



MAGAZZINO

Ascolto il tuo cuore città

5 March - 10 April 2021

Exhibition dossier

Ascolto il tuo cuore, città

5 March - 10 April 2021

Magazzino is delighted to present *Ascolto il tuo cuore, città* (*I listen to your heart, city*) a group exhibition featuring works by Elisabetta Benassi, Mircea Cantor, Jonas Dahlberg and Gianluca Malgeri & Arina Endo, Nicolas Leong and Leonardo Magrelli. The title draws upon the eponymous book by Alberto Savinio, published in 1944 during World War II, as an homage to the city of Milan pending one of the most dramatic moments of its history.

The works chosen for the viewing room reflect different approaches to the thematic of the city, imagining architectural spaces and interiors that can be interpreted as extensions of mental spaces. Both the close environment of a home as well as the open space of a city street, have been strongly connoted in the last year by our very own perception, that has certainly been redefined by the shifting and changes that our lives have undergone, both individually and socially.

We find the artworks in the presentation to trace a line that moves from a very intimate to an almost universal dimension, with both the former and the latter linked to the artists' attempt of reimagining contexts like "home", "city", "space", "place" and "world" from the artists' perspectives.

Elisabetta Benassi's triptych *Smog* (2020) consists of three watercolors, from her series All I remember, picturing heavy pollution in three American cities. Through aesthetic references to landscape pictures, albeit minimal (the images are essentially grey monochromes) the works actually refer to the broader theme of a heavy human presence and its deep impact on our environment.

Jonas Dahlberg's videos *Horizontal Sliding* (2000) and *Vertical Sliding* (2001), feature empty interiors whose reality is both enigmatic and suggestive.

The slow movement of the camera reveals one room

Pictured: Gianluca Malgeri & Arina Endo, *Untitled #3*, 2019 (Detail)

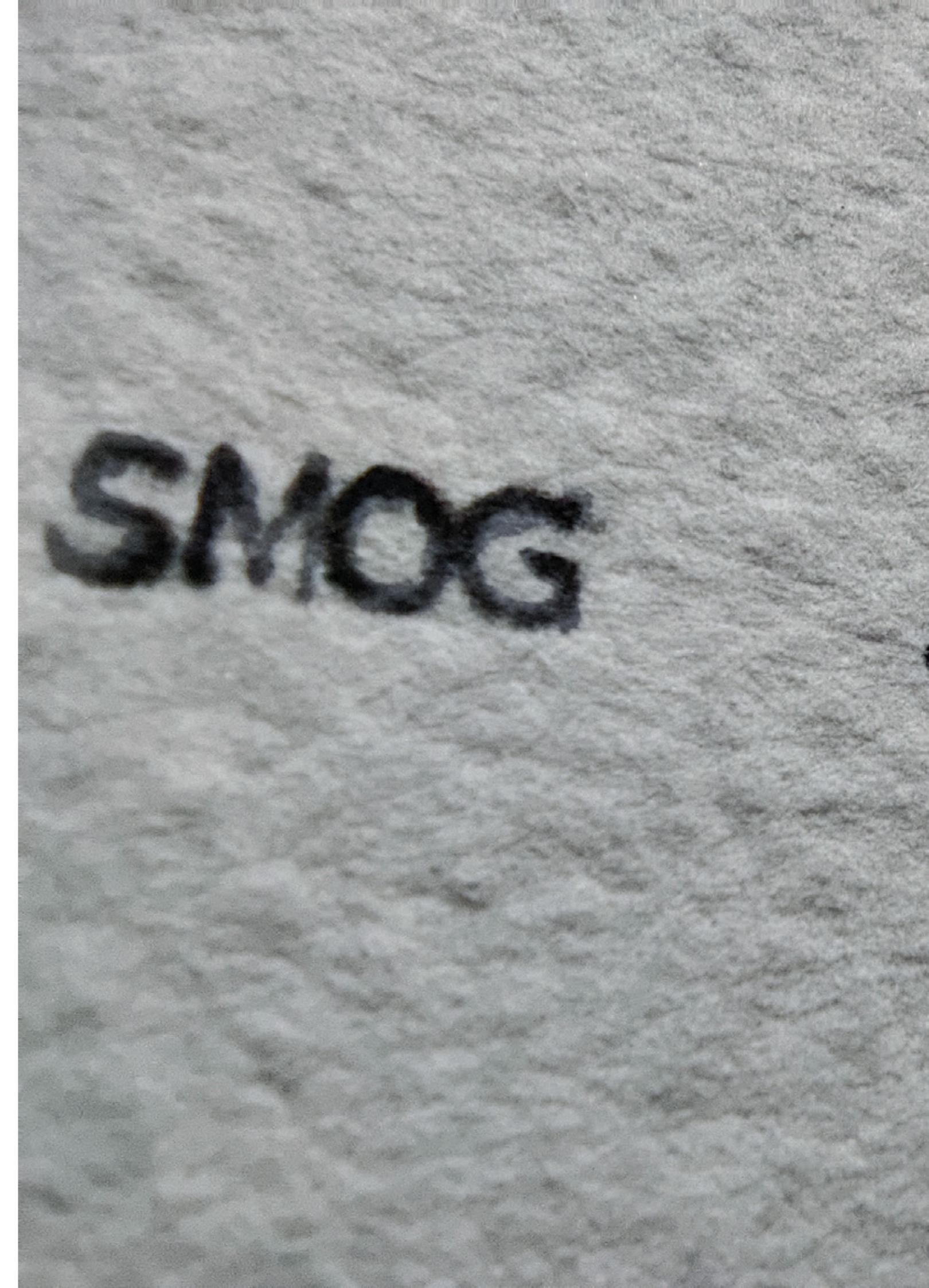


after another, evoking archetypal spaces that look familiar and foreign at the same time.

Gianluca Malgeri & Arina Endo's works, that include both collages and sculptures are part of their research about playgrounds that started in 2013. This attention led to an ample photographic documentation that was the starting point for a first series of collages that drafted the subsequent – and natural – shifting of the project to the third dimension through sculpture and maquettes, directly related to the images assembled in the collages.

Storia della Storia by Sze Tsung Nicolas Leong is a series of black and white photographs that mainly picture Italian interiors and that embody a glimpse of history from ancient times up until today. The photographs have been realized by Leong in collaboration with Judy Chung during the 2019 residency at the American Academy in Rome. The project allows us to observe a broad image of history and time, a story-in-progress that reveals how the way we understand time has changed during the years.

West Of Here (2020) is a series of black and white views of Los Angeles, that Leonardo Magrelli realized taking inspiration from the renowned videogame Grand Theft Auto V. The boundary between the reality of the places pictured in the images and their artificiality in tridimensional graphics, is the territory upon which Magrelli focuses his research, namely the relocation of places distinctly "recognizable" yet virtual in fact within the photographic field.



Pictured: Elisabetta Benassi, *Smog*, 2020 (Detail)



Ascolto il tuo cuore, città

Jonas Dahlberg, Gianluca Malgeri & Arina Endo

Installation view - Room I



Jonas Dahlberg

Untitled (Horizontal Sliding)

2000

Single channel installation. Video. Black and white. Silent.
Duration 38:21 min (continuous loop)

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Jonas Dahlberg

Untitled (Horizontal sliding)

2000

Single channel installation. Video. Black and white.
Silent. Duration 38:21 min (continuous loop)

Edition 5/6 + 2 AP
<https://vimeo.com/87559751>

Untitled (Horizontal Sliding) is a looped 38 min and 21 second video that shows a continuous tracking shot in what seems to be an infinite early twentieth-century apartment. The camera slides horizontally and room after room passes from view in a slow pace. The film was shot in a panoptic architectural model where the camera rotates in the centre of the model, replacing the gaze of the watchtower in the panopticon. Since the building is constructed in a circle and the camera rotates in the middle, it creates both an architectural and a filmic loop.



