

portfolio

alessandro calabrese

curriculum

Alessandro Calabrese, Trento 1983
Lives and works in Milan.

represented by Viasaterna Arte Contemporanea
Milan
viasaterna.com

email: mail@alessandrocalabrese.info
mobile: +39 3425168276

exhibitions

2018

- Graffiare il Presente, Casa Testori, Milan
- Cairo Prize, Palazzo Reale, Milan
- Casino Palermo-Viasaterna, Milan
- Solo Performance, Unseen, Amsterdam, NL
- Solo Show, Pascal Goossens, Bruxelles, BE
- F4, Fondazione Fabbri, Pieve di Soligo
- Athens Photo Festival, Athens (GR)
- Casino Palermo -Viasaterna, Manifesta, Palermo

2017

- Solo Show, Viasaterna, Milan
- Fotografia Europea, Reggio Emilia

2016

- Graziadei Prize, Rome
- Die Deutsche Punkinvasion, Breda Photo Festival, Breda (NL)
- On New Italian Photography, Viasaterna, Milan

2015

- Foam Talent, Beaconsfield Gallery/ Atelier Neerlandais/De Markten, London/Paris/Bruxelles (UK/FR/BE)
- Plat(t)form, Fotomuseum Winterthur

publications

- 2017, A Failed Entertainment, Skinnerboox, Jesi
- 2016 Fuori Registro (with Simone Gobbo), Quodlibet, Macerata
- 2015, Die Deutsche Punkinvasion, Skinnerboox, Jesi
- 2014, Sergio Romagnoli, A Drop in The Ocean (with Milo Montelli, Editions du Lic, Oslo (NO)
- 2014, Thoreau, Skinnerboox, Jesi

residencies + workshops

- 2018, Casino Palermo, Viasaterna, Palermo
- 2015, Plat(t)form, Fotomuseum, Winterthur (CH)
- 2015, Fotopub, Novo Mesto (SL)
- 2015, Laboratori, Ca l'Isidret (ES)
- 2018/2017/2016, Mentor Program – Art & Publishing, Fotogalleriet Oslo (NO)

education

- 2012, Master in Photography and Visual Design, NABA, Milan
- 2011, MA Landscape Architecture, IUAV, Venice
- 2007, BA Architecture, IUAV, Venice

working

- 2015-ongoing, Teaching assistant, Accademia delle Belle Arti G.Carrara, Bergamo
- 2015-ongoing, Teaching at Naba, Milan
- 2017-ongoing, Teaching at Officine Fotografiche, Milan
- 2017-ongoing, collaboration with Marcello Maloberti
- 2015, post-production at Humboldt Books
- 2013, Assistant at Antonio Rovaldi's studio
- 2012, Assistant at Hans van der Meer's studio

I Just Called To Say I Love You

I Just Called To Say I Love You is an ongoing project:

- **Event Horizon** condensates the last frame before the first transmission of the World Trade Center tragedy on the WNYC, a local channel in America.

Through the blurring of a frame of the movie *Zoolander*, the artist questions the mysterious space of relation between the image and its reigns of meanings. Layers of understandings spans from symbolism of the movie, connected to the representation of the American and the Western world's values of consumerism and excess; while a touch of the event horizon punctuates a specific border, a caesura, and it pierces a black hole of impossibility to represent.

