

A photograph showing a man in a dark jacket riding a bicycle through a concrete gate. The bicycle is heavily loaded with a large green sack and a massive pile of discarded plastic bottles and containers. The ground is littered with trash, and a large pile of similar waste is visible in the background.

Giancarlo Norese
selection 09.2012

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"Found footage", 2011
Red Gate Residency, Beijing

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Born in Novi Ligure, Italy, based in Milano. My work has been exhibited in one-artist and group shows in such venues as Villa Medici/Academie de France à Rome, Neon (Bologna), the 42nd and 48th Venice Biennale, P.S.1 at the Clocktower Gallery (New York), Galerija Škuc (Ljubljana), Continua (San Gimignano), Fondazione Pistoletto (Biella), Viafarini (Milano), Performa07 (New York), Tent (Rotterdam), MAMM (Moscow), and the And And And events to dOCUMENTA (13).

I was one of the initiators and the editor of the books of Progetto Oreste (1997–2001), a network of international artists and curators dealing with residencies, publications, meetings, and exhibition projects.

Some of my publications include books published by Galleria Massimo De Carlo, Charta (Milano), Placentia Arte (Piacenza), Istituto Svizzero (Rome), La Rada (Locarno), as well as contributions to artists books and magazines.

I took part as an associate artist at the Atlantic Center for the Arts c/o Civitella Ranieri; a resident artist at Red Gate (Beijing, 2011) and at the ASU Art Museum (Arizona, 2012); I was awarded first prize in 2010 at the Premio Terna 03 in Rome, and I was one of the recipients of the 47th Premio Suzzara in 2011 and the Premio NCTM e l'Arte in 2012.

Since 2004 I am a lecturer at the Accademia Carrara di Belle Arti in Bergamo (a course of lectures on the collaborative art practices and their editorial documentation).

Looking for a Swiss girlfriend

Arspolis, Lugano, 2012.

Curated by Ermanno Cristini and Jean-Marie Reynier

A public art project in Lugano, Switzerland. My contribution to the project was the attempt to date some Swiss girls and initiate a serious relationship with one of them, so that I could get – after some years – a Swiss passport (mission not accomplished).

I also started a new series of very short videos (<10 secs.) titled “Orn (Porn with no P)”, aka porn with no sex nor nudities.



L'errore

***E il Topo*, Careof DOCVA, Milano, 2012.
Curated by Armando della Vittoria**

A workshop with the new editorial staff of *E il Topo*, an artist-run magazine that interrupted publications in 1996. The new issue (re-birth) is including 104 pictures of artists who passed away in the last 16 years.

I asked artists and curators to write personal messages to some of them, to be permanently hidden in the exhibition space.



Strong Electricity Room

Urban Play, Landgent Center,
Beijing, 2011.
Curated by Tang Zehui

Modified door, ambient size;
installation view.

I asked the owners of the Landgent Center, a shopping mall in Beijing, to be provided with the keys of the "Strong Electricity Room". Then I instructed a locksmith to add many locks on the entrance door of that room.

I wanted to make stronger the idea that unauthorized people were not allowed to access that place.



Reviewed by Edward Sanderson on [ArtSlant](#)

Eyewitness

**Urban Play, Landgent Center,
Beijing, 2011.**
Curated by Tang Zehui

**Video loop, advertising, hole;
installation view.**

**I made a hole in the advertising
panels in the pathway connecting the
subway to the shopping mall.
Some of the customers realized that
there was my eye, blinking among the
pictured vegetables, looking at them.**

Reviewed by Iona Whittaker on [randian](#)



It's my business

***Intersection*, Nova Art Coordinates,
Beijing, 2011.
Curated by Li Xinhui, Nikki Schiro**

Business cards, broom, 70x40x60 cm

**A precarious sculpture made with
all the business cards from the people
I met in Beijing, and the broom of the
cleaning lady of the gallery.**

Snapshots from [Nova](#) blog



Francesche

Dialogos, Assab One, Milano, 2011.
Curated by Alessandro Castiglioni

Hidden performance with cell phone.

