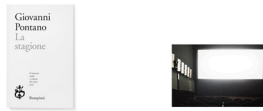


Mario Milizia

Selected Works

Mario Milizia *Selected Works*

La stagione, 2022



Portami via, 2019



Controcuore, 2017



Un bacio e uno sbadiglio, 2015



Maxisequestro, 2013-14



Eyes Wide Open, 2012



La stagione, 2022



The film is based on the novel *La stagione* written by Giovanni Pontano, both the book and the author are fictitious, they are creations of the imagination of Michelangelo Antonioni, protagonists of the 1961 film *La Notte*. The first is a prop, the second is the main character in the role of the writer, played by Marcello Mastroianni. More than half a century later, this book imagined by Antonioni as a scenic complement is emancipated and becomes a film itself. *La stagione* completely detaches itself from the plot of *La notte*, giving life to a work where reality and fiction overlap. An ominous sense of anticipation pervades the film as if to herald impending catastrophe or, as in the Greek tragedy, to induce catharsis in the spectators.

La stagione is the subtle and violent film of our years.

La stagione, 2022

film

duration: 77min, 24sec

Portami via, 2019



Portami via, 2019

video

duration: 31min, 34sec

(poster)

Portami via was presented at Anteo Palazzo del Cinema with the patronage of the Municipality of Milan from 5 to 7 April as part of the Milan ArtWeek 2019. Viewers were asked not to divulge the content of the work. The preparation and realization of *Portami via* lasted two years, a period in which the artist involved various collaborators to whom the project was never revealed in its entirety. During the second half of 2018, a series of private screenings took place and 87% of viewers saw a change in mood.





Un amore differente, 2018

Stucco and guache on engraved magnesium plate.

70 x 100 x 0,3 cm



Nei secoli a venire, 2019

Stucco and guache on engraved magnesium plate.

55 x 69 x 0,3 cm



L'ultima volta che vedrà l'Italia, 2019
Stucco and guache on engraved magnesium plate.
50 x 26 x 0,3 cm



Fortunatamente c'è Francesco, 2019
Stucco and guache on engraved magnesium plate.
30 x 40 x 0,3 cm



Fidanzamento ufficiale, 2019

Stucco and guache on engraved magnesium plate.

29 x 36 x 0,3 cm



Belle sorprese, 2019

Stucco and guache on engraved magnesium plate.

38,5 x 42 x 0,3 cm



A Milano nell'82, 2019

Stucco and guache on engraved magnesium plate.

54 x 46 x 0,3 cm



Portami via, 2019

Stucco and guache on engraved magnesium plate.

21 x 30 x 0,3 cm

Controcuore, 2017

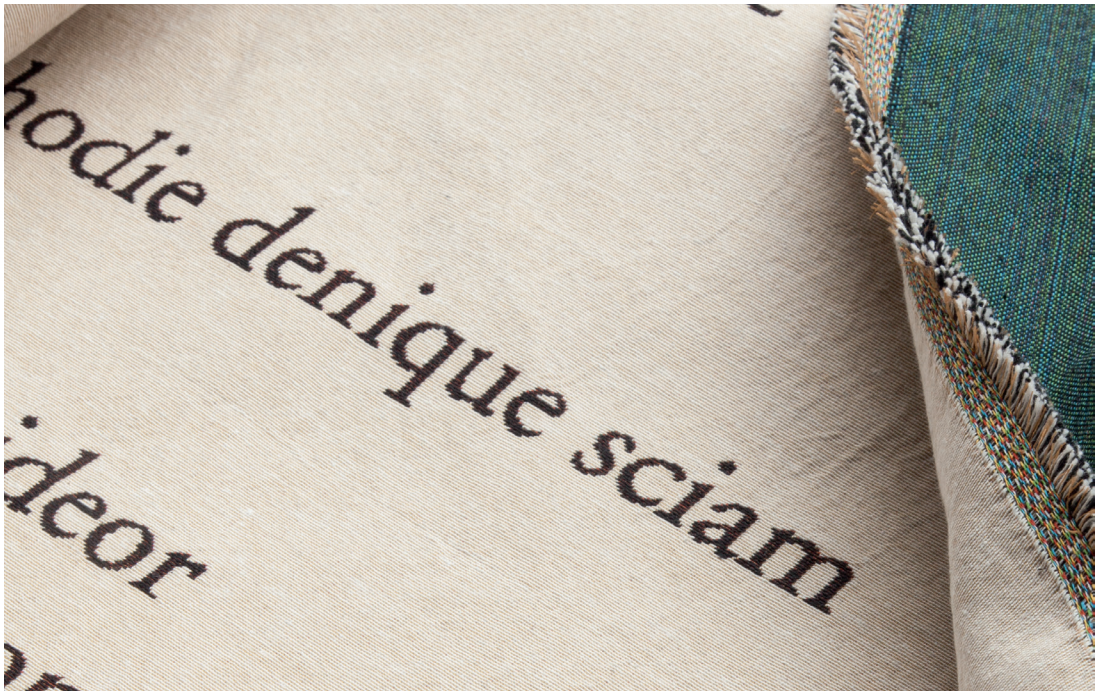
Controcuore nasce da gesti di traduzione e traslitterazione. Alla base di ogni gesto c'è un dato che, attraverso uno slittamento linguistico o formale, si vuole mettere in discussione.

