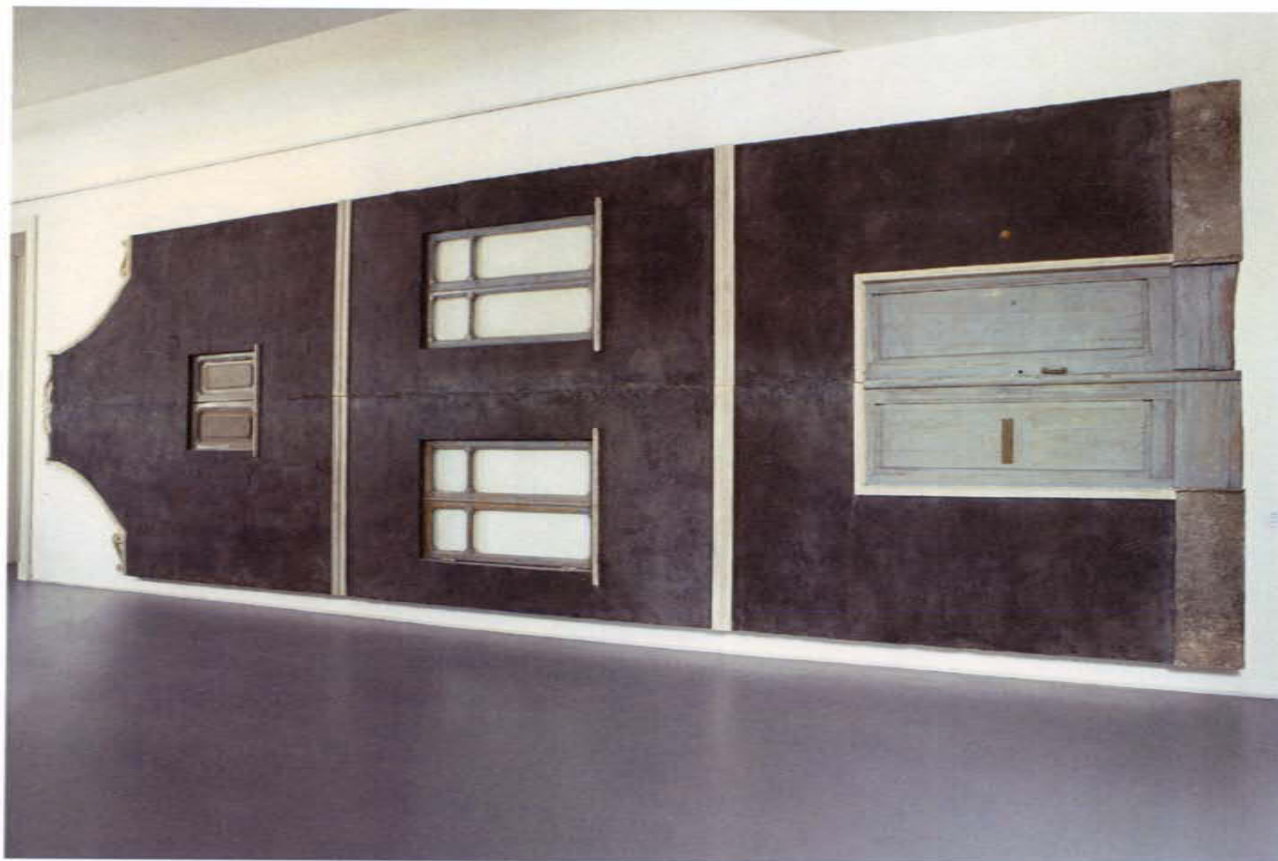




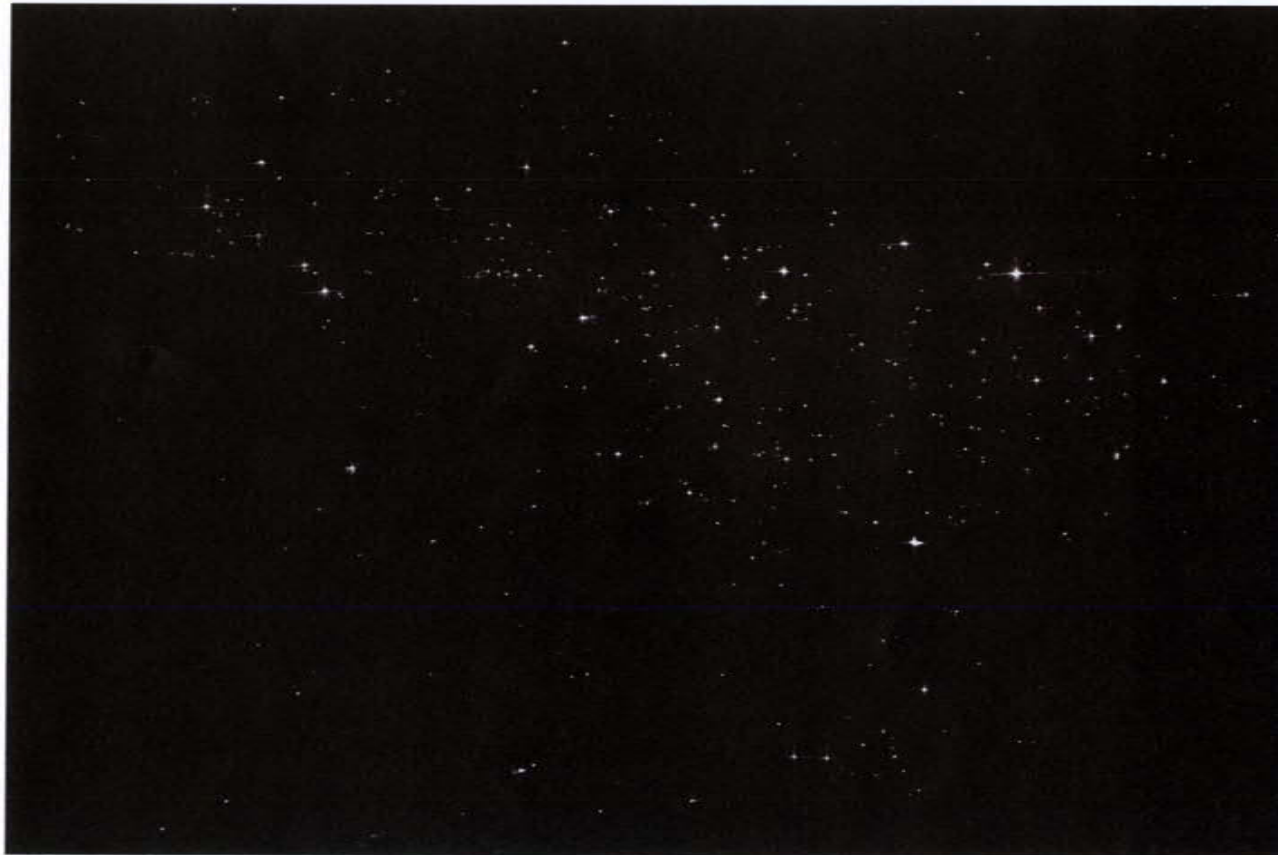
PIERO GOLIA: RETROSPECTIVE, 2001  
1:10 scaled retrospective.  
Wood, plastic, paper and paint. 300x150x45 cm.  
Curtesy Viafarini, Milan.  
Photo Gennaro Navarra



**IT TAKES A NATION OF MILLIONS TO HOLD US BACK, 2005**  
Entire facade of a building removed from the original location in Amsterdam and hang on the wall of a gallery in Paris.  
Concrete, wood, glass and steel frame. 12,5 x 4,25 m.  
Collection Massimo and Angela Lauro.  
Photo Mathias Gumprich.



UNTITLED (Y3AT35SIE1029489), 2003  
when a severe car accident left him in financial debt he melted the damaged body of his 1982 Saab and re-cast the metal into the shape of a unicorn. The unicorn was presented at Statement (Art Basel Miami) and was sold to pay the debt.  
Casted steel and car paint.  
26x88x72 in.  
Collezione Massimo ed Angela Lauro.