I made some phone calls to every
Francesca I knew at the time. Most of
my ex partners have that name.



Barbarisms

Club 21. Remaking the scene,
One Marylebone, London, 2010
 (ongoing project).
 Curated by Oxana Maleeva

In spite of the dictionary definition of Barbarism, “lack of culture and civilization”, I like to think of this term as a neologism that arises in pursuit of a certain “bar” aesthetic, namely of those places that, by nature, are offered as spaces of everyday survival, socializing, connections, even reflection and study (in the cafes of Central Europe). Precisely the opposite of a lack of civilization and culture. At times I have decided to do a performance, at exhibitions where I'd been invited to participate, of my Bar Bello, an economical, portable bar that functions as a catalyst for contacts, a space of relaxing communication.

In this case I have decided to show a collection of images of bars somewhat cut off from time. Some are too big, others a big chaotic, undisciplined, certainly anti-functional, in which objects or persons seem to magnetically arrange themselves, according to mysterious designs. Barbarisms, we might call them.

Webpage [Club 21](#), London



Bar Luisa, Basaluzzo



Bar Stazione, Cagliari



Circolo Arci, Molare

**The Celebration of the Living
(who reflect upon death), 1st ed.**

**And And And / event 6
to dOCUMENTA (13),
San Cesario di Lecce, 2010
(with Emilio Fantin, Luigi Negro,
Cesare Pietroiusti, Luigi Presicce);
curated by Ayreen Anastas
and Rene Gabri**

On November 2nd 2010, the artist-run initiative "And And And" – which is using the time between now and dOCUMENTA (13) in 2012 to consider with individuals and groups across the world the role art and culture can play today and the constituent publics or communities which could be addressed – invited Emilio Fantin, Luigi Negro, Giancarlo Norese and Cesare Pietroiusti.

These artists, in collaboration with Luigi Presicce, proposed to turn the "Day of the Dead" celebration into a new festivity "The Celebration of the Living (who reflect upon death)". For this celebration the artists invited everyone to be part of the shortest and slowest pilgrimage in the world, that departed (and arrived) at Lu Cafausu, in San Cesario di Lecce.

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**The Celebration of the Living
(who reflect upon death), 1st ed.**

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A circular pilgrimage around Lu Cafausu, an *imaginary place that really exists*, an architectural and existential anomaly, a place full of potentiality producing metaphors and narratives.

Lu Cafausu cannot be defined without generating a non-sense because it is a place full of history and meaning but nobody knows what they are. Lu Cafausu is a place around which the presence of death is floating. Any day, the small building can in fact be demolished to accommodate more parking space for cars, or can also fall apart due to its precariousness. It could also be turned and frozen into a monument.

Because of this feeling of the presence of death, Lu Cafausu is an ideal place for a new celebration. 'La Festa dei Vivi' is for those who, in order to give sense to life, reflect upon death; their own, first and foremost.



Supercalifragilistic (Mistaken Landscapes)

Villasor, Cagliari 2010

Frames from a documentary about my experience as a visiting professor at the residency program "Le Ville Matte" in Sardinia (DVD, published by Kaleidoscope Press)

This project is about matter, fragility, chaos, emergency, precariousness, nature, love, debris, the "mistakes" of the landscape and architecture as a narration. This project bases itself on minimal and featherlight actions that help us remember who we are, or who we could become.

This program is a starting point to rethink the local dimension and its symbolic potential in opposition to spatial and cultural standardization. "Architectural erratums" are anomalies that bear a symbolic value capable of resisting homologation and capable of questioning our certainties, but that at the same time generate warmth, closeness and sense of belonging to the community. They are the contrary of the non-places, without nevertheless being monuments: architectural erratums are hybrids that crystallize the tension between global and local and that evade the standardizing town planning trends.