A volte questo dato è l'identità dell'artista – un io irripetibile, altre è l'identità dell'artista in quanto soggetto antropologico concluso. La serie di arazzi che costellano la mostra (per tutte le opere, 2017) riportano così una collezione di poesie che Milizia ha scritto nel 1992 e che qui sono tradotte in latino, greco, spagnolo e portoghese, in riferimento ai gruppi etnici ai quali un'analisi del DNA ha fatto risalire le origini dell'artista. Queste poesie, composte tramite la tecnica del cut-up, sono delicate affermazioni di un sé in costante movimento – una delle tante recita: “Lascia che ti dica qualcosa di me stesso. / Con occhi curiosi ho guardato / e nessun muro / io vidi. / Vidi una porta”. Visitando “Controcuore” si ha la sensazione di trovarsi di fronte all'arte di un viaggiatore. E tale è davvero Milizia, che viaggia intorno al globo, come pure nella storia, per costruire narrazioni poliamorose. “Controcuore” è anche il titolo di una scultura in bronzo, la cui forma è appunto quella del controcuore, uno strumento che si frapponeva tra la bocca del camino e la sua cornice con funzione di protezione – ancora l'allegoria di uno soglia da attraversare per arrivare al nocciolo della questione. Milizia decora il suo controcuore sovrapponendo un motivo Arts & Crafts e uno di origine arabo-andalusa. I due motivi non si fondono ma si avvicendano, come in un fraseggio di contrappunto non esiste polarità ma solo coesistenza. L'ultima sala della mostra presenta un'altra scultura, *Del presente parla*, una maquette di legno di un edificio classicista o un mobile d'antiquariato – poco importa, perché è proprio in questa molteplicità di interpretazioni che si può dare tanto agli uomini del Sud che a quelli del Nord, tanto agli uomini del passato che a quelli del futuro la possibilità di riconoscere in un dato manufatto un proprio sistema di valori.





Un bacio e uno sbadiglio, 2015
exhibition views at Viasaterna



Controcuore, 2017
tapestry (details)



Del presente parla, 2017

wood

89 x 145 x 48 cm



Controcuore, 2017
patinated bronze
97 x 123 x 13 cm



Nuevo Costumbrismo, 2016
mixed media on book page mounted on canvas
14 x 20 x 0,8 cm



Nuevo Costumbrismo, 2016
mixed media on book page mounted on canvas
14 x 20,5 x 0,8 cm



Nuevo Costumbrismo, 2016
mixed media on book page mounted on canvas
19,9 x 26,4 x 0,8 cm



Nuevo Costumbrismo, 2016
mixed media on book page mounted on canvas
20 x 16,2 x 0,8 cm



Nuevo Costumbrismo, 2016
mixed media on book page mounted on canvas
23,7 x 32,5 x 0,8 cm

Un bacio e uno sbadiglio, 2015



Mario Milizia
Un bacio e uno
sbadiglio

Un bacio e uno sbadiglio, 2015
limited edition self-published book



Un bacio e uno sbadiglio, 2015
12 elements, mixed media, wood panel
320 x 175 x 6 cm



Un bacio e uno sbadiglio, 2015
video
duration: 21min, 12sec
(video still)



Melancholy & Real Estate, 2015
limited edition self-published book

Maxisequestro, 2013-14

The Dutch painter Han van Meegeren could have been sentenced to death for treason, for the sale of a Vermeer to Reichsmarschall Hermann Göring. He saved his own life very simply. At the trial he painted a Vermeer, proving that what he had sold to the Nazi marshal was just a very skillful forgery. The forgery and looting of art has always been a very fascinating subject. The movie directed by George Clooney *Monuments Men* told a story of recovery of art treasures looted during World War II by the Nazis. Grabbing art has been always a hobby of dictators and imperialist. When originals were not available, emperors and tyrants have often deluded themselves, commissioning masterly forgeries known as “copies after the originals.” Sometimes those copies or forgeries – depending on what use was made of them – are actually better than the originals. In a suburb of Seoul I once saw a perfect reproduction in pure marble of Michelangelo’s Pietà, the one displayed behind thick glass at Saint Peter’s in Rome. In Seoul I could gaze at the sculpture from all sides, a privilege denied viewers in Rome. In a very serious way, Mario Milizia makes light of this idea of forgery, reproduction and looting, creating an imaginary collection of stolen art that is probably much better than a lot of the real art stolen from private homes or minor museums. What Milizia highlights with his project is the allure that surrounds a stolen work of art, in spite of its real economic and aesthetic value. Stolen goods gain some kind of bonus by the simple fact that they have been filched, just as figs picked directly from the tree taste better than those you pay for at the fruit stand. After all, if something – particularly art – is worth stealing, then it must have some kind of value. In fact, if we forget that Milizia’s project is artificial and look at it as an assembly of real works of art, we experience some kind of real visual pleasure. The value of art is about information. We never desire a work of art so much as when it has gone missing. Milizia’s operation precisely addresses the mystery of longing for something or someone only once they are no longer available.