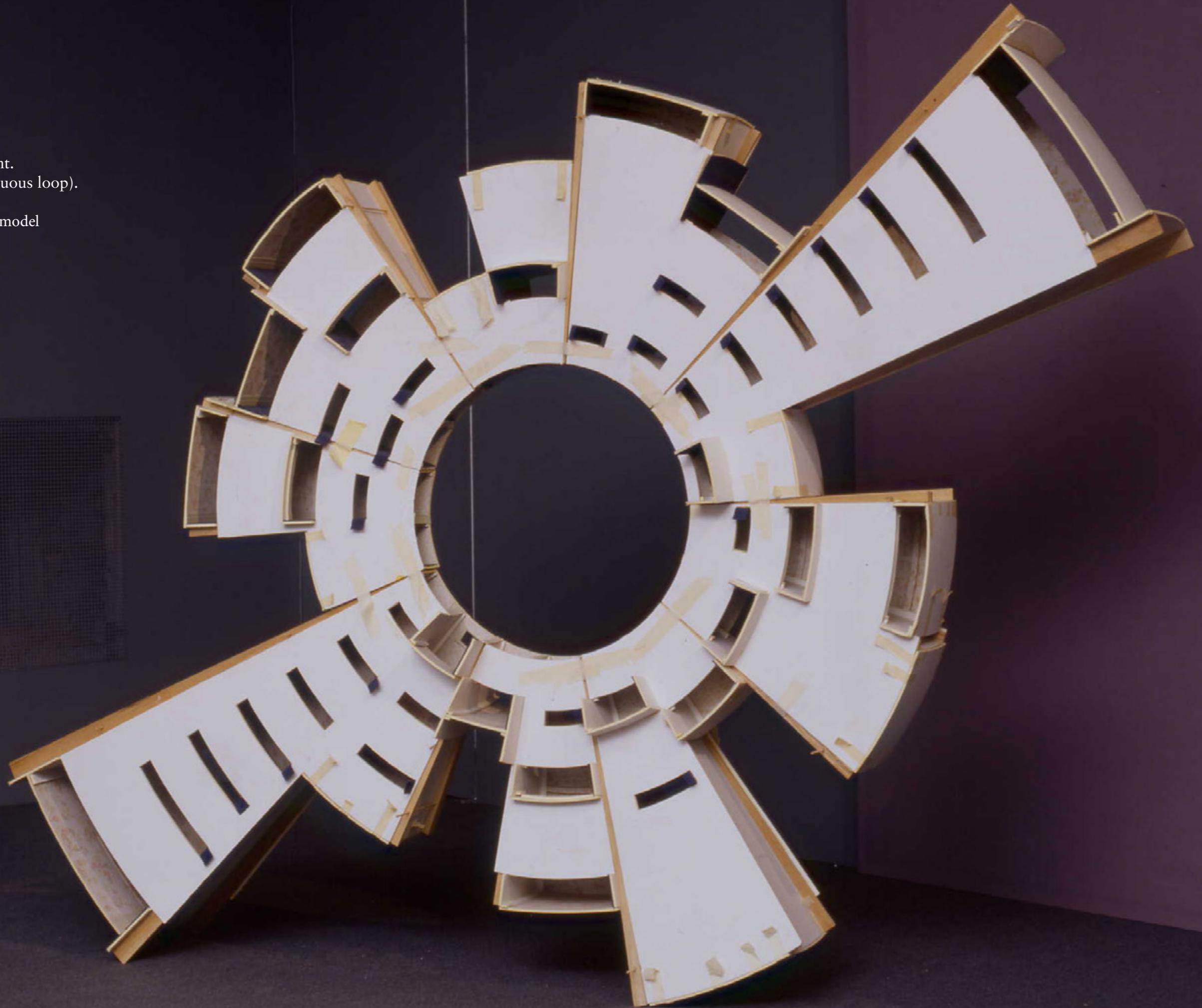
Jonas Dahlberg

Untitled (Vertical Sliding)

2001

Single channel installation.
Video. Black and white. Silent.
Duration 28:26 min (continuous loop).

Unique edition with sculpture model
<https://vimeo.com/86997228>



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Jonas Dahlberg

Untitled (Vertical Sliding)

2001

cardboard, paper, vinyl paper, tape, acrylic glue

Single channel installation.
Video. Black and white. Silent.
Duration 28:26 min (continuous loop).

Unique edition with sculpture model
<https://vimeo.com/86997228>

Untitled (Vertical Sliding) is a looped 28 min and 26 second video that shows a continuous tracking shot where the camera travel downwards, like in an open elevator revealing hotel corridors, one after another. The film was shot in a panoptic architectural model where the camera rotates in the center of the model replacing the gaze of the watchtower in the panoptic on. Since the building is constructed in a circle and the camera rotates in the middle it creates both an architectural and a filmic loop.

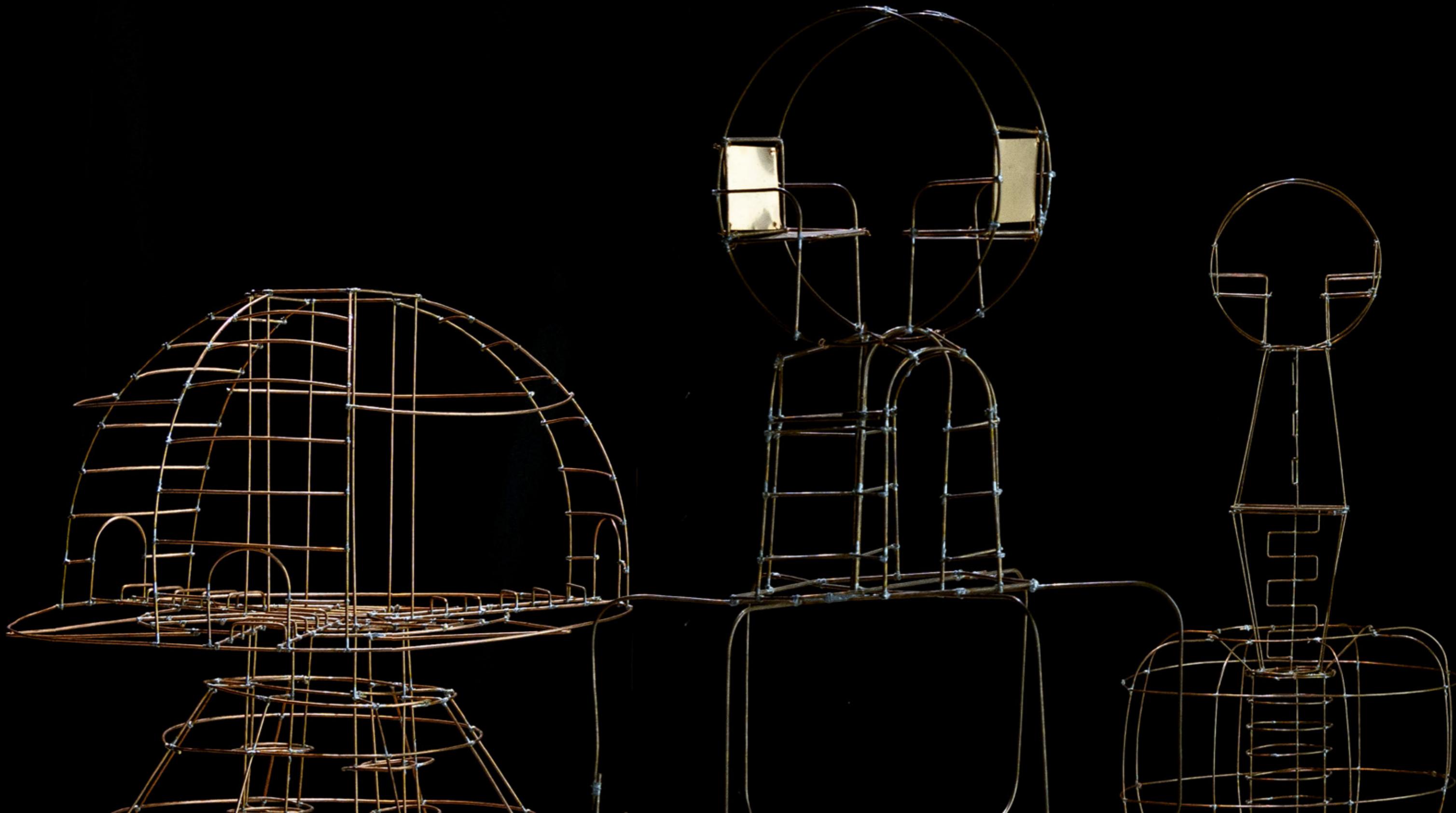


Gianluca Malgeri & Arina Endo

Jellyfish. Mery-Go-Round #11, Mery-Go Round #7

2019

Detail



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Gianluca Malgeri & Arina Endo