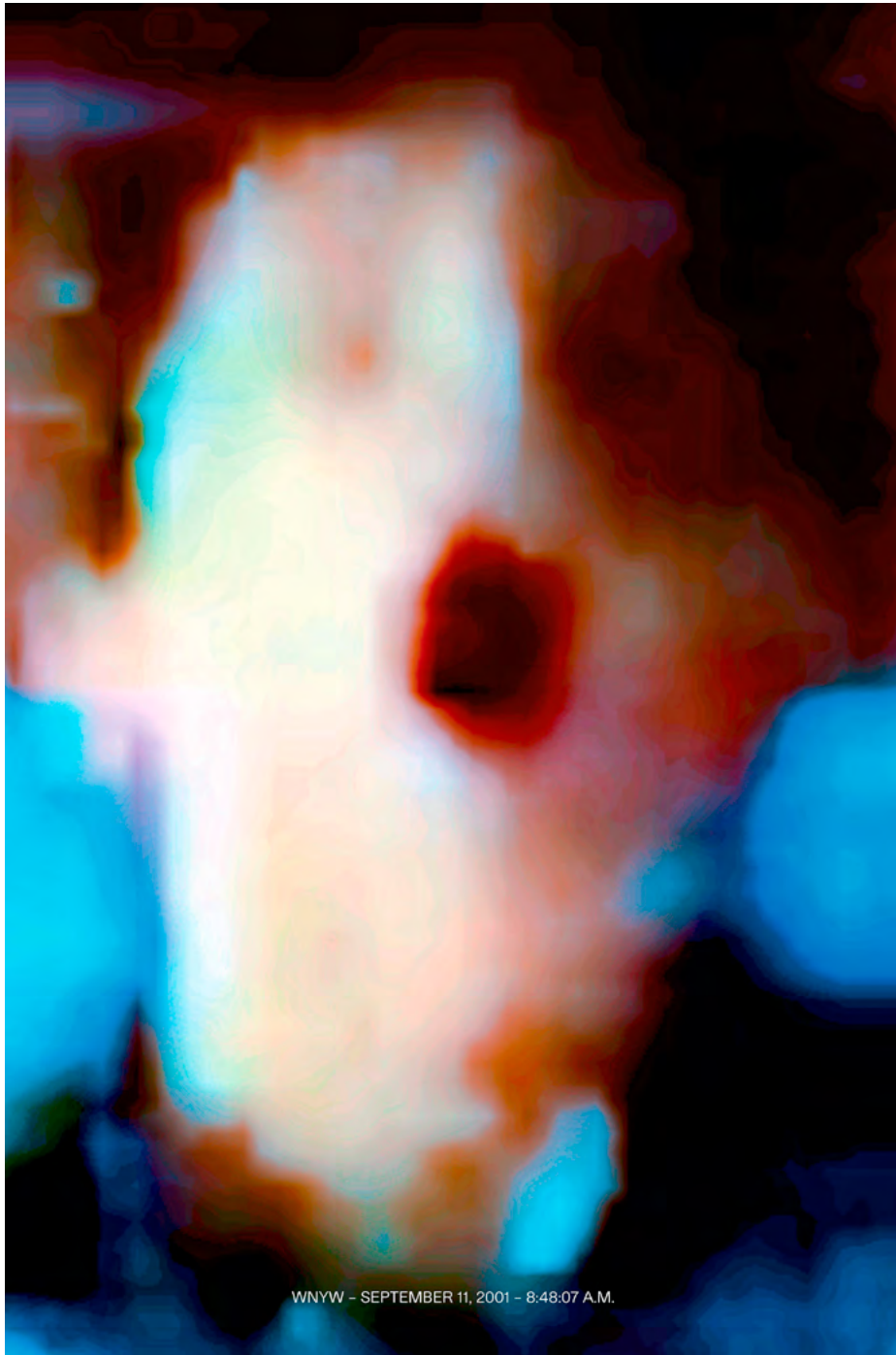
The image is corrupted, decontextualized, deprived of interpretation, as few traits of Ben Stiller slamming on the ceiling are detectable.

Calabrese crystallized the obscure horizon of the event, the incident, the moment before the consciousness of the tragedy, the fear and the acceptance of the victims along the rise of calling for their loved ones, far from the sphere of consciousness of the second after.

Event Horizon encrypts the very moment before the tragedy, a hiatus, echoing toward change and transformation.