Maxisequestro, 2013-14
limited edition self-published book



Maxisequestro, 2013-14
terracotta, plaster, glass and metallic objects, desks,
telephone, office chair, computer, keyboard, toy
guns, fabric.
295 x 230 x 153 cm



Maxisequestro, 2013-14
performance
“Il Delitto Quasi Perfetto”,
Pac Milano, 2014
Curated by Cristina Ricupero



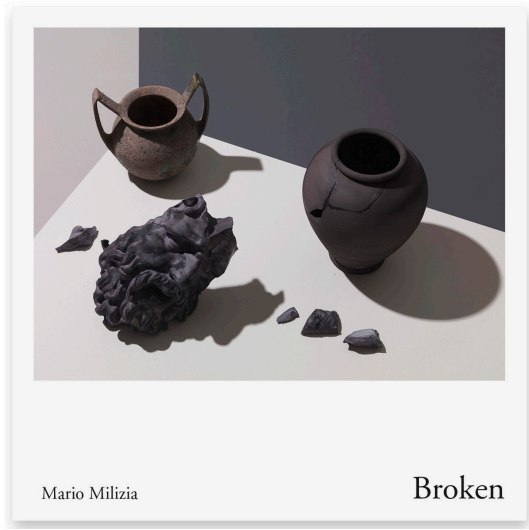
“Catalogue d’une collection de tableaux...”, 2014
93 ink and watercolor paintings mounted on canvas
650 x 350 x 12 cm
(exhibition view at Marsellera)

“... The work is inspired by a mysterious catalogue titled “Catalogue d’une collection de tableaux de diverses écoles, spécialement des écoles italiennes” (Catalogue of a Collection of Paintings of Various Schools, especially Italian Schools) which Fr. Marcello Massarenti, sub-almoner at the Pontifical Court, published in 1881.

In the book “Maxisequestro”, Milizia implies that the prelate was a sort of messy smuggler of artworks; the work is an “unusual” horizontally reclined picture wall of 93 elements, the imaginary reconstruction of this catalogue, a collection of 19th-century works, which Milizia made using a secret technique, and where he nonchalantly combines artists, styles and periods ...”



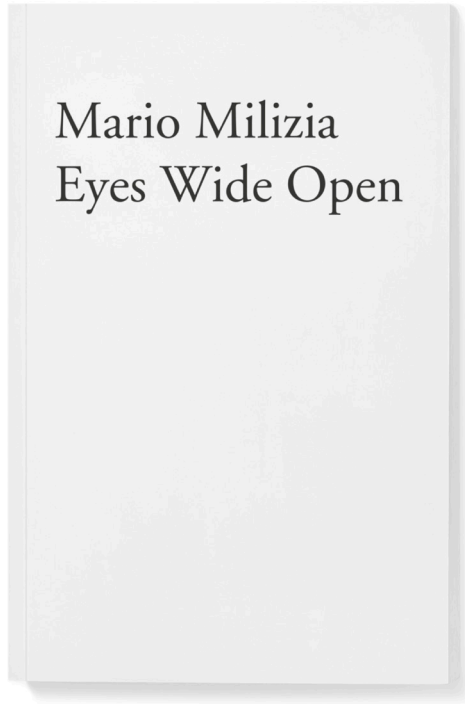
Maxisequestro, 2014
video
duration: 18min, 12sec
(exhibition view at Marselleria)



