

BUILDING

Milan, January 29th, 2025

press release

Giorgio Vigna
Cosmografia

from January 30th to February 22nd, 2025

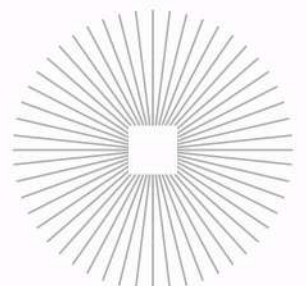
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via Monte di Pietà 23, 20121 Milan
Tuesday - Saturday, 10AM - 7PM

Giorgio Vigna. *Cosmografia* [Cosmography], is the artist's solo exhibition, which, in the spaces of **BUILDING TERZO PIANO**, from January 30th to February 22nd, 2025, is presented as a two-dimensional and three-dimensional fresco describing a world suspended between reality and imagination. It all begins with water: cosmic water source of life, running water always in motion, solidified water as seen in the transparencies of glass. Water is the gateway into the micro and macrocosm.

The aquatypes *Cosmografie* [Cosmographies] (1982-2023) draw extraordinary astronomical geographies, maps in which to get lost, details that absorb the gaze, immensities that disorient perceptions. They are wide-open windows on the universe, views of micro-galaxies and stringy comets, pages from a book of imaginary astronomy to leaf through while chasing primordial memories. From the two-dimensional sheet three-dimensional organic forms sprout, sparks of light, transparent meteorites, bubbles of an infinite sea in continuous transformation: water regenerates itself in the glass announcing unusual transformations and new articulations of circular time. Regarding his relationship with nature and its possible evocations the artist declares, "I am interested in artifice in the highest meaning of the term, an alteration of formal and cognitive processes that leads to wonder".

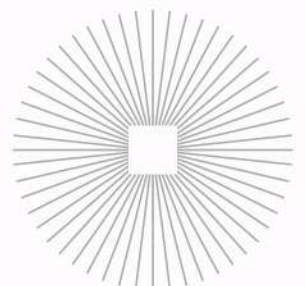
The materials used here are paper, glass and, very much present, copper – a hidden protagonist also in the etchings and aquatints *Vulcano* [Volcano] and *Cosmo* [Cosmos] (2023). Copper, in its alchemical encounter with glass, foams in myriads of imprisoned little spheres in the work *Sasso* [Stone] (2023), or it treasures - like a votive cup - the transparent glass of the work *Acqua* [Water]



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(2018), but it is especially in the new series *Morfemi* [Morphemes] (2023) that it unleashes its transformative potential. From the *Cosmografie* [Cosmographies] (1982-2023) arise living and agile forms that multiply, exploring the elsewhere like countless eyes stretching out toward the infinite. They are particle of water and fire woven of copper: with copper the stems are made, or copper-like is the bronze stone that creates the structure of these strange creatures that move on vertical and horizontal surfaces, as if they emerge from the depths of the sea, or from a mysterious celestial vault.

Giorgio Vigna accompanies us on a journey that reveals the authenticity of a profound relationship of the human being as part of nature merged in the cosmos, where, once again, the multi-dimensional micro and macro exchange places without interruption.



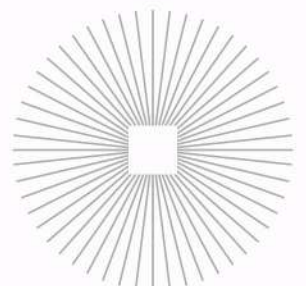
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Portrait of Giorgio Vigna, ph. Timo Junttila

Biographical notes

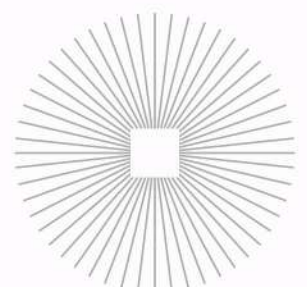
Giorgio Vigna was born in Verona in 1955, and train himself artistically between his hometown, Venice, Rome, and Milan. He is an artist who, on the edge between reality and imagination, creates natural forms capable of manifesting primary and primordial aspects: adventures of earth and water, fire and wind in which natural and artificial, poor and precious are combined. Vigna moves on the border between the real and imaginary worlds, between what is and what appears. His works, from sculptures to jewelry, from works on paper to installations, reflect the width and depth of his constant research. He uses various materials including glass, metals and paper, always treated in new and surprising ways. Vigna explores them and seeks to reveal their hidden possibilities. The forms are primary, expressions of the elements he works with. Strong and natural, universal and timeless, rich in symbolic values. Giorgio Vigna created the site-specific work, installed in 2005, *La Radura* [The Clearing] for Nancy Olnick and Giorgio Spanu; the piece