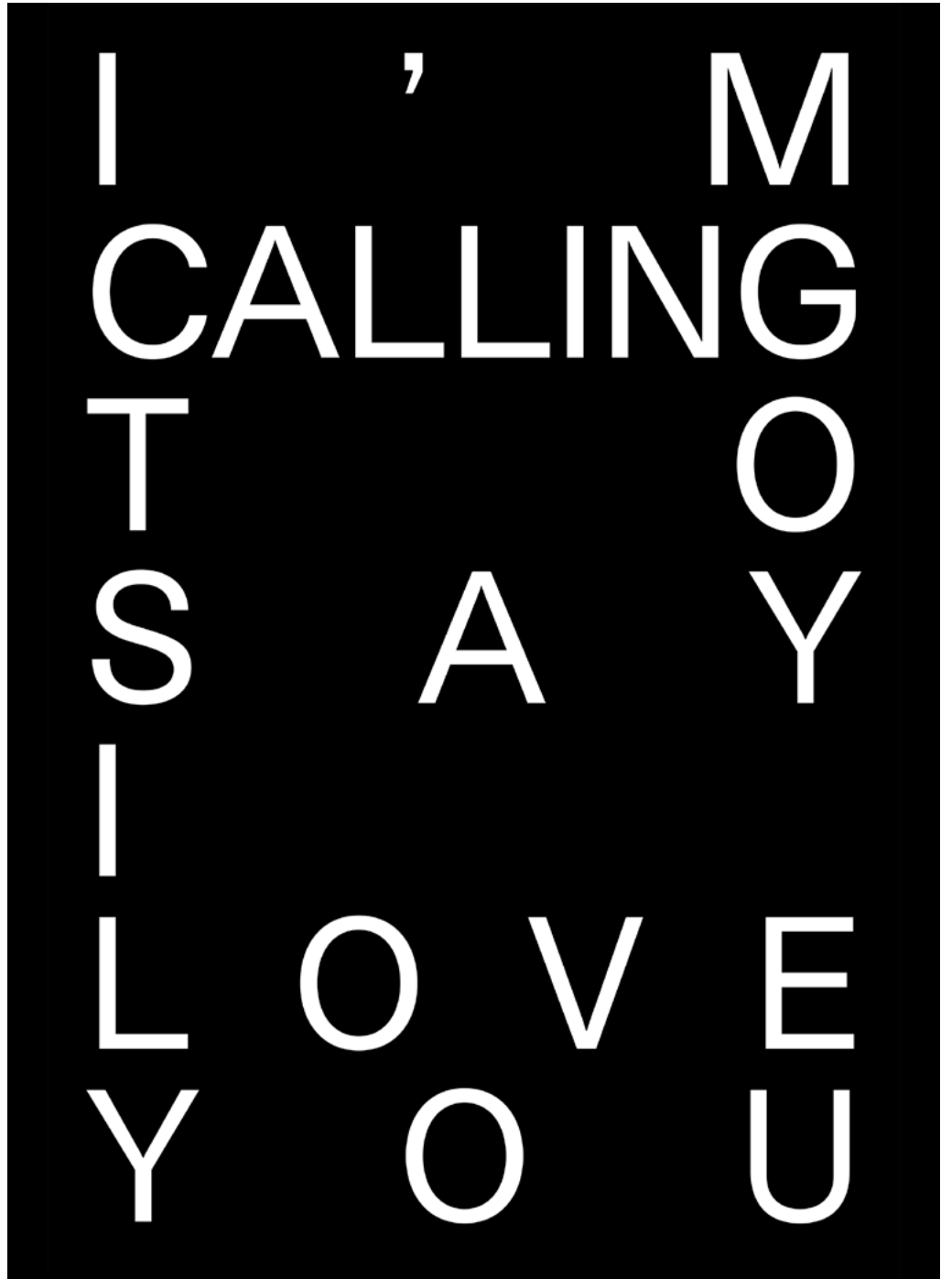
- **I'm Calling To Say I Love You** is an elaboration on the last recorded sentences of the 9/11 victims inside the towers or the hijacked planes whom were calling their beloved ones.

Starting from the sentence *I Just Called To Say I Love You*, which is a song by Stevie Wonder and the title of an essay by Jonathan Franzen (2008, MIT Technology Review), the aim is to simulate an infinite loop of the last greeting.



WNYW - SEPTEMBER 11, 2001 - 8:48:07 A.M.

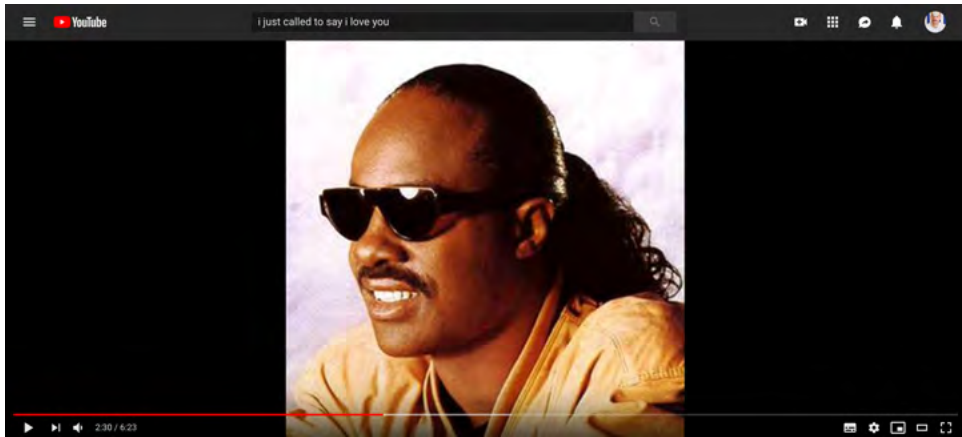
Event Horizon, 190X130 CM, c-print + plexiglass box