Jellyfish

2019

Copper, solder

75 x 75 x 82 cm



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Gianluca Malgeri & Arina Endo

Merry-Go-Round #7

2019

Copper, solder

60 x 60 x 122 cm



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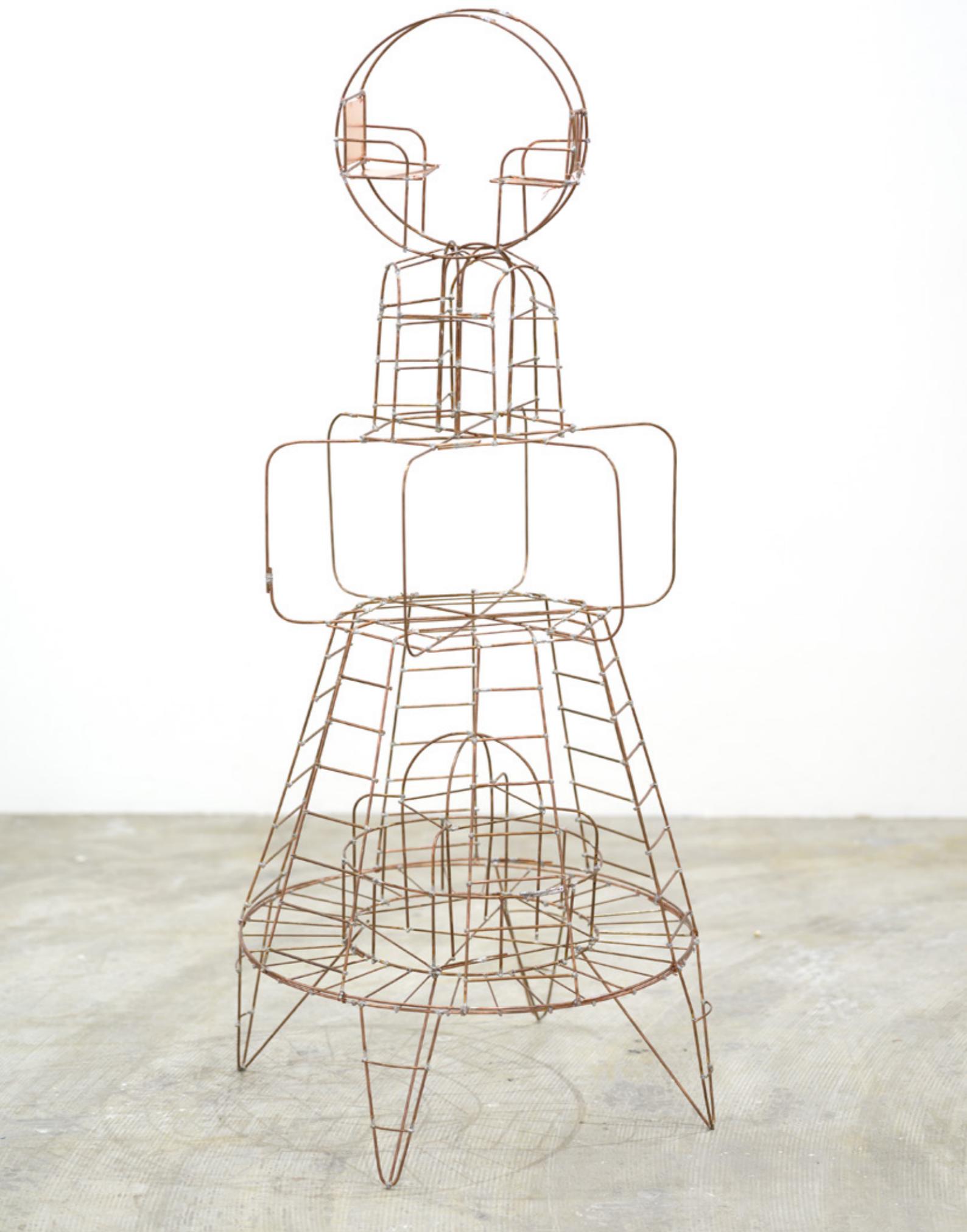
Gianluca Malgeri & Arina Endo

Merry-Go-Round #11

2019

Copper, solder

40 x 40 x 98 cm



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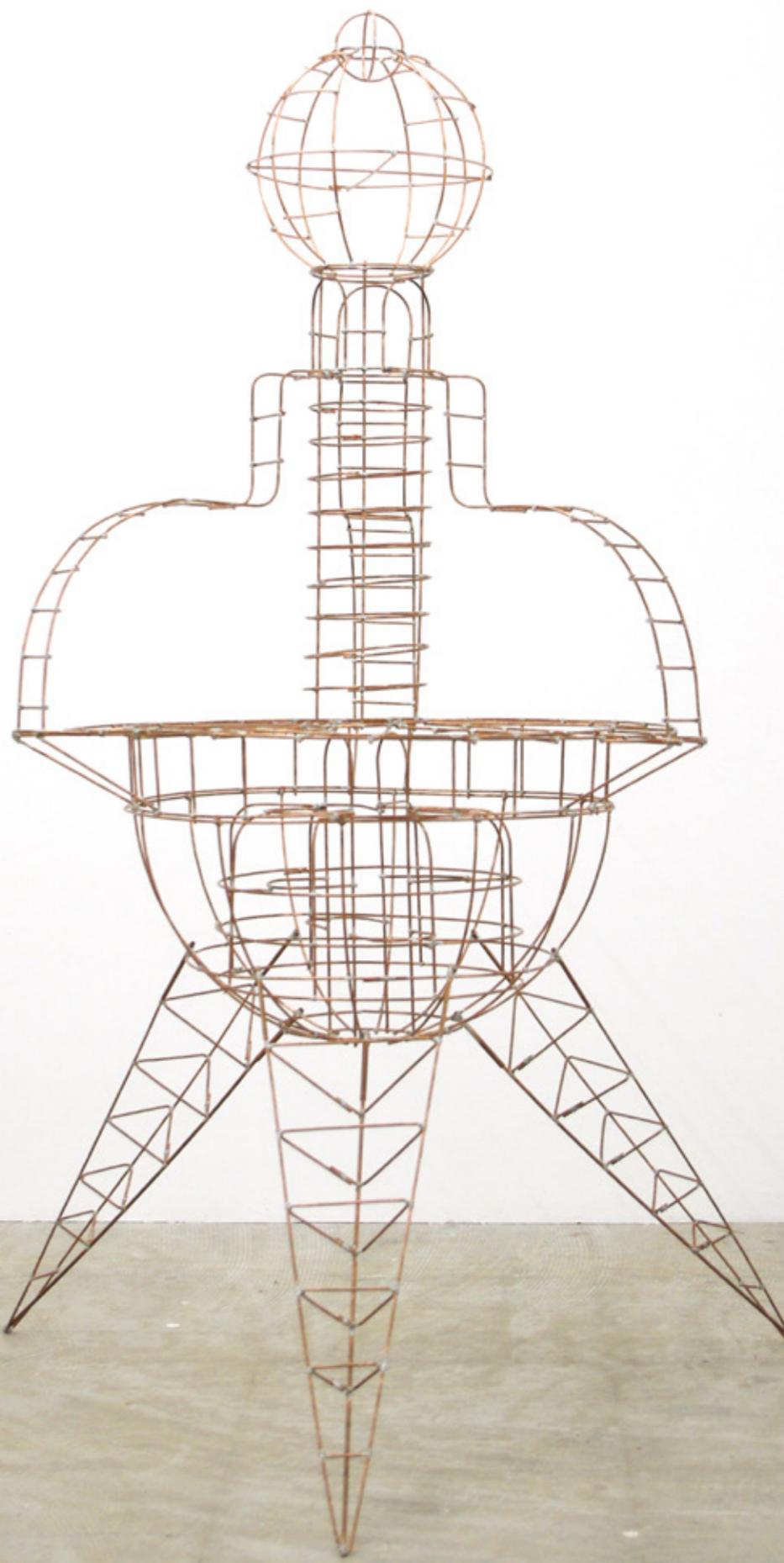
Gianluca Malgeri & Arina Endo