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launched the Olnick Spanu Art Program. In 2013, the Museo di Castelvecchio in Verona hosted the solo exhibition *Stati Naturali* [Natural States], for which Giorgio Vigna created, for Carlo Scarpa's fountain, the permanent glass installation *Acquaria* donated to the city of Verona in 2021 on the occasion of the exhibition *Lapilli* in the Sculpture Gallery during the centenary of Licisco Magagnato's birth.

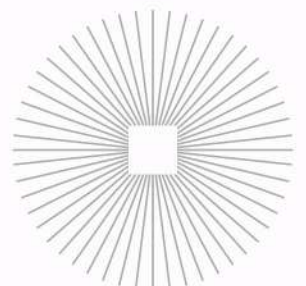
In 2017, for the Gallerie dell'Accademia in Venice, he created the work *Fuochi di Rugiada* [Dew Fires], made by Vetreria VENINI. Since 2018 he has been part of the Scientific Committee of *Le Stanze del Vetro*, a project of the Giorgio Cini Foundation with the support of Pentagram Stiftung. In 2022, he donated his 30-year archive of drawings and sketches related to his experience with the material of glass to the Giorgio Cini Foundation onlus. In June 2023, he inaugurated at the Museo Eremitani in Padua his solo exhibition *Analogie* [Analogies], a natural continuation of the path begun in 2022 with the exhibition *Sassi* [Stones] at the Oratorio di San Rocco in Padua. His work has been exhibited in galleries and museums in Argentina, Austria, China, Korea, Finland, France, Germany, Great Britain, Greece, Hong Kong, Italy, Holland, Monaco, Russia, the United States, and Switzerland. His works are part of numerous public collections including: MAD, Museum of Arts & Design in New York, The State Hermitage Museum in St. Petersburg, and the Museum of Glass in Murano.



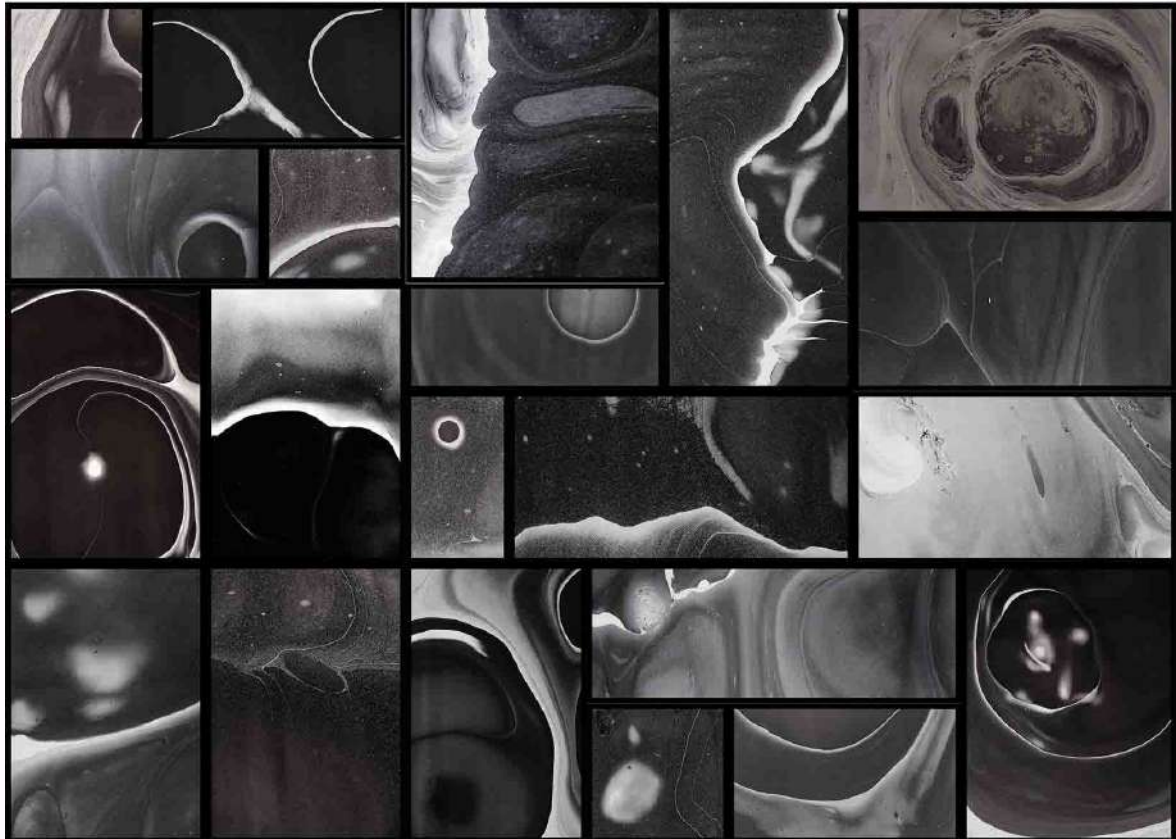
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Giorgio Vigna
Acqua
2018
copper, Murano glass
14,5 x Ø 30 cm
ph. Archivio Giorgio Vigna