The project proposes a collective aesthetic and anthropologic investigation on the contradictions within spaces – those transformed by man and those of a metaphoric nature; this investigation will be in the direction of the self generated beauty of chance and necessity. This research should be a collaborative and shared practice, close to the contemporary theories of landscape and architecture (*The Third Landscape* by Gilles Clément), in which bewilderment, sense of process, and rules of harmony dictated by chance, all make sense and touch deep feelings.

I invited as guest artists Jirí Kovanda, Luigi Negro, Luca Scarabelli, Umberto Cavenago, and Mauro Cossu.



Illustre Scultura Polimaterica

Link, Bologna, 2010

(with Emilio Fantin, Luigi Negro, Cesare Pietroiusti); curated by Rita Correddu and Alice Militello

On the occasion of ArteFiera Off collateral events in Bologna, we exhibited a sculpture made with discarded fragments left from artworks by other artists, collected during a tour from studios in different Italian cities.

Including contributions by Giorgio Andreotta Calò, Alessandra Andrini, Stefano Arienti, Emanuela Ascari, Emilia Badalà, Sergio Breviario, Annalisa Cattani, Umberto Cavenago, Cuoghi Corsello, Francesca Grilli, Nazzareno Guglielmi, Arianna Fantin, Luca Francesconi, Andrés Galeano, Matteo Guidi, Lucia Leuci, Michele Lombardelli, Eva Marisaldi, Maurizio Mercuri, Margherita Morgantini, Stefano W. Pasquini, Alberta Pellacani, Nicola Pellegrini, Luigi Presicce, Fabrizio Rivola, Mili Romano, Marco Samorè, Luca Scarabelli, Daniela Spagna Musso, UnDo.Net, Luca Vitone, ZimmerFrei.



In 2011, I designed a book documenting the project using discarded texts and images from the contributors.

Online version available on issuu



markland.me
a community for emotional
atlas-makers

(with Umberto Cavenago)
Geography of Proximity, Malta
Contemporary Art Foundation,
Valletta, 2010; curated by Alessandro
Castiglioni and Roberto Daolio

Geography has been made by
historical events, but histories can
also be individual, focused on our
attitudes and affections.
Geography, as well as history and
language is constantly changing.
How do we determine the limits of the
geographical community in which we
can recognize ourselves and others?
How do we mark the basic common
denominator of our historic, linguistic
and cultural roots?

Our issue is to redefine our
geographical areas to a kind of
“liquid geography”.

If we assign a “sentimental” value to
the borders of our personal map, the
result will be a new atlas made by the
sum of the places we are in love with,
and not by the separations of wars.

A working project on collecting
and mapping some personal
geographies.

After a psycho-geographical exercise
with our students, we made an
attempt to shape a map and the
imaginary of a “supernation” made up
by the sum of all the affective places
of the contributors.