Broken, 2013

sound work available on iTunes, Spotify, Amazon
duration: 3min, 34sec

Eyes Wide Open, 2012



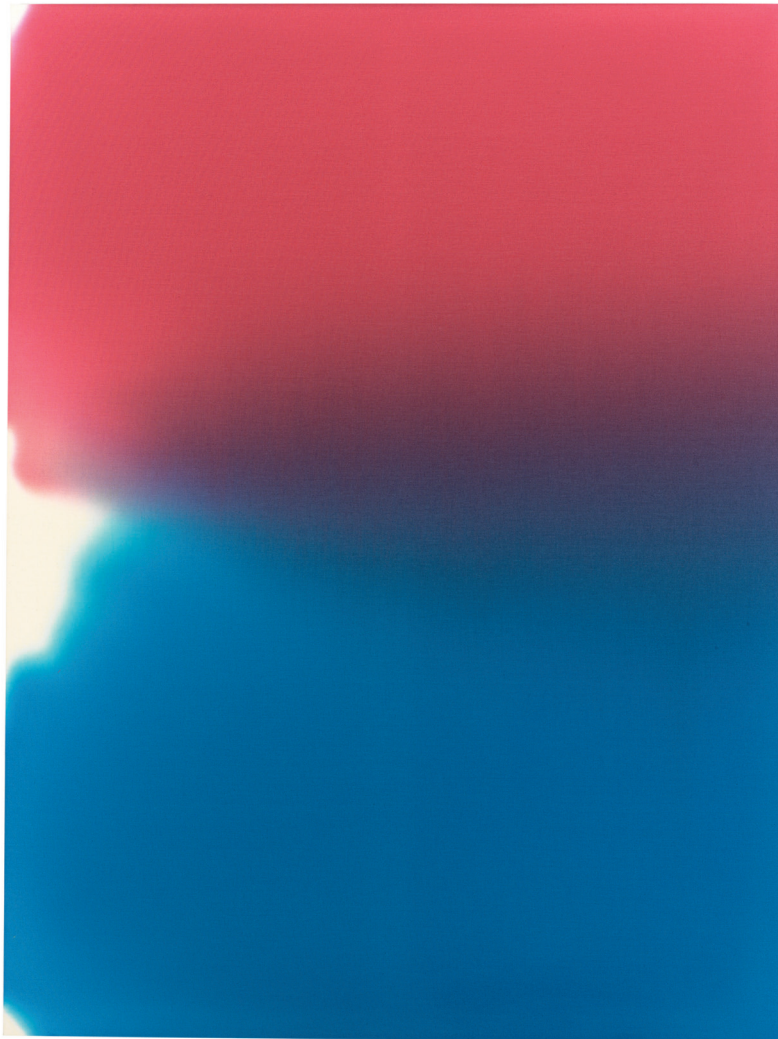
Mario Milizia
Eyes Wide Open



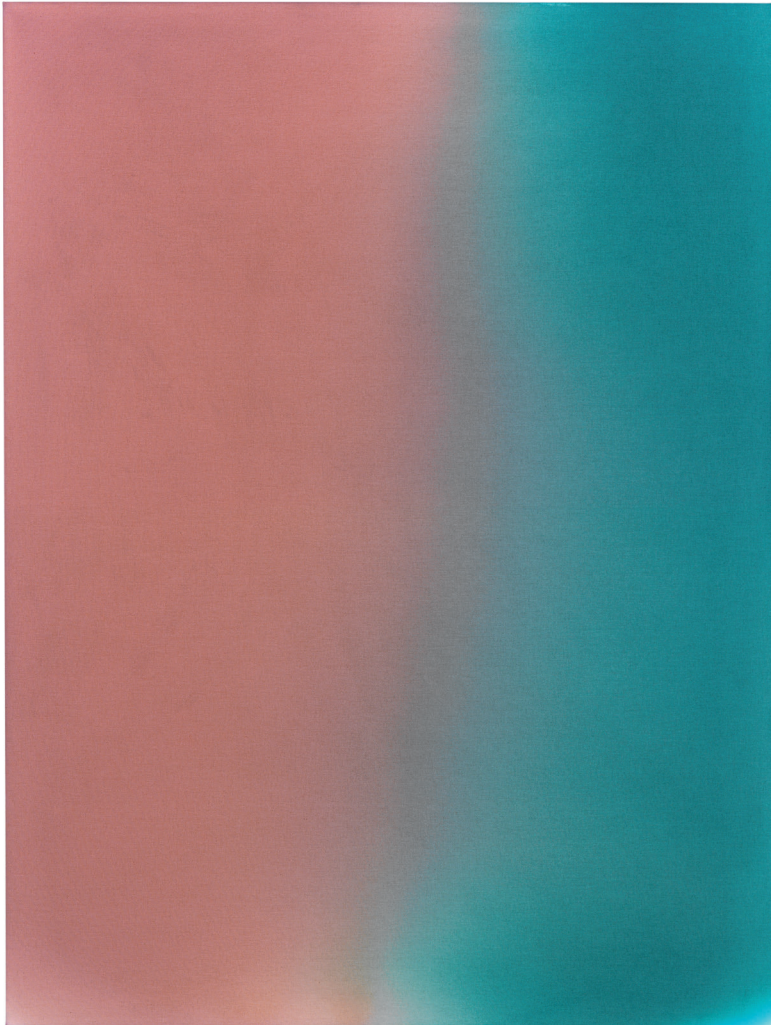
Eyes Wide Open, 2012
exhibition views at Marselleria



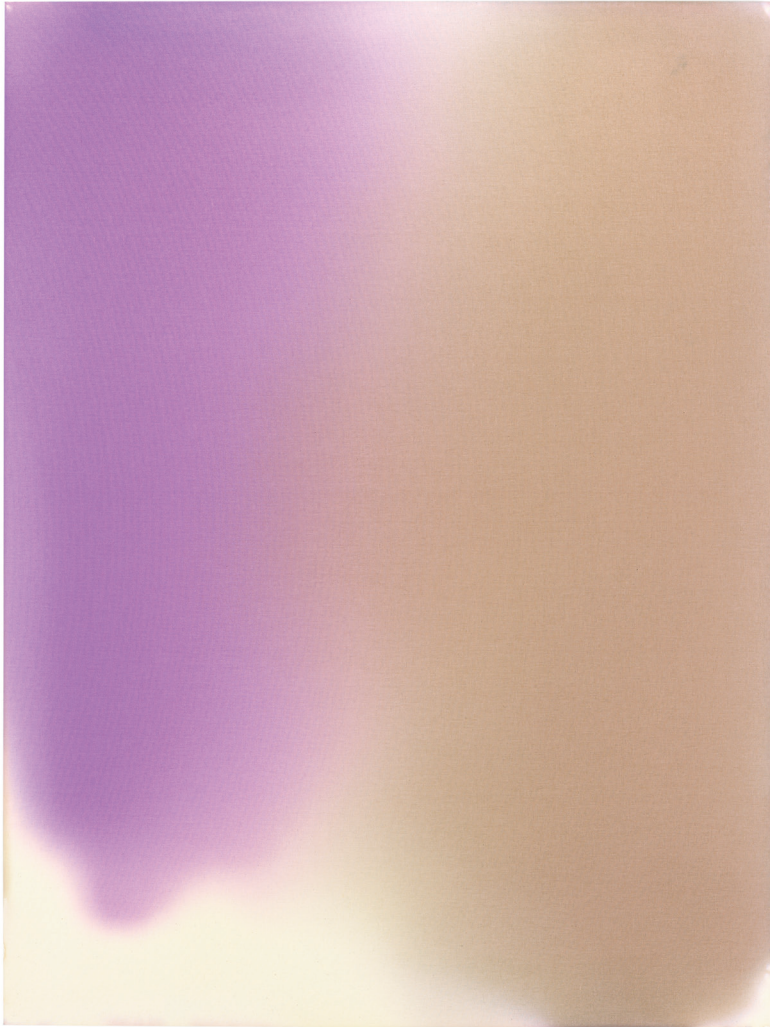
Ibiza Sunset, 2012
ink on linen, wooden stretcher
150 x 200 cm