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Giorgio Vigna

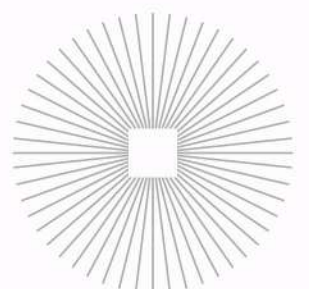
Cosmografie

2023

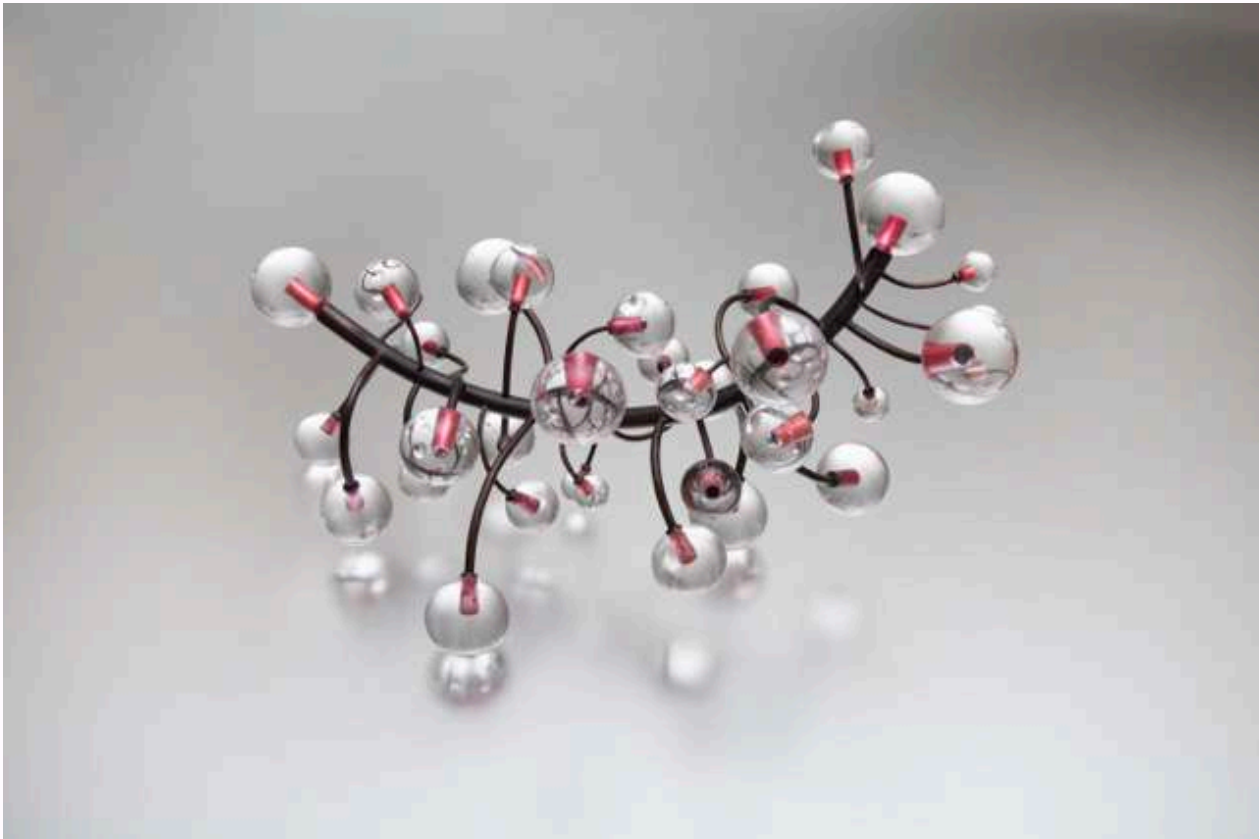
acquatipo print, Hahnemühle paper, ink

195,2 x 271,7 cm

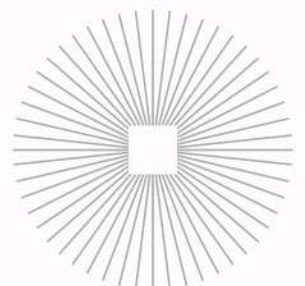
ph. Archivio Giorgio Vigna



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Giorgio Vigna
Morfema
2023
copper, silver, Murano glass
24 x 40 x 22 cm
ph. Archivio Giorgio Vigna



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Giorgio Vigna

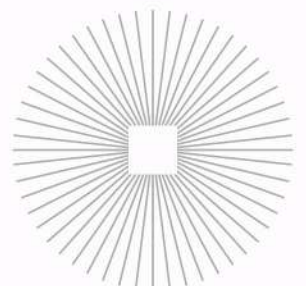
Morfema sasso

2023

bronze, copper, Murano glass

29 x 36 x 33 cm

ph. Archivio Giorgio Vigna



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BUILDING, located in the centre of Milan, is a project dedicated to art in its most varied forms of expression. The brainchild of Moshe Tabibnia, BUILDING was launched in 2017. Its focus is on historical and contemporary artistic research which aims at a new idea of the art gallery, where culture and the market move forward at the same pace.

BUILDING is conceived as a constellation of different spaces and projects, where young and international artists, both established and historicised, as well as artisans and designers, come together with a view to promoting intergenerational exchange and the overlapping of disciplines, aiming at constant experimentation and creating culture.