I'm Calling To Say I Love You, 40X30 CM, c-print + plexiglass box



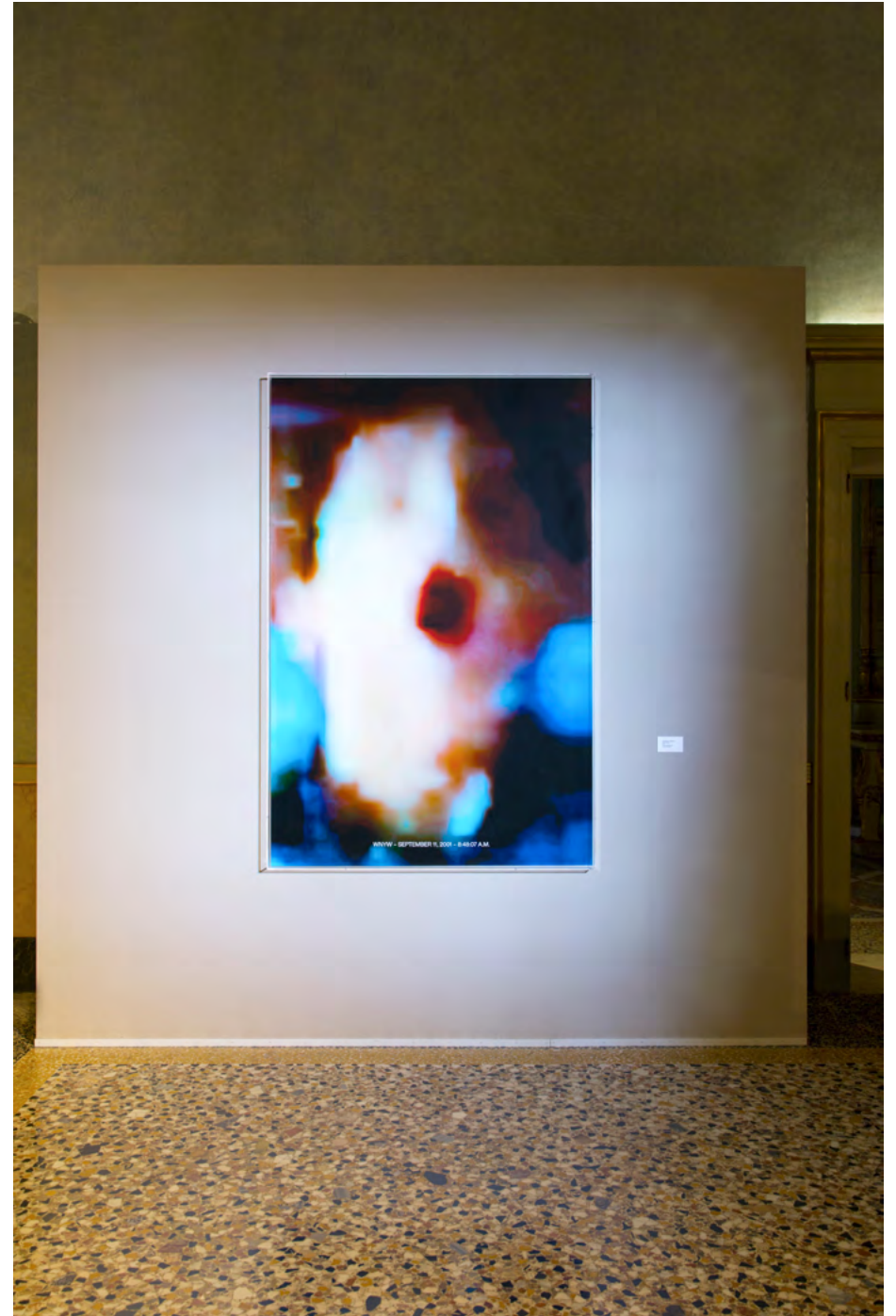
Ben Stiller in Zoolander's trailer, 9/11/2001, WNYW channel



Stevie Wonder, I Just Called to Say I Love You



Audio recordings 9/11 victims



Event Horizon, Cairo Prize Show, Palazzo Reale, Milan

Alessandro Calabrese explored the city of Palermo, collecting feelings and encounters, conversations and thoughts.

Barracuda is a series of handwritten posters that, mixing quotes and persona sensations, exceeds grammar and structural boundaries.

The manipulation of the verbal language dialogues with Alessandro Calabrese's photographic projects, in which images are corrupted and reassembled in order to create a new imaginary.

During his residency at Viasaterna - Palermo. Alessandro Calabrese also compiled a custom guide of Palermo, open to the contributions of the other artists in residence.

Barracuda



Barracuda, 90X70 CM, writings on papers, Casino Palermo, Palermo

PENSAVO DI
ESSERE IL
GENIO DI PAL
ERMO INVEC
E HO SCOPE
RTO CHE NE
HANNO GIÀ U
NO



Barracuda, Alessandro's studio

SE ANCHE
WIM WENDERS
HA FALLITO A PA
Lermo PERCHÉ
DOVREI PREO
CCUPARMI
IO?