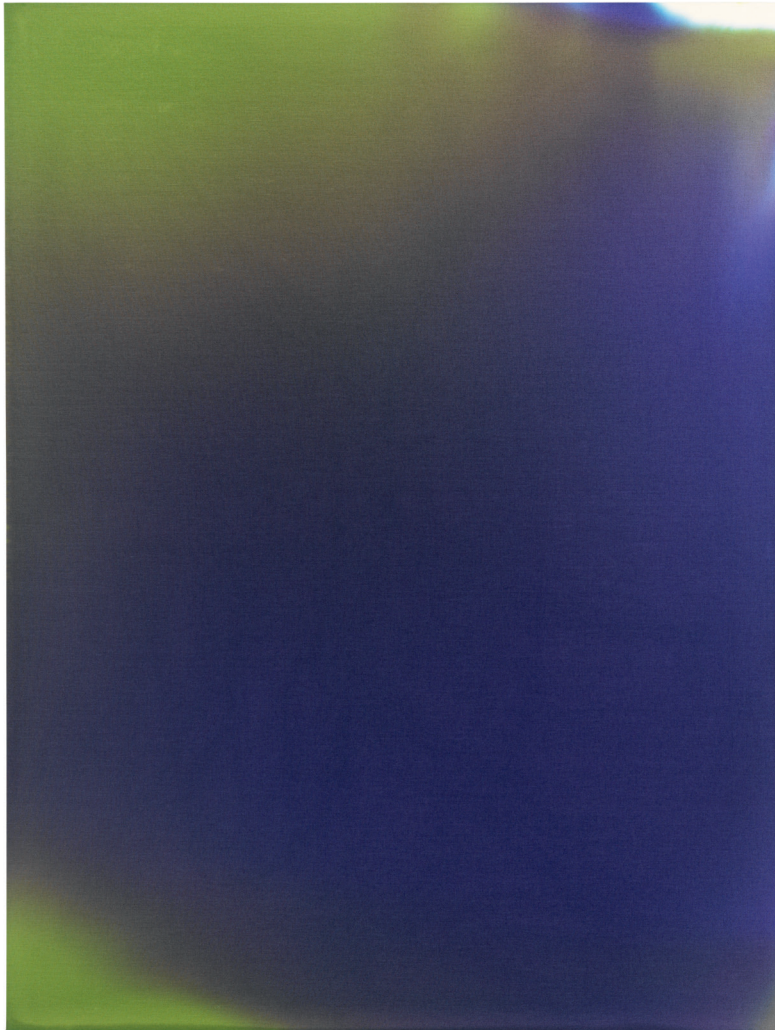
Ibiza Sunset, 2012
ink on linen, wooden stretcher
150 x 200 cm



Ibiza Sunset, 2012
ink on linen, wooden stretcher
150 x 200 cm



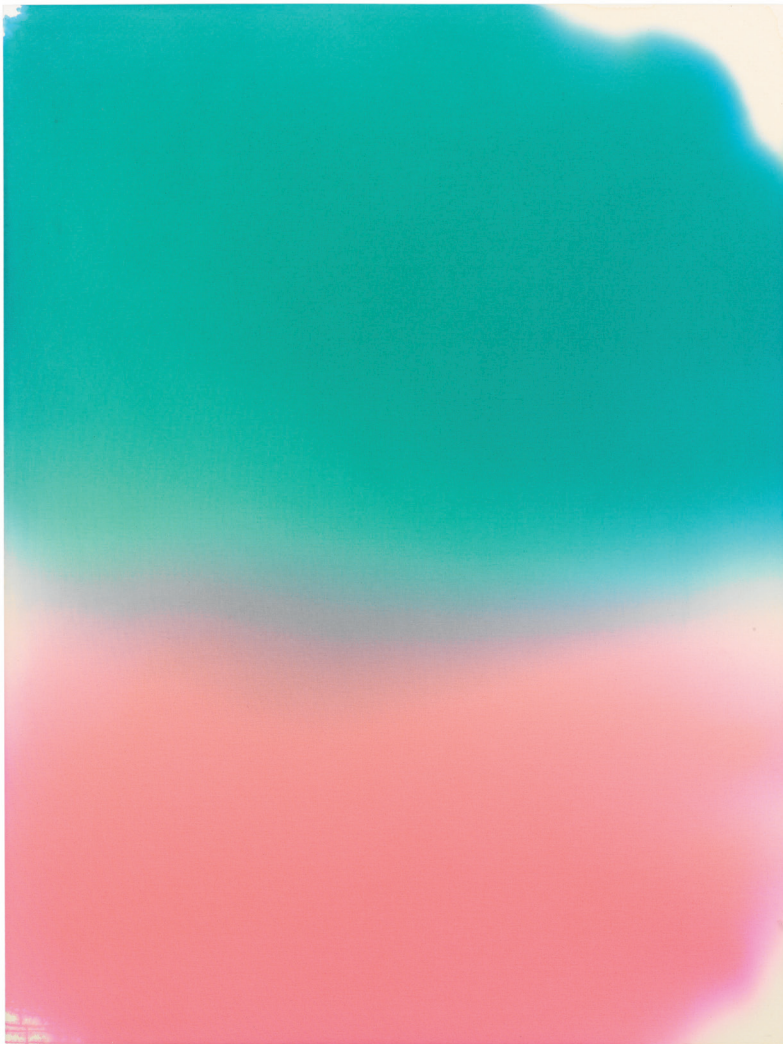
Ibiza Sunset, 2012
ink on linen, wooden stretcher
150 x 200 cm