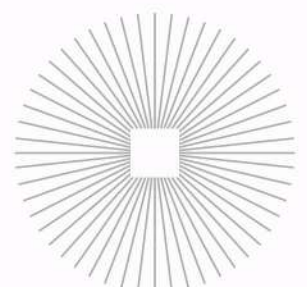
Within this vision there is also: **BUILDINGBOX**, an annual exhibition project located inside one of BUILDING's display windows, which can be viewed from outside 24/7 and hosts works on a monthly basis whose fil rouge or common thread is a temporal element; **BUILDING TERZO PIANO**, a space that grew from the desire to explore creativity in all its facets. Its identity will develop over time, following an independent programme.

BUILDING TERZO PIANO

BUILDING TERZO PIANO is a space that was born from the desire to explore creativity in all its facets, through original ways not yet experimented in BUILDING and **BUILDINGBOX**.

Its identity, deliberately left blurred, will unfold over time, nourished by exhibitions and projects that will follow an independent schedule, and a different periodicity from the other gallery's floor.

BUILDING TERZO PIANO is located at the third floor of BUILDING, in Via Monte di Pietà 23.



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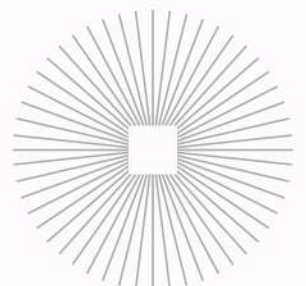
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