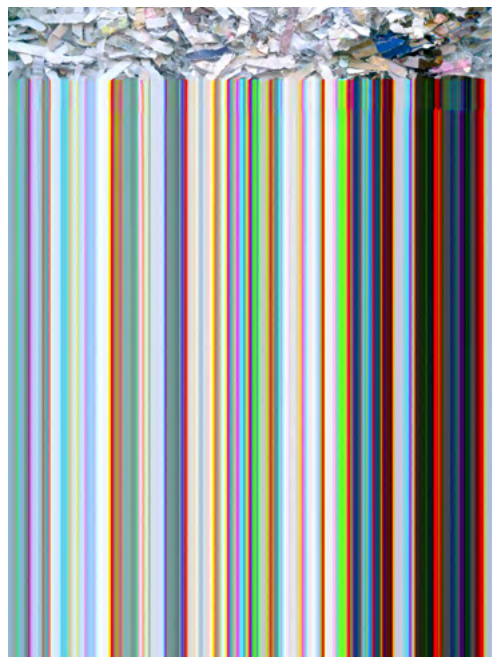
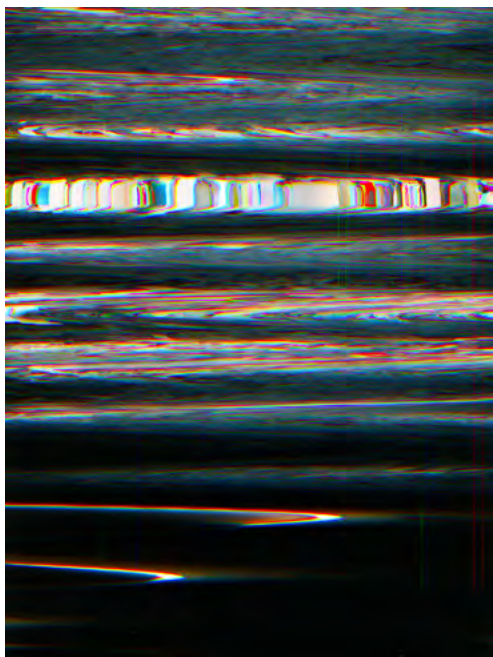
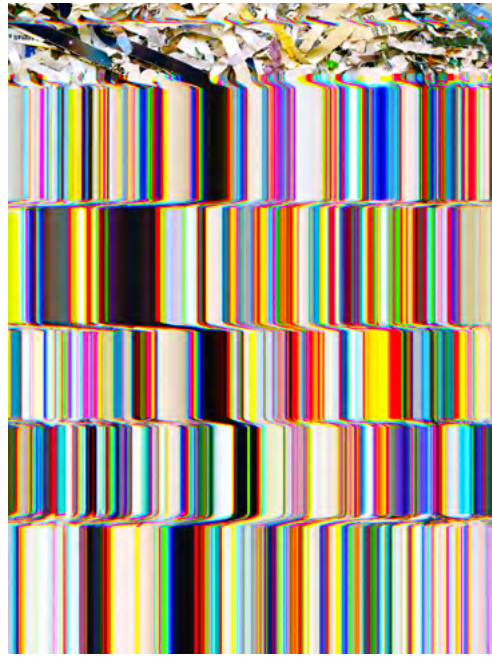
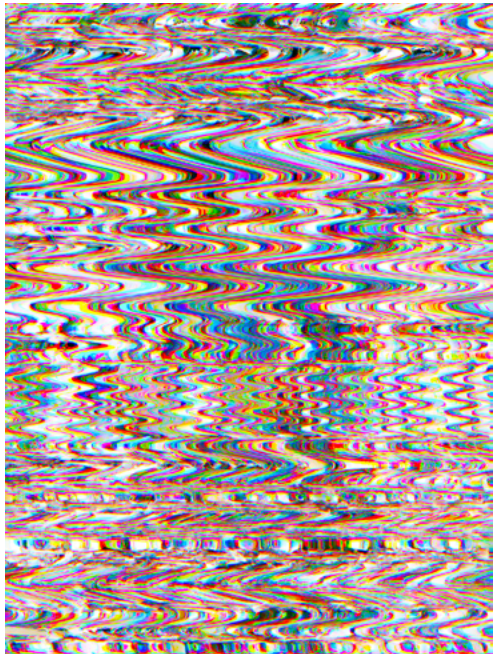
SE SOLO
MILANO F
OSSE IN
PROVINCIA
DI PAL
ERMO

Specially created for Unseen Amsterdam 2018, Alessandro Calabrese's participatory project addresses the concept of authorship and the personal challenge to abandon it by inviting visitors to contribute an image from their phone before deleting it from their device.

