

The Fondazione Nicola Trussardi presents  
**FAULT LINES**  
the first major solo exhibition  
in Italy by  
**ALLORA & CALZADILLA**

Palazzo Cusani  
Via Brera 15, Milan  
22 October – 24 November

**FONDAZIONE  
NICOLA  
TRUSSARDI**

From 22 October to 24 November, 2013, the **Fondazione Nicola Trussardi** is presenting *Fault Lines*, the first major solo exhibition in Italy by **Allora & Calzadilla**.

The Fondazione Nicola Trussardi has invited the American artistic duo to develop an ambitious new project for **Palazzo Cusani**, an extraordinary gem of architecture on Via Brera, in the heart of Milan, which for over four centuries has been the scene of historical, cultural, political, and social events that are deeply intertwined with the story of Italy. Palazzo Cusani is now the headquarters of the Army Command for Lombardy and the Army Officers' Club, and an official seat of the NATO Rapid Deployable Corps.

**Jennifer Allora and Guillermo Calzadilla** are among the most active and socially engaged voices on the international art scene; they have had **solo shows** at the world's most important museums—including the **Museum of Modern Art in New York** and the **Stedelijk Museum in Amsterdam**—and have taken part in leading international festivals such as **Documenta in Kassel**, the **Venice Biennale**, the **Whitney Biennial in New York**, and the biennials of **Gwangju, Sydney, São Paulo, Sharjah, Istanbul and Lyon**. In 2011 they represented the **United States of America** at the **54th International Art Exhibition of the Venice Biennale**.

**Allora & Calzadilla** have developed an experimental and interdisciplinary body of work, linking different elements and languages—such as sculpture, photography, performance, music, sound, and video—which are combined to explore the psychological, political, and social geography of contemporary globalized culture. Their practice investigates pivotal concepts of our time such as nationalism, power, freedom, participation, and social change.

This approach is what inspired the title for their exhibition with the Fondazione Nicola Trussardi: *Fault Lines*, the rifts in the earth that form between two shifting masses of rock; ragged, unstable fissures that conceal a deep fragility, and could reach the breaking point at any moment. In Allora and Calzadilla's work, these Fault Lines are taken as points of departure for an exploration of physical and symbolic borders and junctures.

Allora & Calzadilla plumb the limits and contradictions of the global world, tracing maps and routes where time and space merge together to form powerful metaphors. By means of creative combinations, substitutions, inversions, and breaks, the artistic duo composes a mosaic of fickle landscapes and precarious equilibriums at once paradoxical and revelatory. At the same time, the works foreground the body as the primary site of both communion and contention, from which people are connected to each other and the world at large.

In the magnificent spaces of Palazzo Cusani—open for the first time to the world of contemporary art through the collaboration of the Army Command for Lombardy—Allora & Calzadilla are presenting an impressive selection of recent work, most of it never previously shown before in Italy, as well as new pieces created specifically for the show. From the majestic Radetzky Hall—a ballroom with its original stucco and frescoes, named after the Austrian general who had his headquarters in the palazzo until the Milan uprising—to the Hall of Allegories—with paintings and frescoed ceilings depicting scenes and symbols from Greek mythology—we encounter a succession of sounds, sculptures, performances, videos, and images that intertwine with the history of the site and the story of our times, disrupting them only to piece them back together with a narrative rhythm that alternates surprise, poetry, humor and epiphany.

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Allora & Calzadilla transform the sumptuous Baroque rooms of the Palazzo into a many-hued music box peopled by trumpet players turning steps into musical scales, pianists trapped inside their instruments, sopranos and tenors enveloped in tunnel-like passageways, and marching dancers acting as doors, creating an experience in which sound and music become metaphors for the dynamics of power, conquest, resistance, and seduction. For *Stop, Repair, Prepare*, for instance, the artists have modified a grand piano by carving a circular hole in it; once an hour, a pianist standing in the void, behind the keyboard, attempts to play the fourth movement of Beethoven's *Ninth Symphony*. Commonly known as the 'Ode to Joy', this famous final chorus has long been invoked as a musical representation of human fraternity and universal brotherhood in contexts as ideologically disparate as the European Union, the Chinese Cultural Revolution, white-supremacist Rhodesia, and the Third Reich among many others. In *Stop, Repair, Prepare*, a structurally incomplete version of the ode creates variations on the corporeal as well as sonic dimension of the player/instrument dynamic, the signature melody, and its pre-established connotations. *Sediments, Sentiments (Figures of Speech)*, on the other hand, is an imposing polyurethane and plaster sculpture inside which opera singers perform passages from the most significant speeches of the twentieth century, from Martin Luther King to Nikita Khrushchev, and from the Dalai Lama to Saddam Hussein. With *Sediments, Sentiments (Figures of Speech)*, rhetorical language is cracked open, dismantled, and reconfigured through the artificial diction of operatic form.