www.markland.me





Formless form of art

***If space meant nothing*, Condotto C,
Roma, 2010**

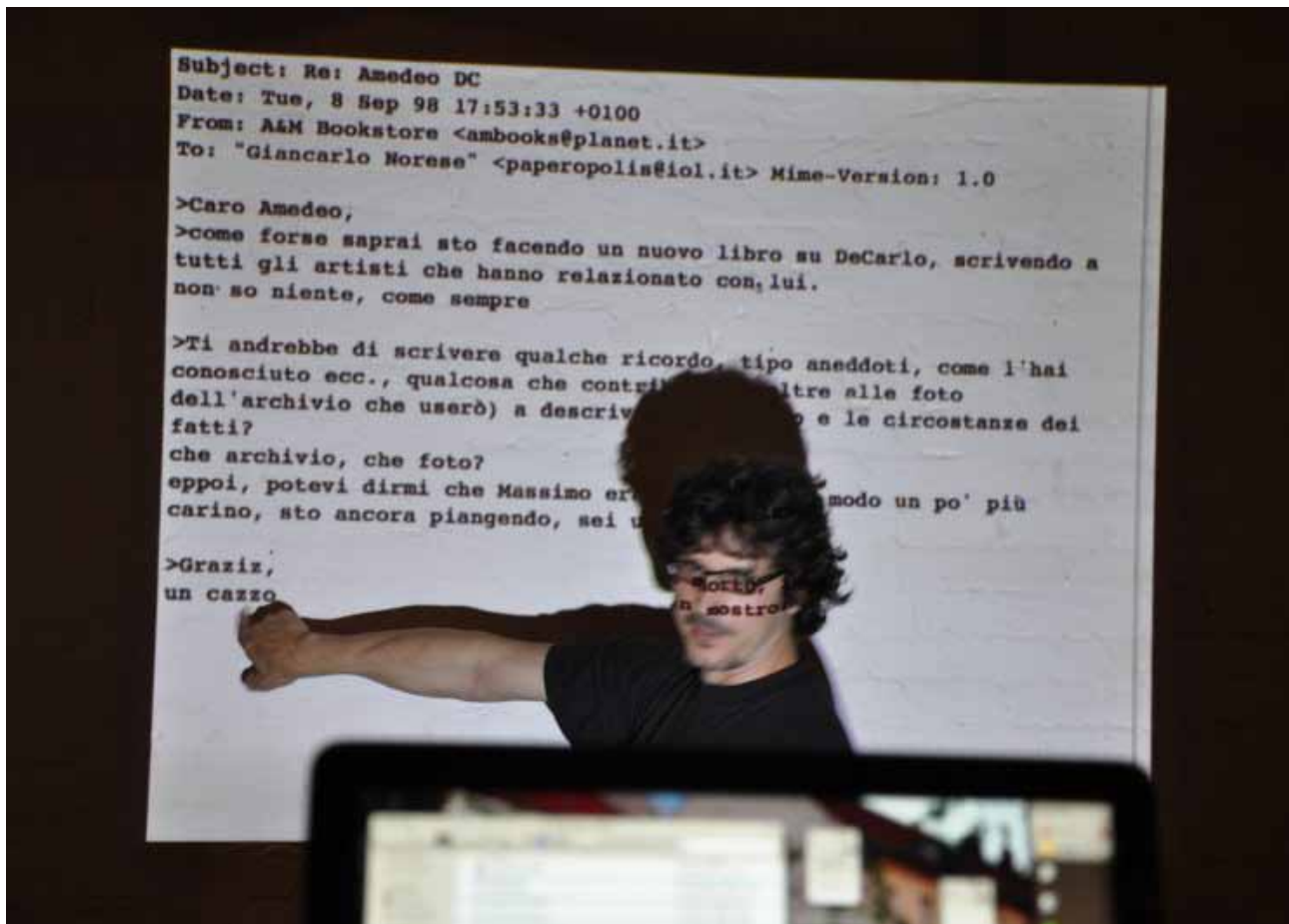
After several discussions on the press on the opportunity to show crucifixes in public offices, schools and courts, this work – the shadow of a crucifix made of dust – aims to be a good compromise, being there and not being there at the same time.



Varda la Television

Trieste, September 2009

According to John Carpenter's movie *They Live*, I posted a 3x6m billboard revealing the command "Watch TV" switched to the local dialect.



Io non lo so

(I don't know)

Darth, Bologna, 2009

At my solo show, instead of exhibiting something, I gave a public lecture on the most significant failures in my career as an artist.



Name is a name is a name is a name
GAM, Gallarate, 2008

In a workshop at the GAM museum with sound artists Steve Piccolo and Gak Sato, we renamed the participants with new names created on the basis of the features of their faces.

Link to the [video](#)





Making a Whole

**Public art project in Crotta d'Adda
near Cremona, 2008**

**A fresco made of two half hearts to be
seen just from the right point of view.**

Online catalogue available on issuu



79 persone che conosco

(79 people I know)

Assab One, Milano, 2008 (1996)

A slide show projecting on an empty chair the names and phone numbers of 79 people I knew in 1996.