Merry-Go-Round #11

2019

Copper, solder

119 x 59 x 59 cm



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Gianluca Malgeri & Arina Endo

Merry-Go-Round #11

2019

Copper, solder

41 x 41 x 98 cm





Sze Tsung Nicolàs Leong

Storia della Storia

2019

Installation view

Circa 200 Million Years Ago (Carrara)

2018

Archival pigment print
Graphite on museum board

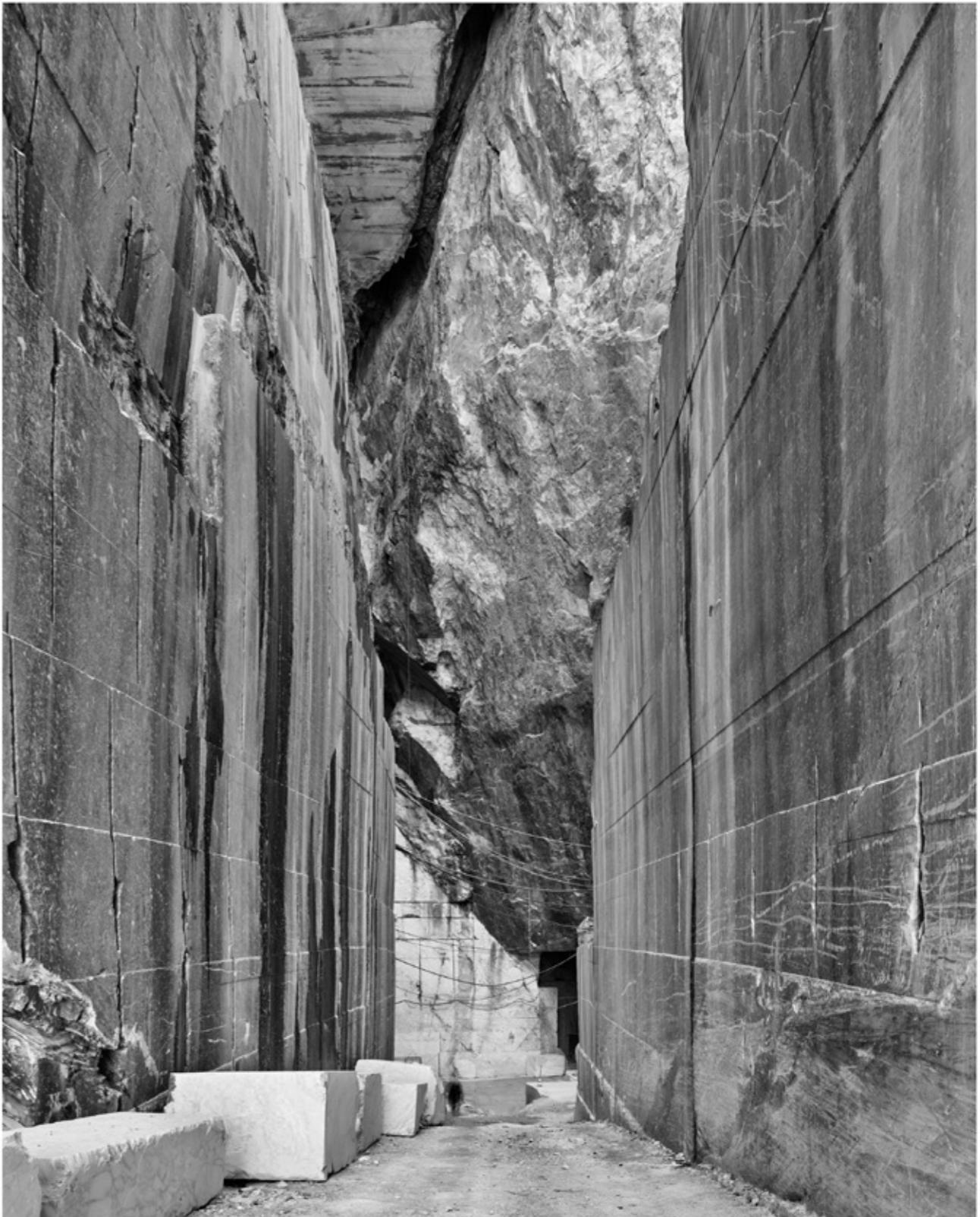
60 x 52 cm, framed

Storia della Storia is a series of black-and-white photographs of mostly interior spaces throughout Italy that represent a spectrum of history from antiquity to the present.

The photographs are accompanied by short texts—each written by a writer or scholar of the American Academy in Rome—that are meditations on the eras depicted and how time was understood at that moment in history. The relationships between the photographs and texts provide small moments of contemplation within a larger constellation of moments.

They allow us to view a wider, interconnected picture of time and history, an evolving narrative revealing how the understanding of time has been changing throughout history. Together, the photographs and texts depict how the physical and conceptual traces of the different eras exist concurrently today, and how aspects of the past have been displaced into the present—in essence, how certain times and histories can exist in other times and histories.

Storia della Storia proposes a novel timeline and an unprecedented landscape, merging history with memories, knowledge with emotional perceptions. It is a reflection on how the recurring, concurring, and multiple durations of time, and how the sedimentation and residues of history, can be found wherever we look.



1560–70s (*Grotto di Pomona, Villa d'Este, Tivoli*)

2018

Archival pigment print
Graphite on museum board

60 x 52 cm, framed



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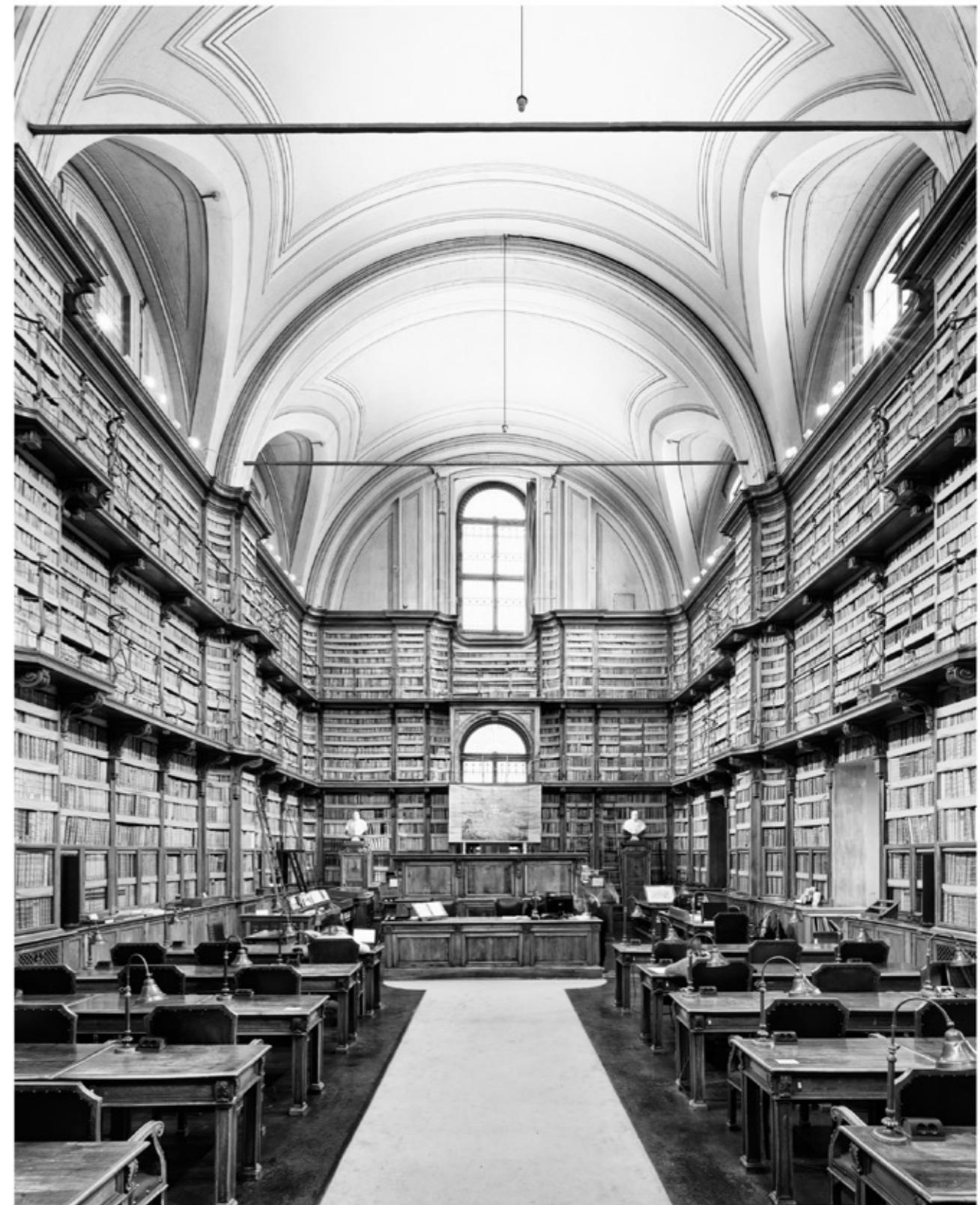
Sze Tsung Nicolàs Leong