At the heart of the show—alongside two works made especially for Palazzo Cusani—is a new film trilogy which Allora & Calzadilla have just made for the Festival d'Automne à Paris and are presenting in its Italian premiere; in it, the artists explore the history of music, and specifically, its place in human evolution. Like a full-fledged experiment in contemporary ethnomusicology, *Raptor's Rapture*, shown last year at Documenta in Kassel, *Apotomē* and *3* examine how music has come to play such a central role in human culture, its affective and transformative power, and its potential to express ancient myths and foreground future changes.

With *Fault Lines*, the Fondazione Nicola Trussardi continues the mission that has led it to explore Milan since 2003, rediscovering forgotten places and hidden treasures in the heart of the city and bringing them back to life through contemporary art. After major solo shows by Darren Almond, Pawel Althamer, John Bock, Maurizio Cattelan, Martin Creed, Tacita Dean, Michael Elmgreen & Ingar Dragset, Urs Fischer, Peter Fischli and David Weiss, Cyprien Gaillard, Paul McCarthy, Paola Pivi, Anri Sala, Tino Sehgal, and Pipilotti Rist, the Fondazione Nicola Trussardi is now proud to present this new large-scale project by Allora & Calzadilla, with which it is celebrating its tenth year of nomadic activity.

## BASIC INFO

Title:

*Fault Lines*

Artists:

Allora & Calzadilla

Location:

Palazzo Cusani

Via Brera 15, Milan

Period:

22 October – 24 November, 2013

The exhibition is open every day from 10 AM to 8 PM; free admission

For more information, please contact:

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## ARTIST BIOS

Jennifer Allora was born in Philadelphia, USA in 1974.  
Guillermo Calzadilla was born in Havana, Cuba in 1971.  
They met on a study program in Florence and began collaborating in 1995.  
They live and work in San Juan, Puerto Rico.

Parallel to their studies—Jennifer Allora's at the University of Richmond, with a MS from the Massachusetts Institute of Technology and a fellowship at the Whitney Museum of American Art Independent Study Program; Guillermo Calzadilla's at the Escuela de Artes Plasticas in San Juan, with an MFA from Bard College—the couple embarked on an artistic career that has led them to exhibit in the world's most important museums.

In 2004 they won the Gwangju Biennale Prize in Korea, while in 2006 they were finalists for the Guggenheim's Hugo Boss Prize in New York and the Nam June Paik Award in Dusseldorf. In 2010 they were shortlisted by the Fourth Plinth Commission to create a temporary sculpture for London's Trafalgar Square.

Their videos, installations, sculptures and performances have been featured in **solo exhibitions** at the world's most prominent institutions, including the Indianapolis Museum of Art (2012), Castello di Rivoli in Turin (2011), the Museum of Modern Art in New York (2010), The National Museum of Art, Architecture, and Design, Oslo (2009), the Kunstmuseum Krefeld (2009), Haus der Kunst in Munich (2008), the Kunstverein Munich (2008), the Stedelijk Museum in Amsterdam (2008), the Kunsthalle in Zurich (2007), the Serpentine Gallery in London (2007), the Renaissance Society in Chicago (2007), Whitechapel Gallery in London (2007), the Palais de Tokyo in Paris (2006), S.M.A.K- Stedelijk Museum voor Actuele Kunst in Ghent (2006), and the Dallas Museum of Art (2006). They have taken part in leading international festivals such as Documenta in Kassel (2011), the Venice Biennale (2011, 2005), the São Paulo Biennial (2011, 1998), Performa in New York (2009), the Gwangju Biennale (2008, 2006), the Biennale de Lyon (2007, 2005), the Istanbul Biennial (2007), the Sharjah Biennial (2007), the Moscow Biennale (2007, 2005) and the Whitney Biennial in New York (2006).