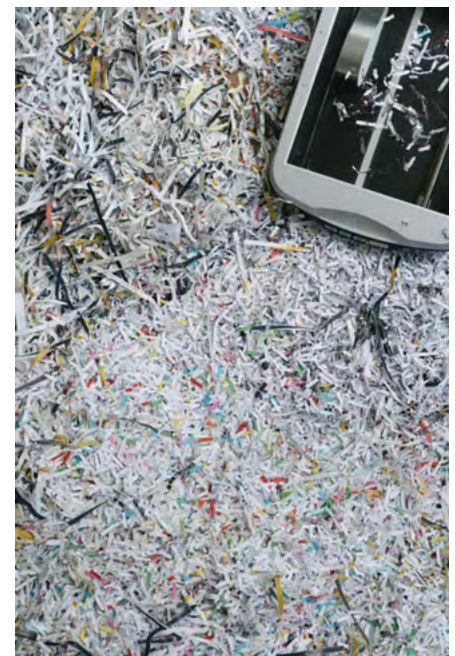
As more photographs are printed and destroyed throughout the day, the mass of images shredded receive a new collective life as they are assembled into new works, and exhibited as **The Long Thing: Re-assembling Images**.

The result of this performance was lately exhibited at Casa Testori, Milan, during the collective exhibition Graffiare il Presente.

The Long Thing: re-assembling images



The Long Thing: re-assembling images, Installation view, 30X40 CM each, c-print + glass frame, Casa Testori, Milan



The Long Thing: re-assembling images, Performance, Unseen, Amsterdam

The Long Thing

Despite maintaining an anti-narrative approach (NO STORYTELLING, please), The main theme central to the foundations of **The Long Thing** is boredom and ability to get control over this.

In order to reach, through a cathartic process, an unborable stage which results in the ability to do everything you want in your life.

Inspired by the posthumous novel *The Pale King* by David Foster Wallace, where he gives us a glimpse into the Offices of Bureaucracy elected as the Temple of Boredom.

I started to work using an image scanner and a range of materials associated with desk-bound jobs and office supplies: files pocket binders, filing folders, elastic bands and documents, to name a few.

Through random movements, shifts and mechanical actions I moved away from figurative representation, blurring the boundaries of reality and accelerating photography into the sphere of abstraction.

The continuous repetition of a gesture, in which my choice as an author and the automatization of the machine collide, brings homogeneous images to life.

The final body of work consists of a series of images, memes, short performances and installations.