Precarious Home

Passo San Marco, 2007-2010

**A hideout in the mountains, next
to the border of the Most Serene
Republic.**

**Winning project (first prize) at Premio
Terna 03, Rome, 2010**

Interview on [Artribune Television](#)



Forgotten Sculptors

Performa07, Sculpture Center,
New York, 2007
(with Emilio Fantin, Luigi Negro,
Cesare Pietroiusti, with the
participation of Joan Jonas and Steve
Piccolo); curated by Sarina Basta

Forgotten Sculptors is a project produced by Sculpture Center (New York) in the context of Performa07, the second biennial of new visual art performance. Part of the project consists in a series of short email stories. A performance by the four artists with the participation of Joan Jonas and Steve Piccolo was held at Sculpture Center on November 3rd, 2007. As a final step to the project, the artists invited everyone to join them in a collective performance on Sunday, November 18th.

In the previous days before the opening, all the discarded objects and waste found at the Sculpture Center (including the office and the hidden parts of the basement) were inventoried, collected and shaped to fit a sort of sculpture. A complete list of all the found objects was compiled.

During the performance, on November 3rd, from 3pm to 6pm, all the items were moved back to their original position, making the "sculpture" disappear.

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Forgotten Sculptors

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Discarded objects and waste found at SculptureCenter between Oct 30 and Nov 3, 2007:

4 small pieces of white plaster
 lead tube with twine
 broken lamp
 scrap of paper, "satisfied"
 large label, marked "armored cable"
 iron wire and piece of rusted metal
 lid of coffee cup
 bent bar of rusted metal
 ring of rusted metal with plastic
 fragment of black stone
 2 black rags
 piece of bubble-wrap
 piece of transparent adhesive tape
 rusty screw
 piece of broken ceramics
 2 stones (1 with a square section)
 boot leaning on protruding wall
 2 wooden boards
 small piece of styrofoam
 piece of blue adhesive tape stuck on a brick
 band for holding wires
 label "22 watt"
 piece of twisted blue adhesive tape
 piece of cardboard, 20 cm long
 small piece of white wire
 piece of black adhesive tape
 wadding
 2 pieces of electric wire
 piece of tangled up wire
 fragment of film
 metal washer
 rusty iron key
 rolled up piece of white adhesive tape
 zip tie, V shaped
 28 small stones, grouped in a corner
 piece L-shaped metal, very thin
 2 small pieces of plastic, transparent
 strip of cardboard
 piece of broken lamp shade
 (...)

During the performance every single item has been returned to its original position

With the support of the Italian Cultural Institute, New York, and the Fondazione Meo, Rome. Thanks to the Nanotechnology Research Group, Lecce.



Lu Cafausu

**Contemporary Passages, Tent,
Rotterdam, 2007**
(with Emilio Fantin, Luigi Negro,
Cesare Pietroiusti);
curated by Angela Serino

An old coffee house (Lu Cafausu),
situated in southern Italy, provides
the inspiration for stories and
activities, with the emphasis on
personal, human relationships.



Sculptures made with found
objects, cleaning the floor, and
improvisational masterpieces.

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Starting with S

Frame from video, 2006
www.basjanader.com, 2006
MAGA, Gallarate, 2010

After having been crying along two years I tried to stop the pain by making this video.

**Tenkalaut. Seven Dialogues
between Giancarlo Norese and
Cesare Pietroiusti**

(with Cesare Pietroiusti)
Paradossi dell'amicizia, Viagarini,
Milano, 2005; curated by Paolo
Bianchi and Barbara Fässler

A book with seven dialogues in seven
different, fictional languages.

Chapters:

On Getting Angry over the Arrogance
of Power;
On Sex and Desire;
On Relational Art;
On Food;
On Music and Nostalgia;
On the Future;
On Language and the Writing of this
Book

The first six dialogues are the result
of a transcription of a recording which
took place on September 28th, 2005.
The authors have attempted to
maintain the confabulatory character
of the dialogues, making as few
changes as possible.
The seventh dialogue was composed
on November 1st, 2005 using Skype
Chat.

Published by ISR, the Swiss Institute
in Rome, 2005

Online version available on issuu