In 2011 they represented the United States of America at the 54th International Art Exhibition of the Venice Biennale.

*Fault Lines* with the Fondazione Nicola Trussardi is their first major solo exhibition in Italy, and their biggest solo show to date.

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The Fondazione Nicola Trussardi presents  
**PARLIAMOCI SOPRA**  
three days of special tours of the exhibition  
**FAULT LINES** by ALLORA & CALZADILLA  
for children 6 and up  
conceived by Unduetrestella

Palazzo Cusani  
Via Brera 15, Milan  
Sunday 27 October, 10 and 17 November  
11 AM and 4 PM  
free admission, booking required

On Sunday 27 October, 10 and 17 November 2013, the Fondazione Nicola Trussardi is presenting *Parliamoci sopra*, a three-day program, conceived by Unduetrestella, of **special tours for the very young** of the exhibition *Fault Lines* at Palazzo Cusani.

Two tours are scheduled for each of the three days: at 11 AM and 4 PM, children six and up will get the chance to discover the kaleidoscopic world of Allora & Calzadilla through visits and activities designed especially for them. *Parliamoci sopra* is a workshop focused on listening to and producing sounds. It is designed to help children understand the deep ties that exist between human beings, sound, music, emotions, and relationships. The children will be guided through the works on display, encouraged to investigate the physical and auditory presences found in the artists' performances and videos, and to let themselves be embraced and transported by the emotions and sensations that the actions and sounds inspire. A recording device will be used to capture their spontaneous reactions and personal interpretations, the feelings that are evoked and the images that are suggested. And above all, their questions. Becoming active participants, the children will be called on to use their extraordinary capacity to see beyond the realm of form, listen beyond the realm of sound. Their words and sounds will be kept and played back at the end of the workshops: not as a way of collecting answers, but as a way of collecting words, voices, and exclamations that describe how they experience and interpret the artwork.

The children will thus be transformed into little "critics", invited to listen closely to their own reactions during the exhibition. As they visit Allora & Calzadilla's many-hued music box of crazed trumpet players, pianists trapped inside their instruments, sopranos and tenors enveloped in huge foam cocoons, and marching dancers acting like doors, they will be encouraged to talk about what they see, but above all what they hear and feel; to express their thoughts, and to come up with the stories behind the objects and the characters they encounter.

*Parliamoci sopra* is a three-day event conceived by Unduetrestella and organized by the Fondazione Nicola Trussardi for the exhibition *Fault Lines* at Palazzo Cusani, the first solo show in Italy by American artists Allora & Calzadilla.

Unduetrestella is a curatorial project focused on bringing contemporary art to children; founded in 2009, it works in partnership with institutions such as the Museo del Novecento.

Participation in *Parliamoci sopra* is free of charge, but booking is required.  
The exhibition will be open to the public as usual.

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## BASIC INFO – TOUR/WORKSHOP

- Title: *Parliamoci sopra*  
organized tours of the exhibition *Fault Lines* by Allora & Calzadilla  
for children 6 and up
- Curated by: Unduetrestella  
[www.unduetrestellababy.com](http://www.unduetrestellababy.com) – E. [info@unduetrestellababy.com](mailto:info@unduetrestellababy.com)
- Organized by: Fondazione Nicola Trussardi
- Location: Palazzo Cusani  
Via Brera 15, Milan
- Dates: Sunday 27 October, 3 and 10 November
- Tour schedule: 11 AM and 4 PM  
each tour will last approximately one hour  
the exhibition will be open to the public as usual from 10 AM to 8 PM.
- Admission: the guided tours are free of charge, though booking is required  
the exhibition is free of charge
- Information and bookings:  
Fondazione Nicola Trussardi  
Monday to Friday, 10 AM to 5 PM  
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## BASIC INFO - EXHIBITION

- Title: *Fault Lines*
- Artists: Allora & Calzadilla
- Location: Palazzo Cusani  
Via Brera 15, Milan
- Period: from 22 October to 24 November, 2013  
The exhibition is open every day from 10 AM to 8 PM, with free admission

For more information, please contact:  
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## EXHIBITED WORKS