1604, 1765 (*Biblioteca Angelica, Roma*)

2018

Archival pigment print
Graphite on museum board

60 x 52 cm, framed



1604, 1765

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Sze Tsung Nicolàs Leong

1821 (Teatro Comunale, Treia)

2018

Archival pigment print
Graphite on museum board

60 x 52 cm, framed

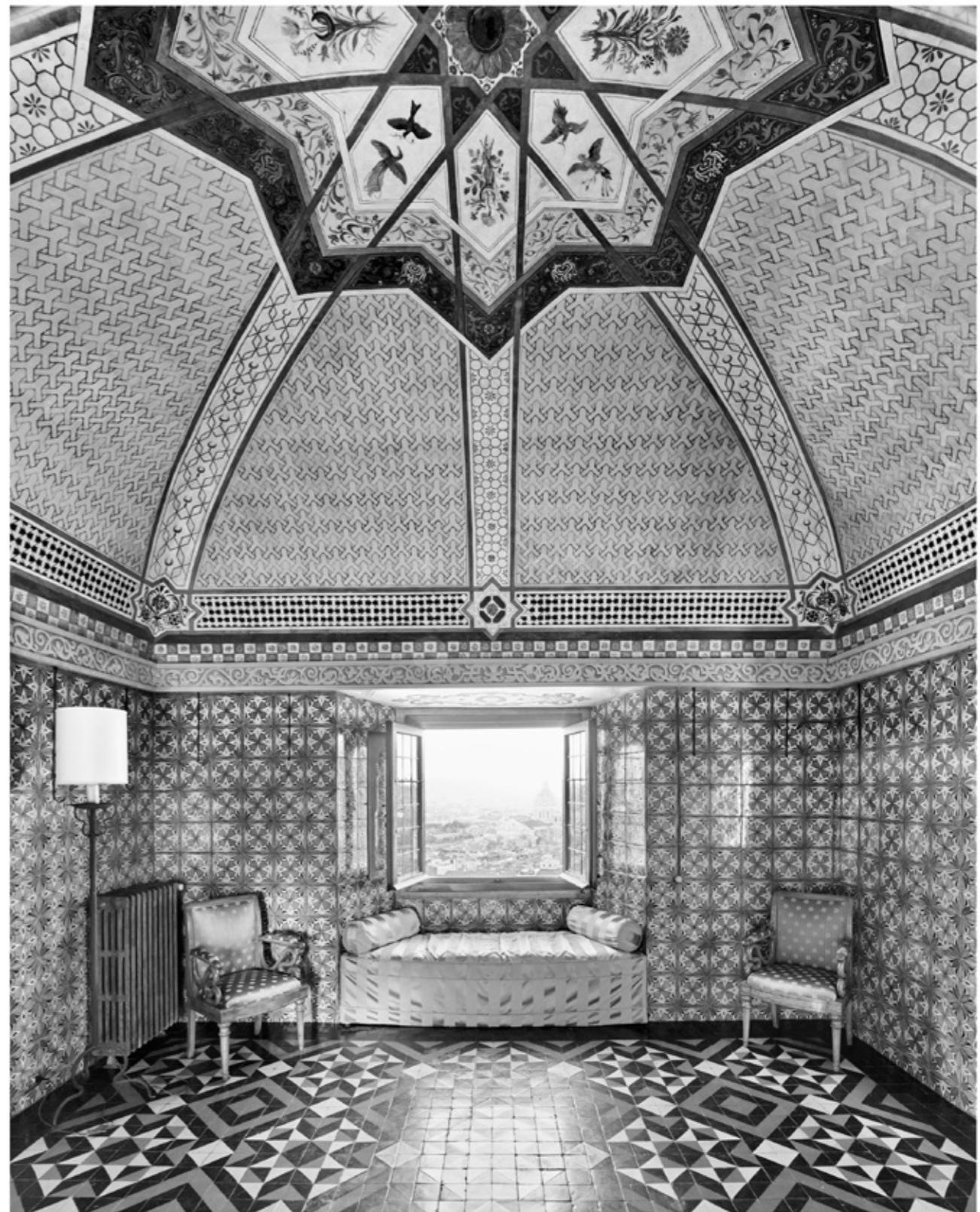


1833 (*La Chambre Turque, Villa Medici, Roma*)

2018

Archival pigment print
Graphite on museum board

60 x 52 cm, framed



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Sze Tsung Nicolàs Leong

1871 (*Camera dei Deputati, Palazzo Montecitorio, Roma*)

2018

Archival pigment print
Graphite on museum board

60 x 52 cm, framed



1871

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Sze Tsung Nicolàs Leong

1887, 2010 (*Palazzo Bocconi, La Rinascente, Zara, Roma*)

2018

Archival pigment print
Graphite in museum board

60 x 52 cm, framed



1887 - 2010

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Sze Tsung Nicolàs Leong

1887, 1981 (Palazzo Massimo, Roma)

2018

Archival pigment print
Graphite on museum board

60 x 52 cm, framed



1887, 1981

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Sze Tsung Nicolàs Leong

1942 (*Salone d'Onore, Palazzo H, Foro Italico, Roma*)

2018

Archival pigment print
Graphite on museum board

52 x 60 cm, framed



1942

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Sze Tsung Nicolàs Leong

1984 (*Corviale II, Roma*)

2018

Archival pigment print
Graphite on museum board

60 x 52 cm, framed



1984

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Sze Tsung Nicolàs Leong

1994 (*Moschea di Roma*)