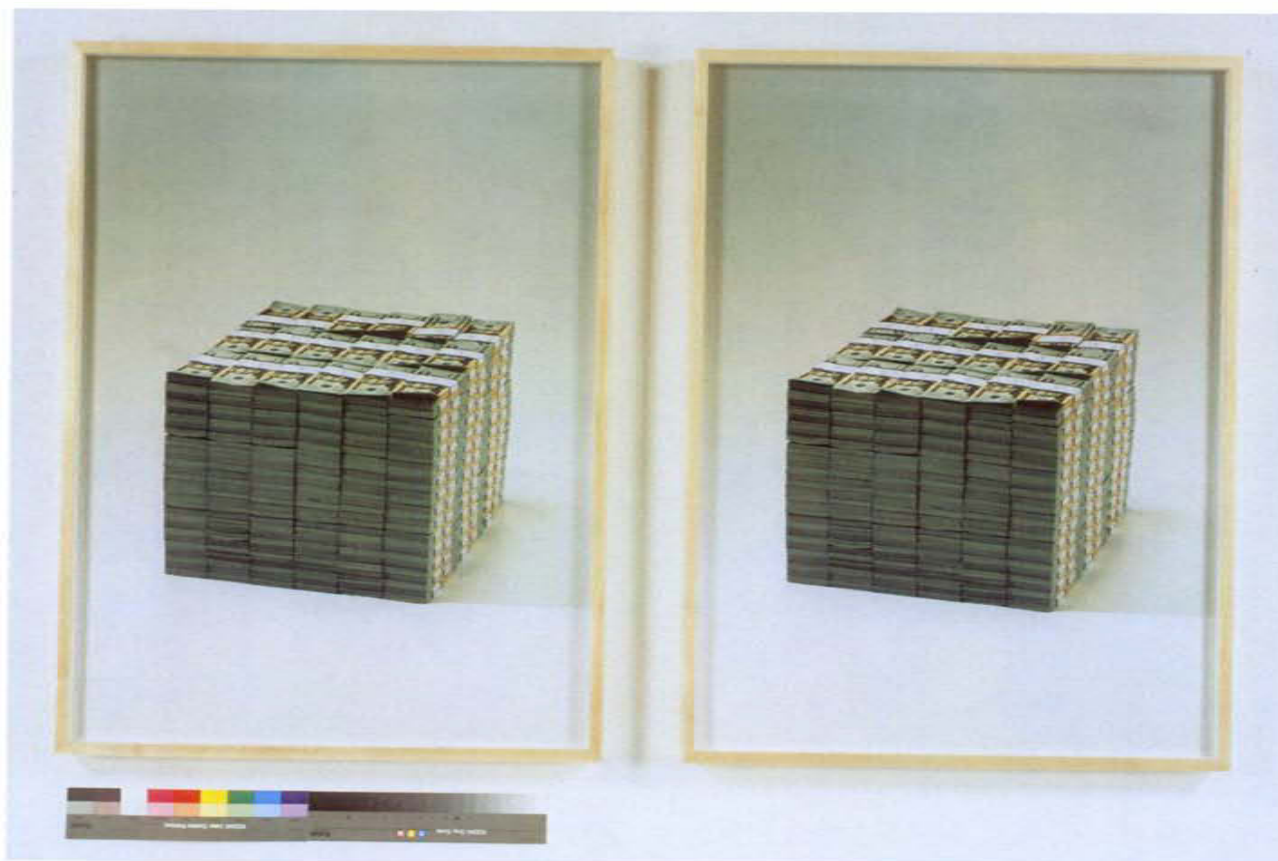
**SAN FERNANDO GALAXY, 2005**

Using a cheap "star" filter, a picture of the vast San Fernando Valley lights at night transformed the grid of the city into a sea of constellations.

Color print 60 x 84 in.

Courtesy Galleria Fonti, Naples.

Photo Ali Boogle



**TWO MILLION DOLLARS, 2006**

A million dollars was borrowed from a bank just long enough to take a photograph of it. Two copies were printed to double the amount.

Color photograph. Diptych 20x30 in. each

Courtesy Bortolami, New York

Photo Gordon Christmas



UNTITLED, 2007

A seemingly chaotic group of events it's instead a perfect orchestrated time machine: a broom spinning one rotation per second, a drop of water falling from the ceiling each minute, and a clay pigeon smashed against the wall each hour.

