies, at this point of history. The (sometimes vicious) slogans speak of an intimate existential research typical of hermits, firsts to investigate the dense relationship between religion and earthly life, but paradoxically combining them with the aesthetics of propaganda and advertising of desire, echoing the sociological treatises of Bauman and Sennett. In this shifting context, what does identity means? And above all, what are the characteristics that define it better and make it perceptible? Urban references and digital details mix translating the landscape we are immersed in, underlying plenty of paradoxes, starting with the rising trend of borders fortification opposed to the instant circulation of informations and capital. Many of the photographic materials that make installations and assemblages come from places on the planet seemingly unrelated to each other, at least geographically, but they find a common denominator in the cause-effect of the globalized economy and in the infrastructure of digital information, in which the architectural documentation, details of everyday and connected life make up an attractive kaleidoscopic framework, precisely because it's about all we can't control because beyond our reach, but that deeply permeates our existence.



WHAT THINGS ARE NOT



Exploring and analyzing landscapes is an indirect anthropologic research, offering the possibility to analyze local populations and their behaviors, in which direction society is going and which compromises it is willing to make. Landscape speaks and tells a lot, but what happens to identity, memory and reality when landscape lies?

The project started during a residency at NCCA St.Petersburg which offered a base to explore and document, focusing on the potential of things rather than their actual nature. Using the surroundings as a studio and working by adding, moving or removing details in order to obtain a clash of meanings is a playful and political act at the same time; in a constant equilibrium between observation and impulsive acts it emulates what institutions and governments are doing in bigger scale to build identity or frame the perception of reality. Textured banners covering building-sites in public spaces are often seen all across the world, they cover housing complex, monuments and historical heritage and they change the meaning of landscape especially when building or restoring activity lasts for long periods. What does a monument become when it's temporarily covered in a marble decoration? Is it the same monument temporarily unavailable or a completely new monument with a new meaning?

Western Russia is very interesting for its hybrid background, being both culturally and geographically in between Europe and the rest of a Country stretching throughout Eastern-Asia; since the October Revolution up to nowadays it's also in the middle of the biggest rhetoric war with the West: powers portray reality in very different ways. Baroque facades are hiding Soviet backyards, time shifts and while present is very much present, past and future are not necessarily consequential.

In 'What Things are Not' the concept is accelerated, creating printed installations with stock-images downloaded from popular websites and installed in public spaces, overlapping real and digital landscape.



ACROSS THE BORDER



Across The Border is a participatory project that transforms the specific nature of flags - the identification of a territory and its population - in a spontaneous connection tool. The word on each flag, suggested by the performer or by a local person interviewed previously, it is in fact chosen to ideally connect the place of performance with another place on the planet with which it shares some characteristics. The contents are not limited and those chosen vary from geographical references to puns, irony, criticism or awareness while places assume different meanings depending on the performers' intentions: sometimes they have a precise meaning, while sometimes the city or the nation itself have greater significance, referring to conflicting issues such as ideologies and relativism.

National identity is a major debate everywhere in contemporary society and maybe it has always been, probably because as human beings we need to know who we are, and therefore we want to define who the 'others' are in order to simplify things. Populistic movements are on the rise in many countries and not only in Europe, where we can experience this trend especially in those countries suffering an economical stagnation or recession.

In this scenario is difficult to define whether National identity or separatism are a benefit for the community and when, on the other hand, are just a way to reach mediation between political or economic elites pushing voters towards narrow minded ideologies and behaviors. The design of each flag is agreed with performers too and each flag is sewed by local workers underlying the importance of the individual and of sharing in opposition to bureaucratic schemes of National borders. The project is therefore referred to a new shared identity, outlined by the circulation of informations and experiences, narrating contemporary-age and its appearance in a straightforward way.



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