### COURTYARD

*Sediments, Sentiments (Figures of Speech)*, 2007

mixed media and live performance

762 x 594 x 671 cm

performed daily by opera singers: Angela Alesci, Mariachiara Cavinato, Mariacristina Ciampi, Serena Erba, Stella Gua, Aikaterini Katsou, Francesca Lughi, Tiziana Scaciga della Silva, Valentina Zampieri (soprano); Lea Airoidi, Elisa Pittau, Elena Serra (mezzosoprano); Jaime Canto Navarro, Ivan Defabiani (tenor)

directed by Loris Peverada, Mario Valsecchi

special thanks to Milano Civica Scuola di Musica

Courtesy Franco Soffiantino Contemporary Art Productions

### SCALONE D'ONORE

*Wake Up (Rising)*, 2013

live performance

performed daily by trumpet players: Giorgio Bugini, Matteo Carzaniga, Diego Catanese, Alessandro Lipari, Pietro Locati, Simone Maggi, Francesca Pavesi, Alberto Pirri, Davide Stucchi

directed by Gianmario Bonino

thanks to Conservatorio di Musica *Giuseppe Verdi* di Milano

### SALONE RADETZKY

*Stop, Repair, Prepare: Variations on 'Ode to Joy' for a Prepared Piano*, 2008

prepared Bechstein piano, live performance

performed daily by pianists: Luca Ieracitano, Amir Khosrowpour, Gaston Polle Analdi

Courtesy Fondazione per l'Arte Moderna e Contemporanea CRT; Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino; GAM – Galleria Civica d'Arte Moderna e Contemporanea, Torino

*Intermission (Halloween Afghanistan IV)*, 2012

hand made print from wood template (Ink on Linen)

304,8 x 426,7 cm

edition 2 of 3 + 1 AP

Courtesy Gladstone Gallery, New York, Brussels

*Intermission (Halloween Afghanistan V)*, 2012

hand made print from wood template (Ink on Linen)

304,8 x 426,7 cm

edition 3 of 3 + 1 AP

Courtesy Lisson Gallery, London, Milano

### SALA GARIBALDI

*Returning a Sound*, 2004

video, color, sound

loop: 5 min 42 sec

Courtesy Galerie Chantal Crousel, Paris

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*Land Mark (Footprints)*, 2004  
color photograph  
80,6 x 66,3 cm  
from a series of 24 photographs  
Courtesy Galerie Chantal Crousel, Paris

## SALA DELLA BRAIDA

*Revolving Door*, 2011  
live performance  
performed daily by dancers: Giuseppe Brancaccio, Francesca Bugelli, Pierluigi Castellini, Eugenia Coscarella, Simona Cutrignelli, Donato Demita, Silvia Dezulian, Liber Dorizzi, Elena Fontana Paganini, Laura Ghelli, Giovanfrancesco Giannini, Stefania Lazzeri, Helena Mannella, Gabriele Marra, Sandhya Nagaraja, Francesco Napoli, Riccardo Olivier, Angela Papagni, Sara Paternes, Marco Pericoli, Filippo Porro, Alice Raffaelli, Giulia Rossi, Eleonora Soricaro, Jon Tabacchiera  
choreography by Davide Montagna adapted from the original choreography by Raphael Bonachela  
special thanks to Milano Teatro Scuola Paolo Grassi  
originally co-commissioned by Manchester International Festival, International Arts Festival RUHRTRIENNALE 2012-2014 and Manchester Art Gallery as part of the group exhibition "11 Rooms" co-curated by Hans Ulrich Obrist and Klaus Biesenbach, 2011

## SALA DELLE ALLEGORIE

*Raptor's Rapture*, 2012  
HD-Video, color, sound  
loop: 23 min 30 sec  
flutist: Bernadette Käfer  
director of photography: Sebastian Krügler  
second unit camera: Ole Jürgens, Harald Mellwig  
focus puller: Enno Grabenhorst  
sound engineer: Frank Bubenzer  
vulture trainer: Ludger Kluthausen  
archaeologist: Prof. Nicholas J. Conrad  
executive production: 89mm  
production assistant: Iacopo Seri, Julia Stoff, Wulf Hein  
with University of Tübingen, Department of Archaeology, Urgeschichtliches Museum Blaubeuren  
commissioned by documenta(13)  
production: Galerie Chantal Crousel, Paris; Gladstone Gallery, New York, Brussels; kurimanzutto; Lisson Gallery, London, Milano  
Courtesy Galerie Chantal Crousel, Paris; Gladstone Gallery, New York, Brussels; kurimanzutto; Lisson Gallery, London, Milano