Ibiza Sunset, 2012
ink on linen, wooden stretcher
150 x 200 cm



Ibiza Sunset, 2012
ink on linen, wooden stretcher
150 x 200 cm



Ibiza Sunset, 2012
ink on linen, wooden stretcher
150 x 200 cm



Ibiza Sunset, 2012
ink on linen, wooden stretcher
150 x 200 cm



Ibiza Sunset, 2012
ink on linen, wooden stretcher
150 x 200 cm



Eyes Wide Open, 2012
exhibition view at Marselleria



Modernismo Cinese, 2012
6 laquered fiberglass sculptures
variable dimensions



Eyes Wide Open, 2012

video

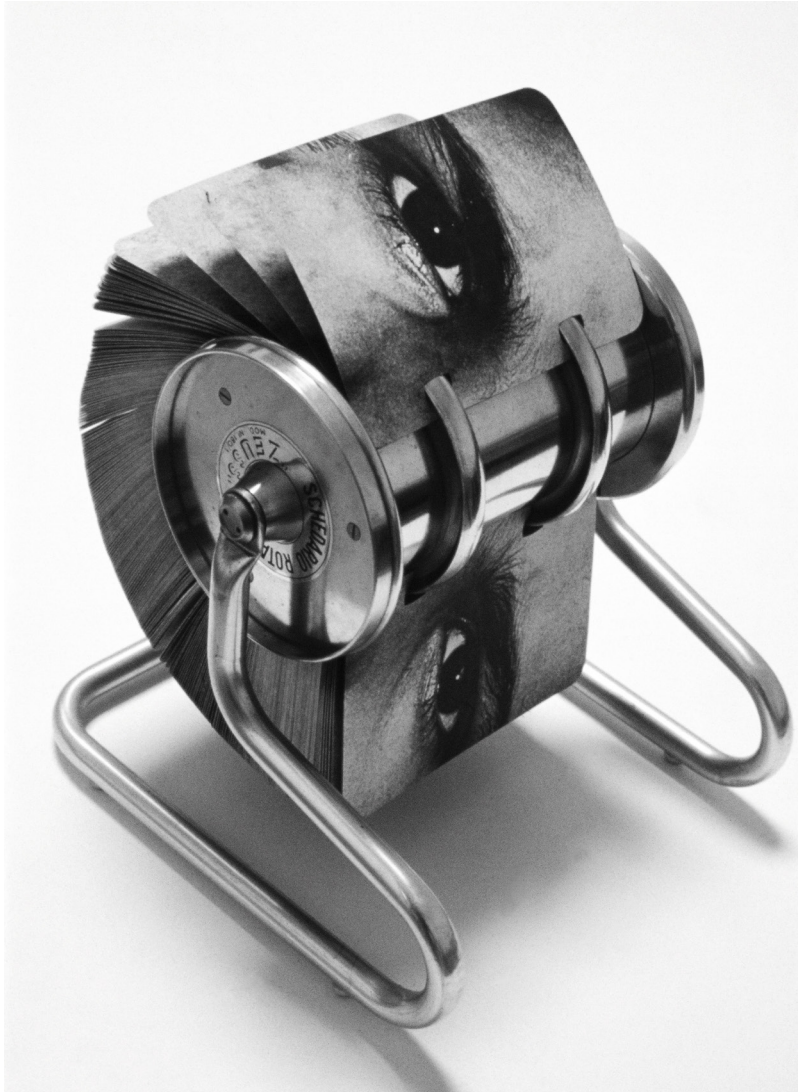
duration: 16min, 31sec

(exhibition view at Marselleria)

Early Works

Curious tourist of our globalized modernity, Mario Milizia looks at the international forms of entertainment and consumption rituals; he highlights the intentionally “generic” identity of the world around us. With the attitude of an editor, Milizia deconstructs the dynamics of production and consumption in post-industrial societies. He constantly questions the modalities with which new technologies alter and influence the perception, transmission, and enjoyment of these very languages, and how these narrate a new cultural and anthropological condition.