2018

Archival pigment print
Graphite on museum board

60 x 52 cm, framed



1994

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Sze Tsung Nicolàs Leong

2009 (*Città dello Sport - Università degli Studi di Roma “Tor Vergata”, Roma*

2018

Archival pigment print
Graphite on museum board

60 x 52 cm, framed



2009

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Elisabetta Benassi

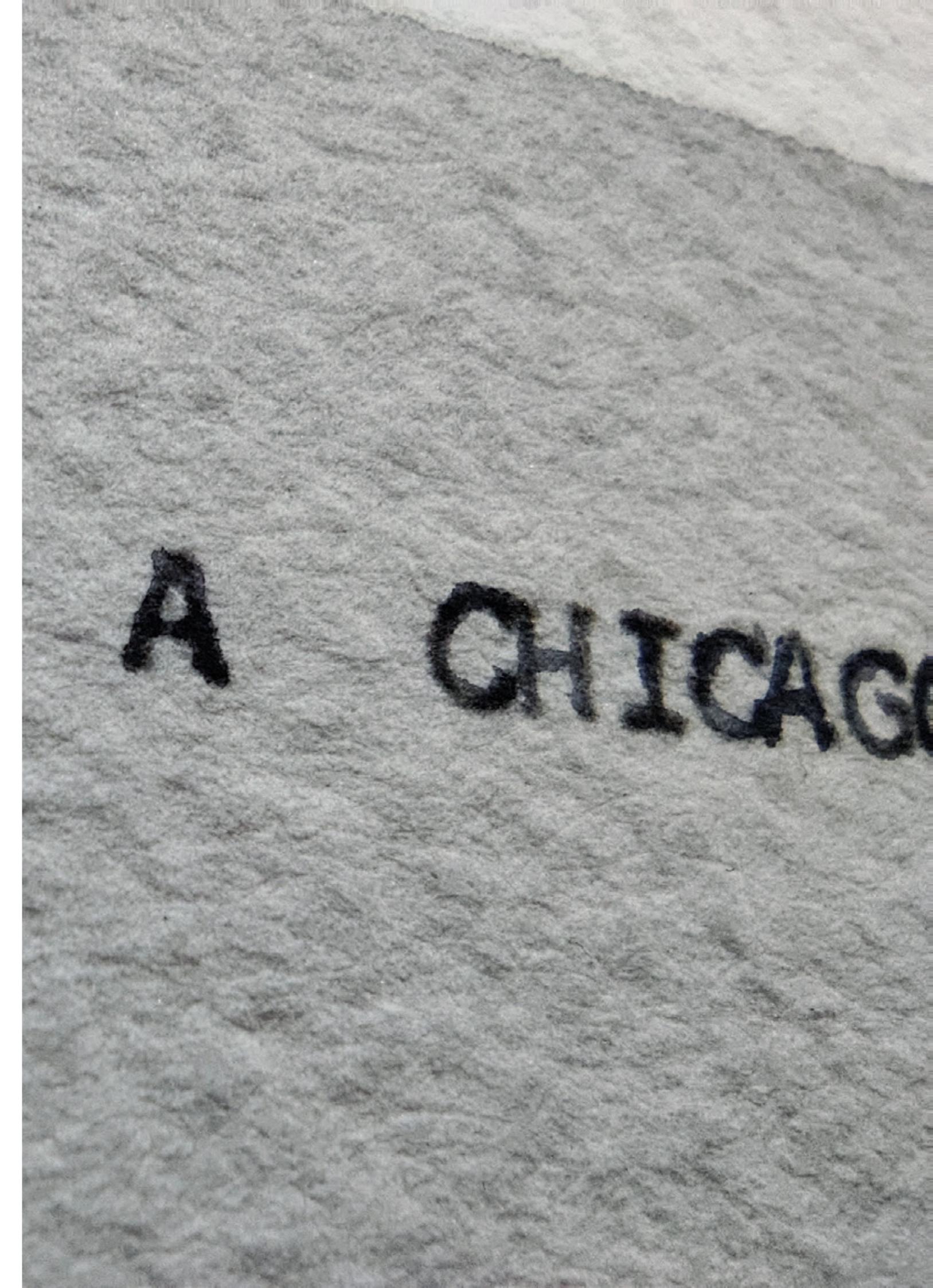
Smog

2020

Watercolor on paper

Three elements, 21 x 25 cm each

The triptych consists of three watercolors, from her series *All I remember*, picturing heavy pollution in three American cities. Though a very simple aesthetic reference (the images are essentially grey monochromes) to landscape pictures, the works actually refer to the broader theme of a heavy human presence and its deep impact on our environment.





Elisabetta Benassi

Smog

2020

Watercolor on paper

Three elements, 21 x 25 cm each



Ascolto il tuo cuore, città

Elisabetta Benassi, Leonardo Magrelli

Installation view - Room II

*View from the Metropolitan Courthouse, Historic South Central,
Los Angeles County, California*

2020

Inkjet print

10 x 15 cm
Frame: 55 x 40 cm

All the images in this work are taken in Grand Theft Auto V —a video game set in Los Santos, an “open world” scenario that closely resembles Los Angeles and its surroundings. Turned into a virtual replica, the city looks familiar and recognizable, but at the same time, pieces are missing, distances are altered, dimensions changed.

While exploring the possibilities and the meanings of photographing a virtual place, the work addresses further issues, such as the truthfulness of photography and our belief in this medium as a trace of reality. Cropped and turned to black and white by the author, all the images are originally taken by different players around the world. When it comes to showing how realistic this video game is, how much it “seems real”, it’s striking how all these users unknowingly adopt a visual language as descriptive and objective as possible, somehow close to the documentary style.

Thus, their pictures end up resembling those of many great photographers who worked in L.A. widely throughout the second half of the past century. With their own perspective, these artists all contributed to the creation of an image of the city that is still vivid and lasting.





Leonardo Magrelli

*South Union Ave and West Pico Blvd, Pico Union Los Angeles County,
California*

2020

Inkjet print

Two elements, 55 x 40 cm each



Leonardo Magrelli



*The Tahitian, Steverly Ave and August St, Baldwin Village, Los Angeles
County, California
2020*