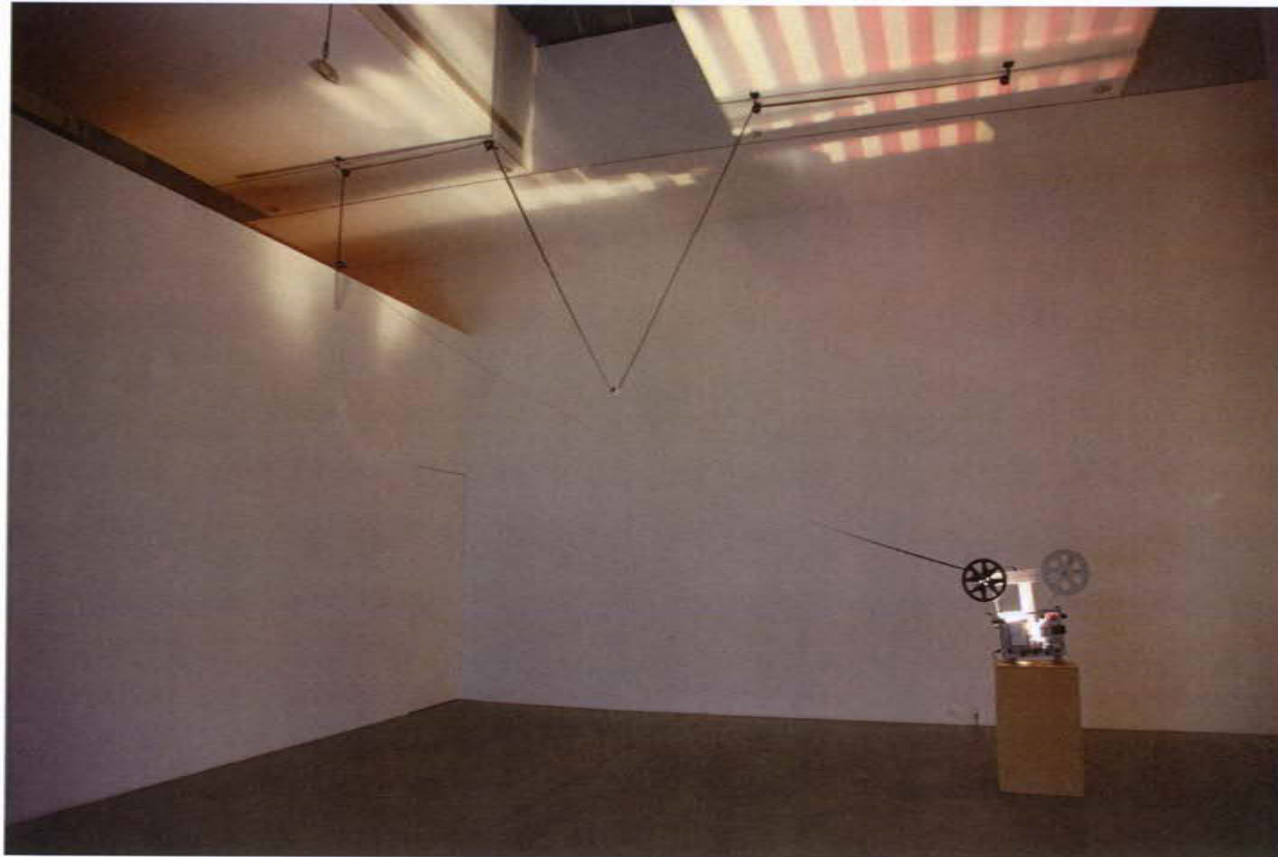
Wood, steel, AC motors, broome, precision pump and clay pigeone thrower.

Courtesy Bortolami, New York.