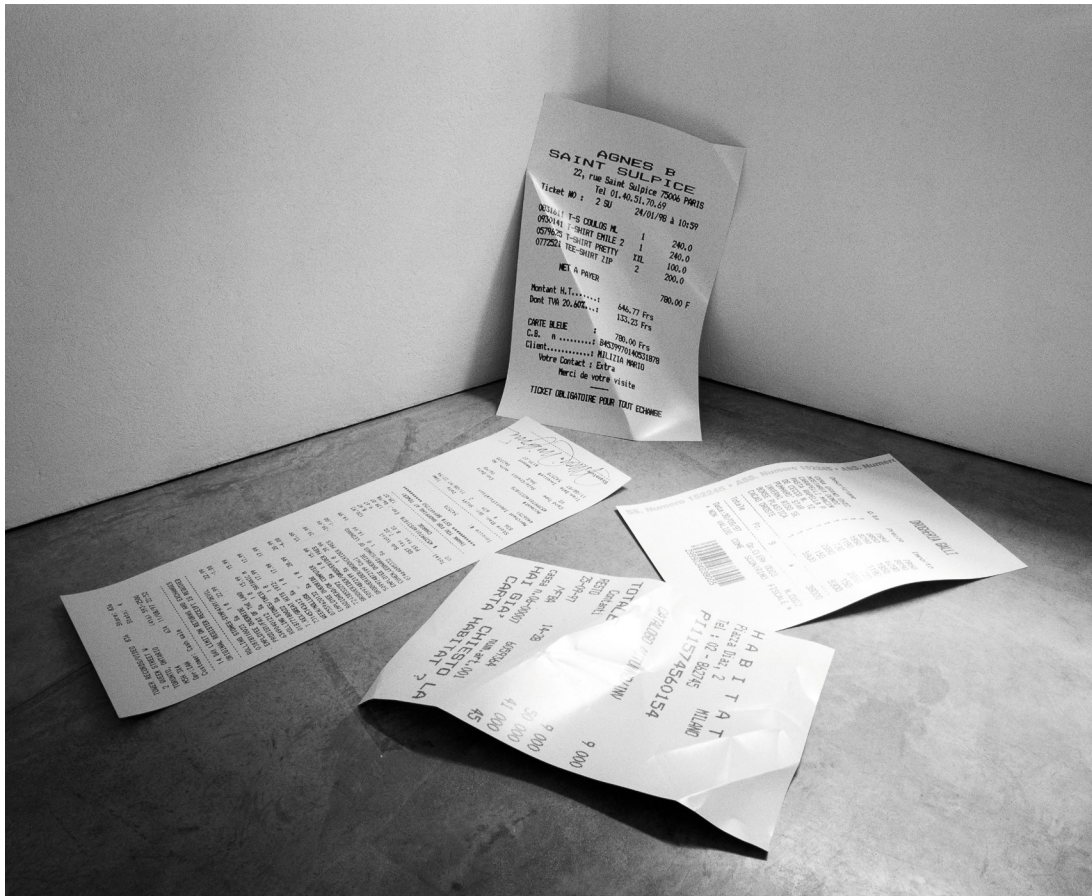
In Milizia’s work the meta-linguistic attitude serves to question the historical, social, and economic codes traditionally transmitted by artistic production, to interrogate concepts such as invention, originality, and authorship. Similar to perceptive deceptions, his works evince how much falsity and conventionality is hidden in the forms and images we produce and consume. Mario Milizia’s latest trap is to reveal, under this seemingly cynical and ironic attitude, that there often hides an unexpected sentimental substance.



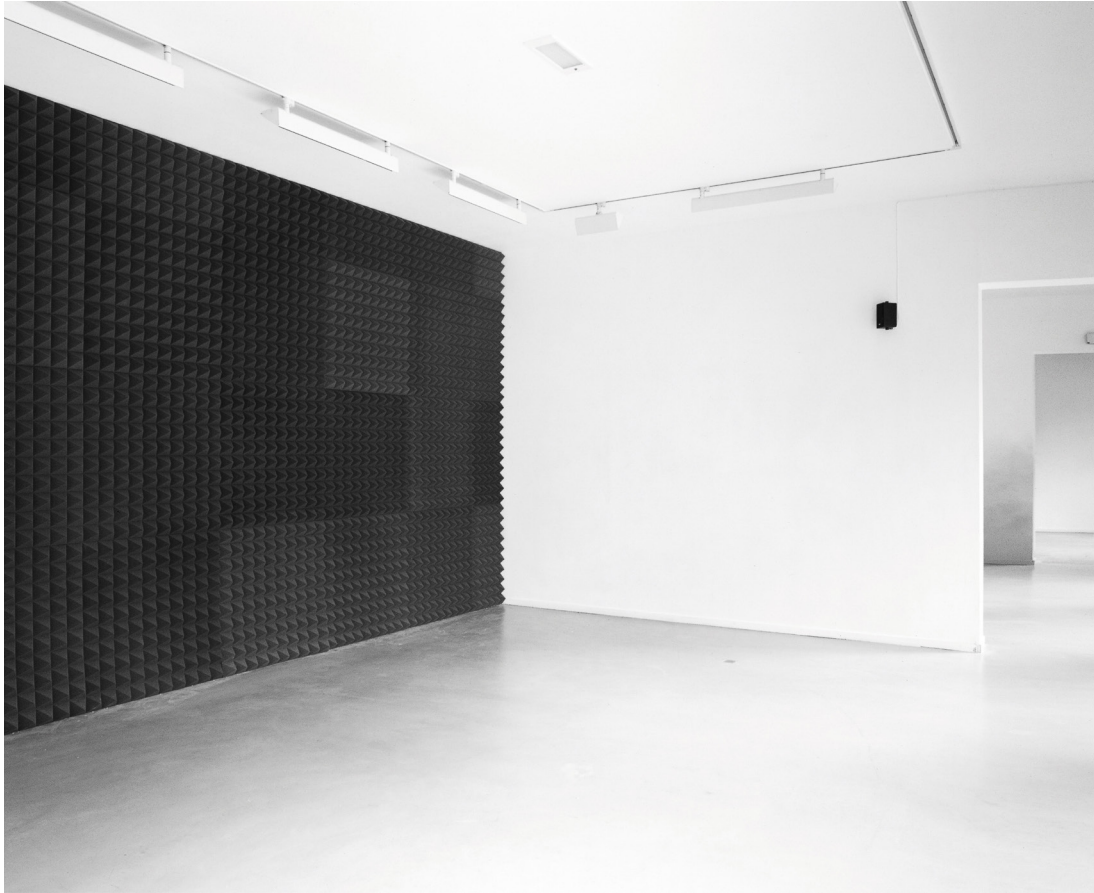
Untitled, 1994
steel rolodex, printed paper
20 x 25 x 30 cm