*The Bird of Hermes is My Name, Eating My Wings to Make Me Tame*, 2010  
painted bronze  
60 x 50 x 40 cm  
edition 3 of 3 + 1 AP  
Courtesy Lisson Gallery, London, Milano

## SALA DELL'INGEGNO

*Ciclonic Palm Tree*, 2004  
Archontophoenix palm tree, fan, motor  
5 x ø 1,5 m  
Courtesy Galerie Chantal Crousel, Paris; Ichem Bouzenad, Bruxelles

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*Sweat Glands, Sweat Lands*, 2006  
single channel video, sound  
vocalist: Residente Calle 13  
loop: 2 min 21 sec  
Courtesy Galerie Chantal Crousel, Paris

## SALA DEGLI INTARSI

*Apotomē*, 2013  
super 16 mm film transferred to HD video, color, sound  
loop: 23 min 9 sec  
director of photography: Sebastian Krügler  
first camera assistant: Enno Grabenhorst  
sound engineer: Frank Bubenzer  
camera operator and lighting: Jürgen Daum  
vocalist: Tim Storms  
voice recording and editing: Tim Storms  
post-production sound engineer: John Laws  
executive production: 89mm  
special thanks to Galerie Chantal Crousel, Paris; Dr. Erkki Bianco; Dr. Alain Aboudaram  
production: Galerie Chantal Crousel; Festival d'Automne à Paris  
in partnership with Muséum national d'Histoire naturelle, Paris  
with the support of Sylvie Winckler  
Courtesy Galerie Chantal Crousel, Paris

## SALA DEGLI AMORINI

*Petrified Petrol Pump*, 2012  
stone  
457 x 231 x 120 cm  
Courtesy of Lisson Gallery, London, Milano

## SALA ROSSA

*3*, 2013  
super 16 mm film transferred to HD video, color, sound  
loop: 18 min 22 sec  
director of photography: Sebastian Krügler  
first camera assistant: Enno Grabenhorst  
sound engineer: Frank Bubenzer  
camera operator and lighting: Jürgen Daum  
original music composed by David Lang  
cellist: Maya Beiser  
executive production: 89mm  
special thanks to Galerie Chantal Crousel, Paris  
production: Galerie Chantal Crousel; Festival d'Automne à Paris  
in partnership with Muséum national d'Histoire naturelle, Paris)  
with the support of Sylvie Winckler  
Courtesy Galerie Chantal Crousel, Paris

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## ALLORA & CALZADILLA Quotes by the artists

The fact that there is always another person with you who sees things from a point of view that is not your own means there is always this questioning; and it is through this process of questioning that we developed our collaborative practice. I believe that this generative self-questioning that a work can produce is a very important dimension in art; the potential of a work of art to provoke the public into a space of individual questioning about a particular subject, about one's preconceived notions of truth, about the way one sees the world and the way one lives in it; about one's relationship to History, about one's relationship to other people and so on.

We like the potential of transformation that humor contains, that a work can affect you physiologically to such an extent that it can produce an internal explosion in your body in the form of laughter.

Conversation is the foundation for our collaboration, we don't only talk to each other, we talk to many other people, to friends who are studying poetry, who are engaged in civil disobedience, to people in the street and so on. A conversation is not a monologue. A conversation can be a collaboration as a means without a particular end, the result or outcome of this conversation / collaboration can end up being a particular thing, such as a sculpture, or it might end up in building a wall for a house, going to see a film, a visit to the park.

**(Hans Ulrich Obrist, *Interview with Allora & Calzadilla, 2003/2009, Kunsthalle Zurich 2007*)**

One of the first themes in "Returning a Sound" was how that land had been marked not only by the military occupation, but also by sound, through the constant bomb tests. [...] It was one of the first moments that this question of how sound is socially and symbolically encoded began to develop... through the process of making the video.

Mark-making, traces, and survival – and the violence implicit in these acts – were really crucial. And with "Returning a Sound", the idea of a sonic trace was introduced into this investigation of spatial marking.

Let's say that we are interested in this dimension of politics in art, in this sense of *life*-affirming activeness.