2017 - Ongoing



The Long Thing, Solo Show, Viasaterna, Milan



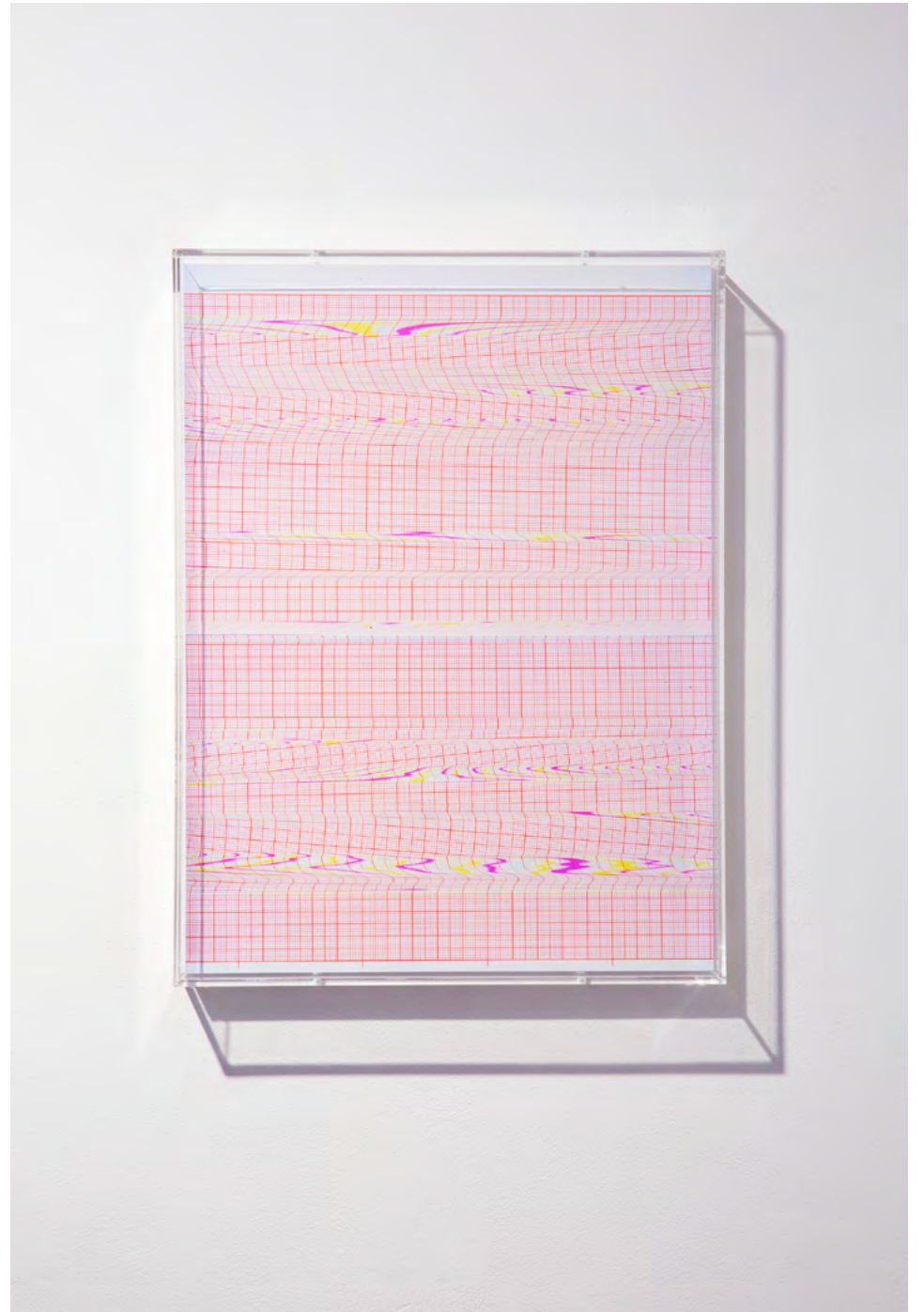
The Long Thing, Performance #1, Viasaterna, Milan





The Long Thing, Performance #2, Viasaterna, Milan







The Long Thing, Ugo Fantozzi, Viasaterna, Milan



The Long Thing, John Wayne, Viasaterna, Milan

**I WAS OFTEN BORED AS A KID,
BUT WHAT I FELT WASN'T
BOREDOM**



IT WAS A BIG CONCERN

**NOTICE ALSO HOW
"INTERESTING" APPEARED FOR
THE FIRST TIME INTO
THE DICTIONARY TWO YEARS
AFTER "BORE".**



**1768.
NOTICE. TWO YEARS LATER.**

A Failed Entertainment

This project is the result of a three-year research on the territory of the city where Alessandro lives, Milan. Here, he photographed a variety of realities that, on one hand, identify the city itself and, on the other, they define his experience of the place: from the outskirts to downtown, from the streets to the institutional venues, from the abandoned buildings to the construction sites of the new ones, up to the people he cares of.

As a color-film photographer he has always held with the concept of authorship, approaching reality in a straight way. Intrigued by the potential of the Reverse Image-Search (<https://youtu.be/t99BfDnBZcI>) powered by Google, he got interested in whether and how the digital visual patrimony, boundless and democratic, could fit within a similar attitude. Alessandro Calabrese uploaded his photographs to the website: each of them would generate dozens of images to be considered as visually similar, at least according to the standards of similarity of the algorithm located in the application.