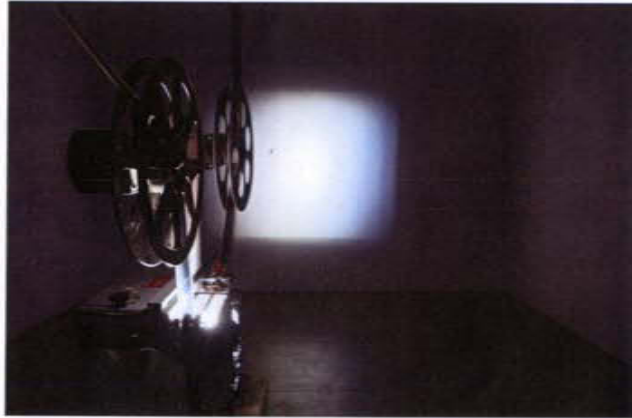
Photo Gordon Christmas.



UNTITLED (Bus), 2008  
35 ft. bus crashed to fit the dimensions of the gallery's booth at the LA Art Fair.  
Crashed bus. 10x10x20 feet.  
Collection Fundacion Jumex.  
Photo Joshua White.



**OH MY GOD THAT'S SO AWESOME!** 2009  
Film recovered from a 35mm camera threw off a plane at 20,000 feet.  
35 mm. film, projector, rollers and pedestal. Variable dimentions.  
Courtesy Bortolami, New York.



OH MY GOD THAT'S SO AWESOME! 2009  
Detail of the projector and frames.



**MANIFEST DESTINY** (16 FOOT JUMP OFF THE TSIEN AND WILLIAMS' RAMP ONTO A 2x12x12 FOOT RED POLYURETHANE FOAM LANDING PAD), 2008  
The ramp built by exhibition designers was cut and people were offered the chance of jump onto a foam landing pad.  
Polyurethane landing pads. 4x8x8 feet.  
Commission Site Santa Fe, New Mexico.



**LUMINOUS SPHERE ON TOP OF THE STANDARD HOTEL, 2004-2010.**

Light on the top of the Standard Hotel that remains lit when the artist is in Los Angeles and turns off when he is absent.

Plexiglass, aluminum, fluorescent light and remotely controlled switch. 5x5x17 feet.

Courtesy California Biennial, LAX ART and Coleccion/Fundacion Jumex.

Photo Joshua White.

Piero Golia was born in Naples, Italy in 1974. Since 2003 he has lives and workes in Los Angeles, California.

In 2004 his feature film Killer Shrimps was selected for the Venice Film Festival and in 2005, he founded with his long time friend Eric Wesley the Mountain School of Arts, an educational institution that rapidly became a new spot on the cultural map of the city of Los Angeles.

SOLO EXHIBITIONS:

- 2009 Oh my God that's so awesome!, Bortolami Gallery, New York
- 2008 Knives, Galleria Fonti, Naples
- 2007 Time Machine, Bortolami-Dayan Gallery, New York  
Postcards from the edge, Cosmic Galerie, Paris
- 2005 Let the devils do their job, Perry Rubenstein Gallery, New York  
February 2005, Galleri Christina Wilson, Copenaghen  
Piero Golia Piero Golia, Galleria Fonti, Napoli
- 2004 The king is dead, Cosmic Galerie, Paris (with C. Jankovski and G. Motti)
- 2003 Loser, Statements Art Basel Miami Beach Art Fair, Miami Beach  
Maybe not even a nation of millions, Cosmic Galerie, Paris
- 2002 Faccio sul serio!, Studio Massimo De Carlo, Milan  
Again, Galleria Maze, Turin  
To whom it may concern, Ecart, Basel  
La Folie de la Villa Médicis, Académie de France, Rome
- 2001 Voi non sapete chi mi credo di essere, Viafarini, Milan
- 2000 ...Forever..., Galleria Maze, Turin  
Le mucche per Morra, Studio Morra, Naples

SELECTED GROUP EXHIBITIONS:

- 2010 Artist's Museum, MoCA, Los Angeles. Curated by Rebecca Morse.  
Sindrome Italiana, Le Magasin, Grenoble. Curated by Yves Aupetitallot.  
La fin du monde tel que nous le connaissons / The end of the world as we know it, Kunsthalle Mulhouse. Curated by Bettina Steinbrügge.  
Power Alone, Witte de With, Rotterdam. Curated by Juan A. Gaitán and Nicholas Schaffhausen.
- 2009 Les Enfants Terribles, Eight Interpretation of la Collection Jumex, Fundación/Colección Jumex, Mexico City, curated by Michel Blancsubé.  
Ruin, Regrets and Visible Effects. Instituto Svizzero di Roma, with Fabian Marti.  
Nothingness and being, Fundación/Colección Jumex, Mexico City, curated by Shamim Momin.  
The Dor. Instituto Svizzero, Venezia, with Fabian Marti.
- 2008 California Biennial, Orange County Museum of Arts, curated by Lauri Firstenberg.  
Retrospective, Gagosian Gallery, New York. Care of Sam Orloski and Andy Avini.  
Lucky Number Seven, SITE Santa Fe's Seventh International Biennial, curated by Lance M. Fung.
- 2007 Moscow Biennale of Contemporary Art, Moscow. Care of J. Backstein, D. Birnbaum, I. Boubnova, N. Bourriaud, F. Erdemci, G. Kavar, R. Martinez and H.U. Obrist.  
Vesuvius, Moderna Museet, Stockholm, curated by G. Del Vecchio.  
Lara Favaretto, Francesco Gennari, Piero Golia, Massimo Grimaldi, Engholm Engelhorn Galerie, Vienna.  
Uncertain States of America - American Art in the 3rd Millennium. Le Musée de Sérignan; Galerie Rudolfinum, Prague, curated by Gunnar B. Kvaran, Daniel Birnbaum, Hans-Ulrich Obrist.  
Dialogues méditerranéens. La Citadelle, Saint-Tropez, curated by Susanne van Hagen.  
Où? Scènes du Sud : Espagne, Italie, Portugal. Le Carré d'art, Nîmes, curated by Françoise Cohen.

- 2006 Grey Flags, Sculpture Center, New York, care of Anthony Huberman and Paul Pfeiffer  
 Fuori Uso, Pescara. Care of Nicolas Bourriaud and Paolo Falcone  
 Gold Standards, P.S.1, New York. Care of Bob Nickas and Walead Beshty  
 When fathers fail, Daniel Reich Gallery, New York, care of Guillaume Rouchon  
 Uncertain States of America - American Art in the 3rd Millennium. Serpentine Gallery, London and Bard College, New York. care of H. U. Obrist, D. Birnbaum, G. Kvaran  
 Survivor, Bortolami-Dayan gallery, New York, care of David Rimanelli
- 2005 Uncertain States of America - American Art in the 3rd Millennium. Astrup Fearnley Museum of Modern Art, Oslo, care of H. U. Obrist, D. Birnbaum, G. Kvaran  
 Performa 2. 24 hours accidental, Swiss Institute, New York  
 Arte all'arte X, Galleria Continua, San Gimignano  
 Closing down, Bortolami-Dayan Garage, New York
- 2004 61.ma Mostra Internazionale D'Arte Cinematografica, Venezia  
 I nuovi mostri, Fondazione Nicola Trussardi, Milano, care of M. Gioni  
 Narcissus: new visions of self-representation. Crac Alsace, Altkirch
- 2003 Assenze Presenze, une nouvelle génération d'artistes italiens. Le Botanique Centre Culturel de la Communauté Française Wallonie-Bruxelles, Bruxelles, curated by E. Lambion  
 Così va il Mondo. Espace Paul Ricard, Paris. Care of Charlotte Laubard  
 Prague Biennial. National Galerie, Prague. Care of Helena Kontova  
 Sukun. Museum Folkwang, Essen. Care of N. Sonmez  
 Sub Real: Reality Survival Strategies. Smart Project Space, Amsterdam. Care of Bartolomeo Pietromarchi
- 2002 Napoli Anno Zero, Qui e Ora. Castel Sant'Elmo, Naples. Curated by Gianfranco Maraniello  
 Radical and Critical. Fondazione Olivetti, Rome. Curated by Bartolomeo Pietromarchi  
 There is a Light Which Never Goes Out. Villa Galvani, Pordenone. Curated by Sonia Rosso
- 2001 Tirana Biennial. National Gallery, Tirana. Curated by Gea Politi