**(Beatrix Ruf, *A Book, Five Shows, and the Music-Related Works. A Dialogue with Allora & Calzadilla, Kunsthalle Zurich 2007*)**

Sound is able to affect us as it does because it appeals to multiple senses and specifically to senses that have a visceral intimacy with the physicality of embodiment, such as hearing and touch. Sound has played a major role in many of our works. How our senses, our emotions, our beliefs, and our judgments are mediated through affects and resonances constitutes a very rich line of inquiry within the larger terrain of the biopolitics of embodiment, especially since it foregrounds the body as the material site from which people are connected to each other and to the world at large.

We are also interested in the violence embedded in the transmission of affects, and the role that sound has historically played in the way that bodies affect one another

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**(Angela Rosen, Temporare Kunsthalle Berlin, 2009)**

When power wants to make people *forget*, music is ritual *sacrifice*, the scapegoat; when it wants them to *believe*, music is enactment, representation; when it wants to *silence* them, it is reproduced, normalized, *repetition*.

**(Hannah Feldman, Soundtracks, Artforum, May 2007)**

We see a fundamental relationship between violence and form in the sense that the creation of all forms entails a certain violence – the exclusion of everything the said form is not. The idea of “conflict as an aesthetic force” is much more troubling for us, as it asks how social violence in the form of conflict affects sensory values and taste. This is a provocative question that opens up new angles we hadn’t considered before in the relation of our work to militarism and music.

Music is used directly as a weapon to detract the opponents’ ability to fight and to increase the possibility of surrender.

**(Carlos Motta, Allora & Calzadilla, Bomb, Fall 2009)**

In our work participation and exchange begins with us. The will to communicate with another is the foundation for our collaboration and is what keeps it functioning – that ever-shifting space between two people.

Through dialogue and exchange we have developed a type of practice that is interactive and expansive by its nature.

**(Jessica Morgan, Common Wealth, Tate Modern, 2003)**

We don’t believe in public things, a space is never public. Some of the works we have done in the public sphere have addressed the very question of what constitutes a public space and what types of actions, gestures or activities are allocated for those spaces. Often our procedure was to point out the limits of how those places are understood and defined

**(Helen Stoilas, The hell that is the Venice Biennale, The Art Newspaper, March 2011)**

I think it’s a question of the body. The classical sculptural problems of volume, measure, mass, scale, morphology, material can all be read in terms of the structure and construction of bodies, human and otherwise. We are interested in the life, death and survival of bodies, the articulation of bodies in space and time, the limits and boundaries of bodies, the relationship of human bodies to inhuman bodies...

**(Yates McKee, Interview: Allora & Calzadilla, Uovo, December 2006)**

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**PALAZZO CUSANI**  
via Brera 15, Milano

Palazzo Cusani is a private aristocratic residence from the Baroque era located at 13-15 Via Brera in the heart of Milan. Designed by Giovanni Ruggeri and built in the early seventeenth century, it was renovated between 1775 and 1779 by Giuseppe Piermarini, with a new rear façade in Neoclassical style.

In 1808, Luigi Cusani sold the palazzo to the Kingdom of Italy, and the building became the headquarters for the Ministry of War during both the Napoleonic and Austrian occupations, later becoming a base for the Italian Army.

Palazzo Cusani can still boast perfectly preserved stuccoes and frescoes from the late Baroque era and a magnificent ballroom—now commonly referred to as the Radetzky Hall, after the Austrian general who inspired Johann Strauss the Elder to write the Radetzky March, and who had his headquarters here until the Milan uprising—whereas most of the original furnishings have been lost.

For over two centuries, especially under the ownership of the Cusani family and during the life of Ferdinando Cusani (1737-1815), the palazzo was the hub of elite society life in the city, housing unforgettable receptions and sumptuous soirées in its gorgeous garden. A particularly dramatic chapter in its history, on the other hand, came in August 1943, with an Allied bombing that seriously damaged the palazzo, though without destroying it, as was instead the fate of the adjacent church of Sant'Eusebio and other nearby historic buildings. In the months after the liberation of Italy, the General Command of the "Volontari della Libertà" corps set up its headquarters here under General Raffaele Cadorna. Today, Palazzo Cusani is the headquarters of the Local Military Command for Milan and the Army Officers' Club, as well as the NATO Rapid Deployment Corps.

After being closed to the public for many years, Palazzo Cusani will be housing a contemporary art exhibition for the first time in its history, through the collaboration of the Army Military Command for Lombardy.

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