Inkjet print

Two elements, 55 x 40 cm each



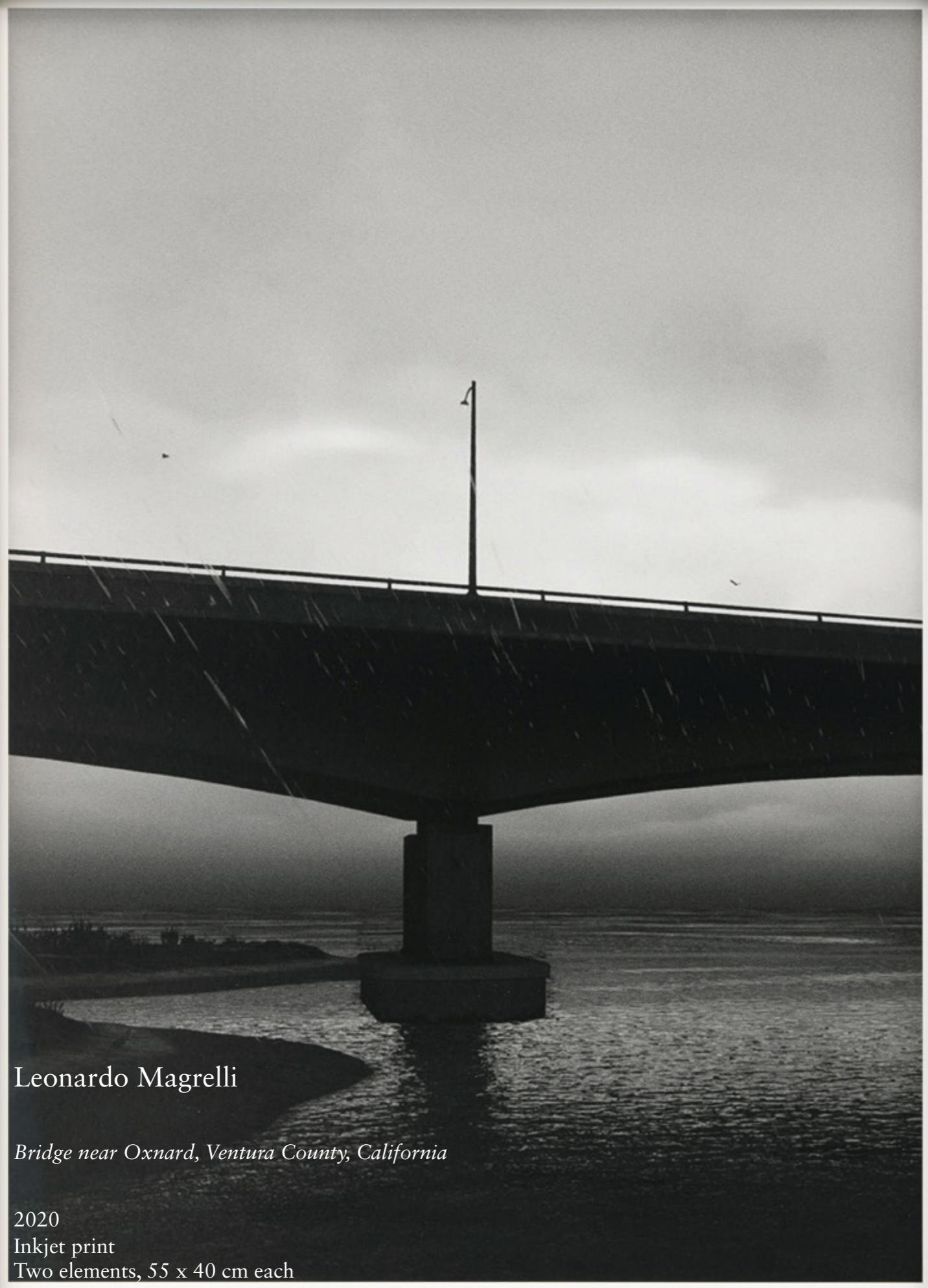


Leonardo Magrelli

West Of Here

2019

Installation view



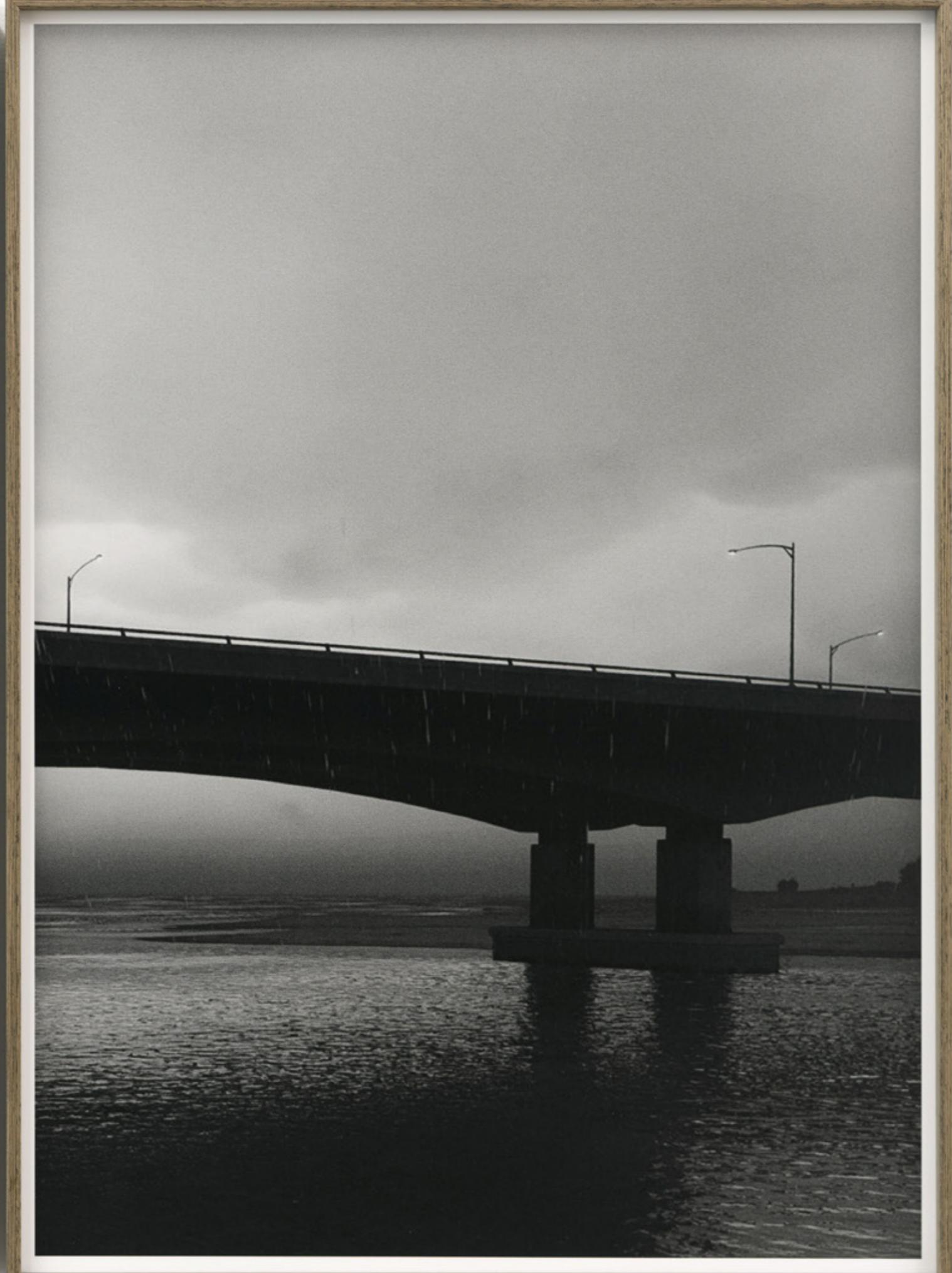
Leonardo Magrelli

Bridge near Oxnard, Ventura County, California

2020

Inkjet print

Two elements, 55 x 40 cm each



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Leonardo Magrelli

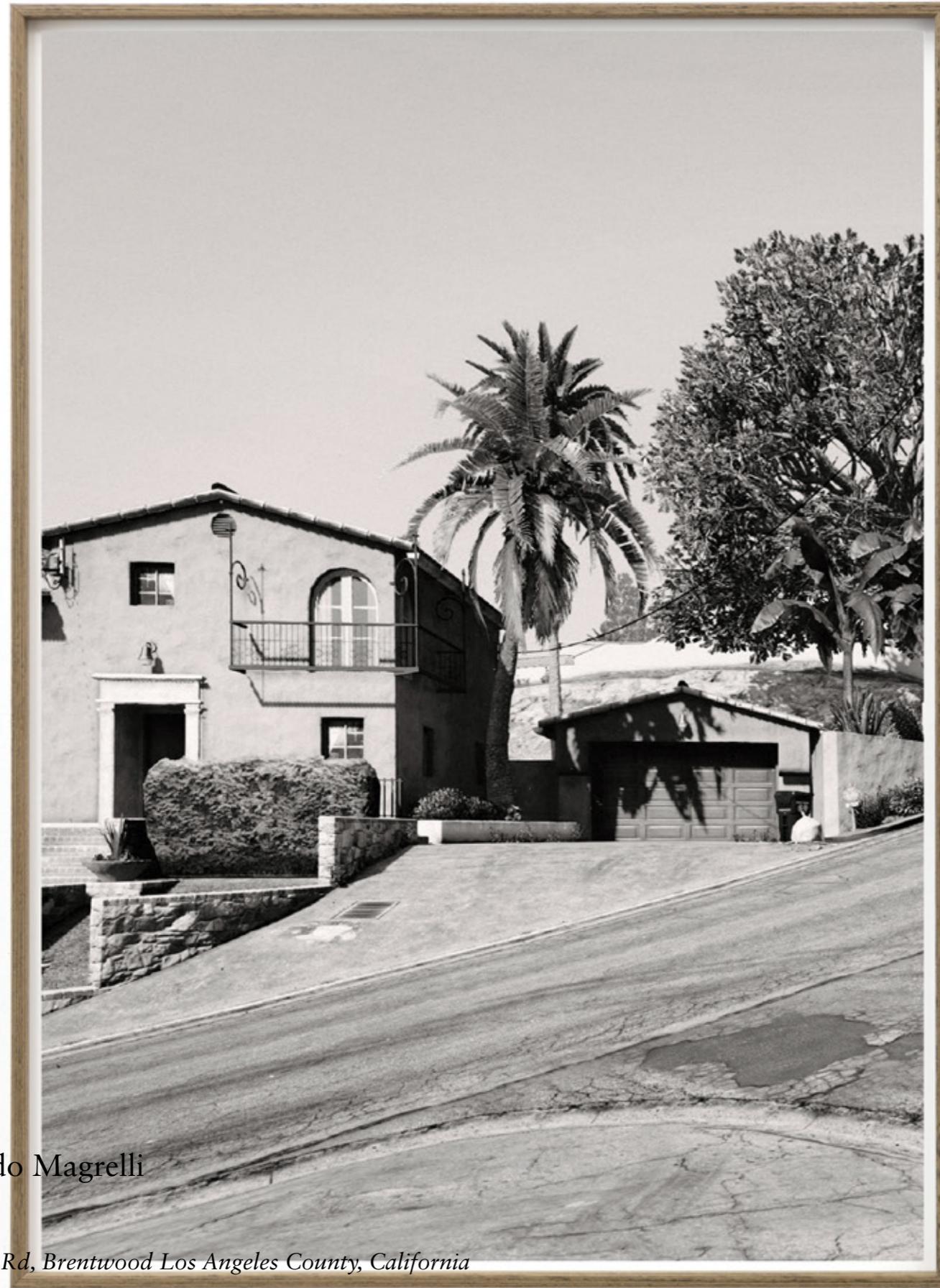
Downtown Skyline, Los Angeles County, California