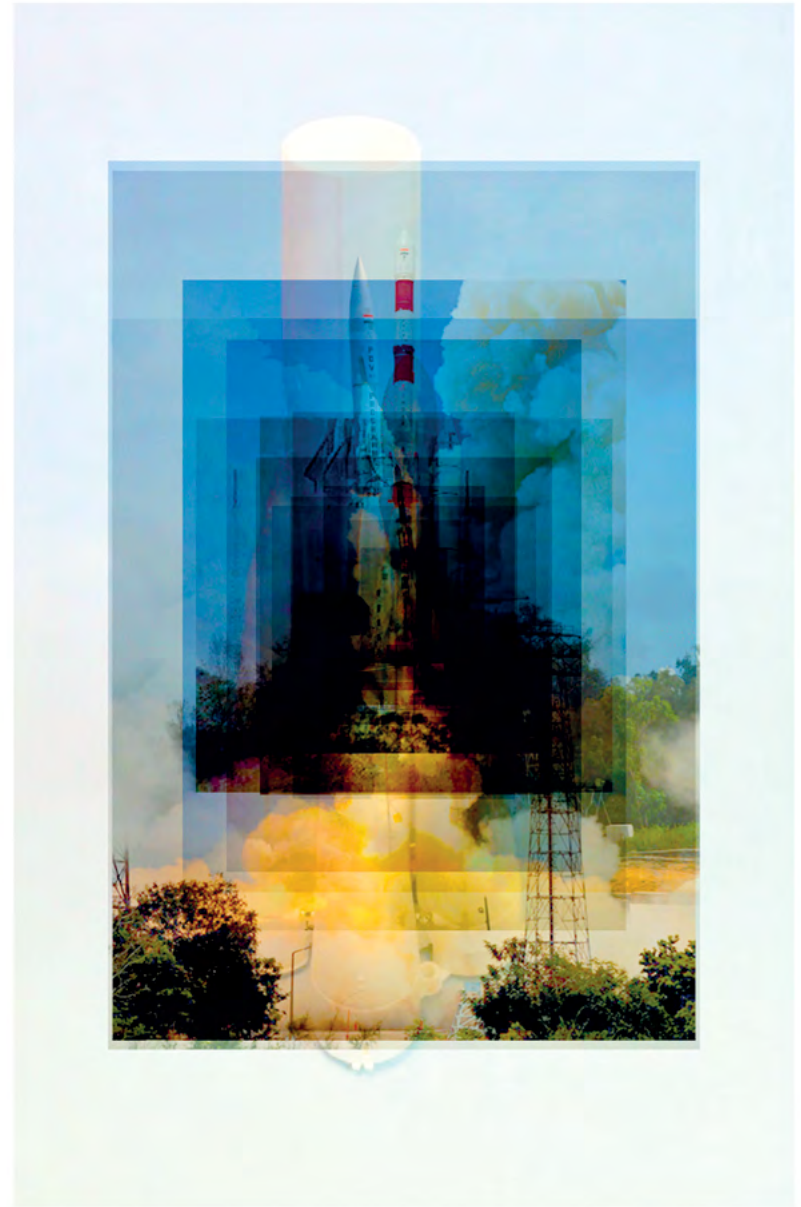
Once collected – according to a random selection in terms of quantity and type – all sorts of images he received from the web, he put aside the original photographs, hiding them within the new body of work, and started to print each of the anonymous files on acetate sheets, always keeping their original download size.

The overlapping of multiple layers, backlit as some kind of multifaceted light box, separated the visually similar images from the original ones, increasingly.

All in all, Calabrese scanned each group of acetates into one digital image, flattening them and seeing them merge into a new single vision: it was so close to his work, from which it was generated, and still completely unfamiliar. The metamorphosis of his work was finally accomplished.



A Failed Entertainment , Mina, 100X70 CM, digital print

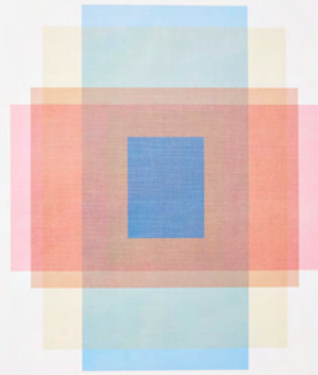


A Failed Entertainment , Neil, 100X70 CM, digital print



A Failed Entertainment , Graziadei Prize, MACRO, Rome

ALESSANDRO
CALABRESE



A FAILED
ENTERTAINMENT

24



20140505 Flavio

4



20140425 Yorgos



Few years ago Alessandro Calabrese got interested in the aesthetics of the crashed and abandoned cars he frequently ran into while wandering around Milan.

Hence, he decided to visit a big junkyard in his hometown, Trento.

Besides taking photographs, he intended to collect some keepsakes from the vehicles, as objects that were certainly destined to be suppressed and forgotten.

Among others, inside what appeared to be the ruined trunk of an economy car, he found the booklet of a 90's German punk compilation CD, titled: "Die Deutsche Punkinvasion vol. III".

Covered in dust, the booklet included a series of photographs of anarchic demonstrations and revolts from those years.

As he flipped through the pages, he was amazed by the uncovering of a visual coincidence between the two situations and by the purely fortuitous nature of this connection.

Die Deutsche Punkinvasion





Die Deutsche Punkinvasion, fotopub, Simulaker Gallery, Novo Mesto



Die Deutsche Punkinvasion, fotopub, Simulaker Gallery, Novo Mesto



Die Deutsche Punkinvasion, fotopub, Simulaker Gallery, Novo Mesto



Die Deutsche Punkinvasion, published by Skinnerboox, 2015