Untitled, 1995
laser print
21 x 29,7 cm



Untitled, 1998
 silk screen on aluminum
 dimensions variable
Supерette, Forde,
 Espace d'Art Contemporain,
 Geneva



Hechoes, 1998
acoustic panels, sound
ambient dimension
Seamless, curated by Luca Cerizza
De Appel Foundation, Amsterdam



Soundtrack Without Film, 1996

music performance with Dj

ambient dimension

Viafarini, Milan, Italy

Come in and follow the music. At the back of the room there's someone playing records. It's the soundtrack to a film you've never seen. Close your eyes and imagine the plot, the characters, the action; imagine the drama and the passion, the climax and the surprise ending: the opening and end credits. Music can do it.



Continental Encore, 1997

wallpaper, sound installation

ambient dimension

Magasin, Centre National d'Art Contemporain de Grenoble, Grenoble, France

The title pays tribute to Annunzio Paolo Mantovani (1905–1980) and his “light orchestra.” Wallpaper with wallpaper music. Non-focused listening, peripheral attention: generic music for generic places. Modern ambient music, to be listened to sipping a coffee and discussing the exhibition you’ve just seen.



Medium Density, 1996

sound work on CD

Duration: 1Hour :13min

Magasin, Centre National d'Art Contemporain de Grenoble, Grenoble, France



Style Mixer, 2003
 printed cardboard
 21 cm diameter, edition of 300
 courtesy Galerie Jousse Entreprise, Paris

The American “wheel charts” tell us it’s possible to measure and assess all matter by inserting it into an ordered progression of boxes. An ironically post-modern version of that same classifying illusion, this chart seems to confront itself with the anxiety of defining that accompanies today’s marketing strategies: giving a label to every artistic product, a name to every style. In this modernity of ours, the kingdom of reckless hybridizations, this mixer is a product ambiguously poised between extreme hope for order and a somewhat perverse pastime.



Style Mixer, 2003
video and sound installation, wallpainting
ambient dimension
courtesy Galerie Jousse Entreprise, Paris

Bio

Some of Mario Milizia most significant solo exhibitions have been held at Viasaterna, Milan, 2017, Marsèlleria, Milan, 2014; Jousse Entreprise, Paris, 2009, 2003, 2001; at the Galerie Edward Mitterrand, Geneva, 2002; at Niitsu Art Forum, Niitsu, Japan, 2000; at Neon, Bologna, 1998; and *Soundtrack Without Film*, at Viafarini, Milan, 1996.

He has also participated in various group shows, including: *Picture Perfect*, curated by Fantom, Viasaterna, Milano, 2015, *Nativity* curated by Michele D'Aurizio, Grand Century, New York, 2015, *Il Delitto Quasi Perfetto*, Pac Milano, 2014 curated by Cristina Ricupero; *If I Was John Armleder*, Geneva 2013, curated by Luca Cerizza, *Playlist*, Palais de Tokyo, Paris, 2004, *The World*, Speak For Gallery, Tokyo and Jousse Entreprise, Paris, 2003; *Design et Activisme*, Speak For Gallery, Tokyo, 2001; *Expander 1.0*, curated by Pierre Bal Blanc and Laurent Godin, in collaboration with Blocnotes, Galerie Jousse Seguin, Paris, 1999; *Seamless*, curated by Luca Cerizza, De Appel Foundation, Amsterdam, 1998; *Jingle Bells*, curated by Uwe Schwarzer, Massimo De Carlo, Milan, 1997; *Chi o che cosa a seconda dei casi*, Neon, Bologna, 1997; *Ne Dites Pas Non*, curated by John Armleder, MAMCO, Geneva, 1997; *504*, Zentrum für Kunst, Medien und Design, Braunschweig, 1997; *Aperto '97*, Trevi Flash Art Museum, Trevi, 1997; *1° Premio Trevi Flash Art Museum*, Trevi Flash Art Museum, Trevi, 1996.

www.mariomilizia.com