2020

Inkjet print

10 x 15 cm
Frame: 55 x 40 cm





Leonardo Magrelli

Westridge Rd, Brentwood Los Angeles County, California



2020

Inkjet print

Two elements, 55 x 40 cm each

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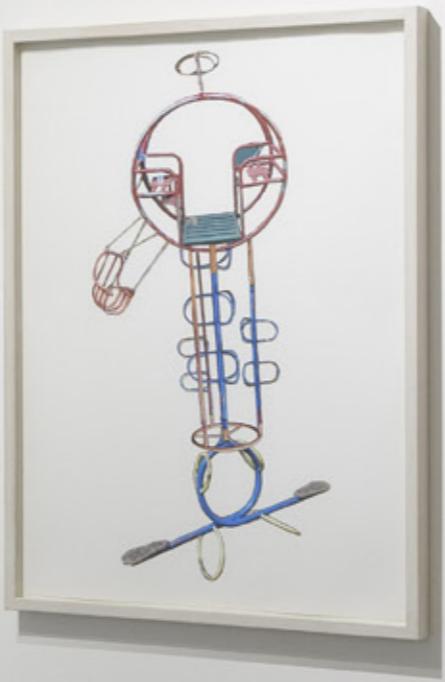
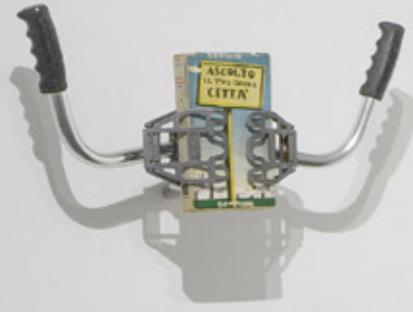
Leonardo Magrelli

*Nightfall on the Pacific Coast Highway, Malibu, Los Angeles County,
California*
2020

Inkjet print

15 x 10 cm
Frame: 55 x 40 cm





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Elisabetta Benassi, Gianluca Malgeri & Arina Endo

Installation view - Room III

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Elisabetta Benassi

Ascolto il tuo cuore, città

2021

Mixed media (handlebar, book)

26 x 45 x 16 cm



Sur le Pont d'Avignon

2018

Photographic paper collage munted on paper
From series Città dei Balocchi

74 x 54 cm

The original landmark of the collaboration between Gianluca Malgeri and Arina Endo coincided with the exhibition Edge of Chaos (Venice, 2015) curated by Vita Zaman.

Nevertheless, on a personal level, this result was the evolution of an unexpected intuition that Malgeri had in 2006 in Denmark, studying the nature and structure of a playground in Copenhagen. This intuition was then set back for several years, only to resurface in 2013 when the two artists took a six-month journey to India and got inspired by the playgrounds scattered around the gardens of New Delhi.

This attention led to an ample photographic documentation that was the starting point for a first series of collages that drafted the subsequent – and natural – shifting of the project to the third dimensions through sculpture and maquettes, directly related to the images assembled in the collages.

The evolution of the research led the artists to develop the project in Berlin, and led the two to develop the body of work for the exhibition Homo Ludens at Magazzino (Rome, 2015-16), which marked the second stage of their collaboration.

Over the past three years, the artists carried out their research in Japan, enriching the photo archive which now includes almost all of Tokyo's gardens. Whereas the first articulations of the project were related to more static and isolated structures, seen like impossible cities or islands, through the years the works have shifted progressively to a more combinatorial and communicative dimension, where the single items can be easily identified as organic elements of a whole world, bound together by its own means of communication and linking.



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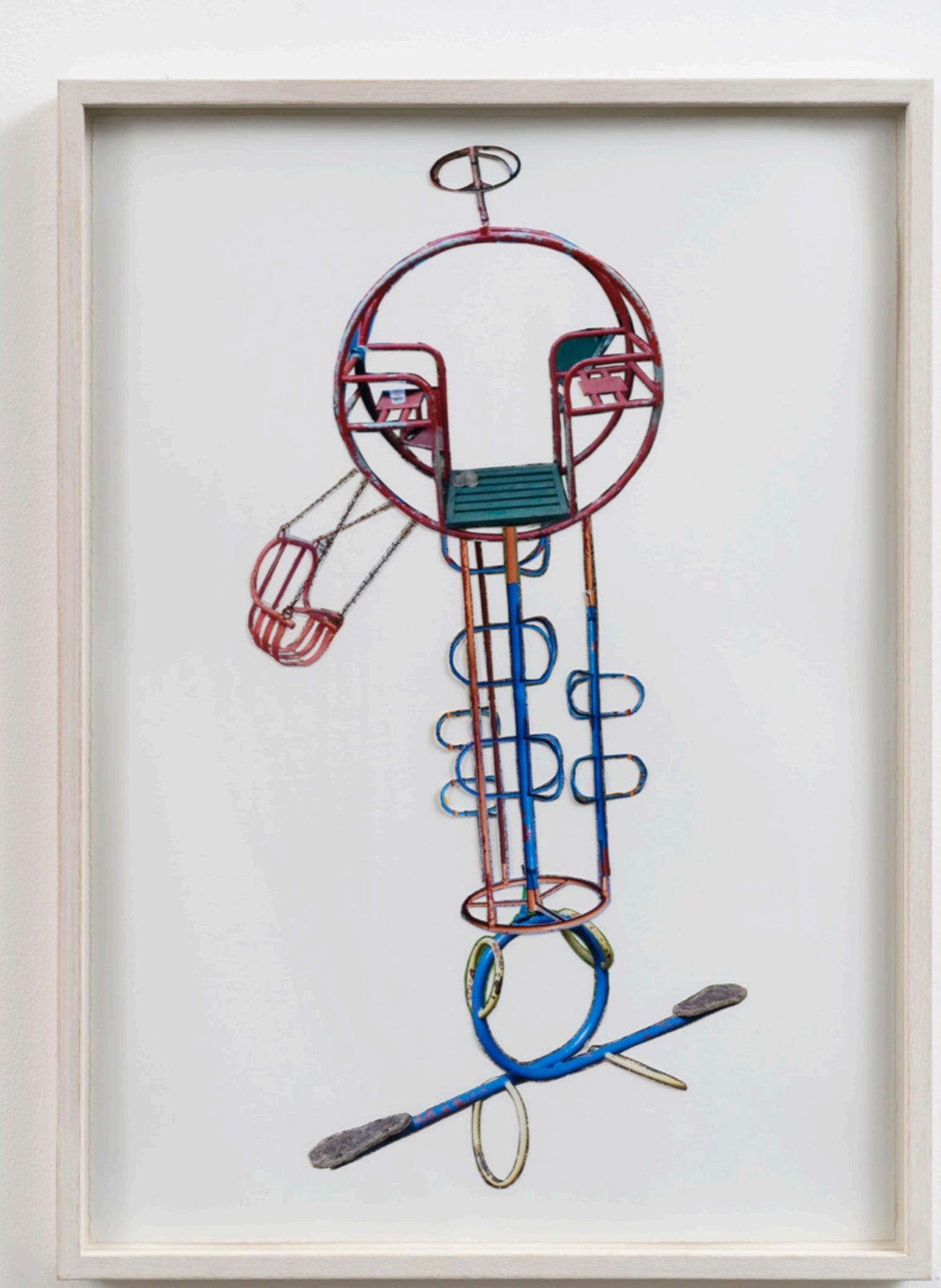
Gianluca Malgeri & Arina Endo

Sur le Pont d'Avignon

2018

Photographic paper collage mounted on paper

74 x 54 cm
Framed





Gianluca Malgeri

Installation view

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Gianluca Malgeri & Arina Endo

Untitled #3

2019

Photographic paper collage mounted on paper

125 x 90 cm
Framed



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Gianluca Malgeri & Arina Endo

Untitled #1

2019

Photographic paper collage mounted on paper,

125 x 90 cm



MAGAZZINO

Gianluca Malgeri & Arina Endo

Untitled #2

2019

Photographic paper collage mounted on paper,

125 x 90 cm
Framed

