

BUILDING

Chapter I - *La disseminazione della memoria*

January – April, 2025

BUILDINGBOX

Texts by Alessandro Castiglioni

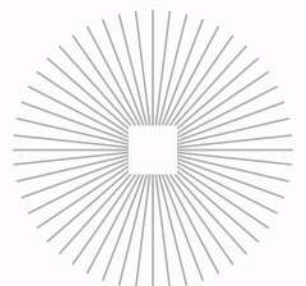
The first chapter of *Private Atlas*, by Chiara Dynys, presented in the exhibition spaces of BUILDINGBOX, from January to April, 2025, is titled *La disseminazione della memoria* [The dissemination of memory] and explores a specific interest of the artist: her ability to create “sensitive spaces”.

What makes these spaces sensitive is their permeability – a relationship of continuity between internal and external elements within the artist's own language: light, architecture, and both social and individual memories.

The first four installations of *Private Atlas*, this solo exhibition that unfolds over time, simultaneously reveal a richness of approaches and a methodological unity. This unity is characterized by multiple sculptural elements that define and, at the same time, atomize space, breaking it apart and recomposing it.

Since the late 1980s, Chiara Dynys's artistic research, has revolved around a process of deeply rethinking minimalist principles through a freer, more personal approach, incorporating surrealist, psychoanalytic, and narrative elements. Her unique position in Italian art history has led to the creation of environmental installations that take the form of genuine places – sensitive spaces – emerging from a proliferation of sculptural subjects. These subjects, marked by their singular autonomy, are repeated, multiplied, and transformed into imperfect, scattered, and expansive replicas.

In this dissemination, each time autonomous and specific, the perceptual exploration, the material research, executional perfection and linguistic experimentation play a fundamental role. This first chapter of the exhibition traces the evolution described above, highlighting how this dissemination has permeated Dynys's practice over thirty-five years of consistent work.



BUILDING

Chapter I - 3

March 12th – April 4th, 2025

BUILDINGBOX

Chiara Dynys

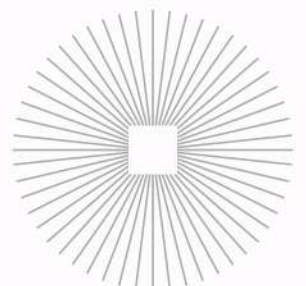
Sante subito

2024

blue damask fabric embroidered in silver

110 x 140 cm

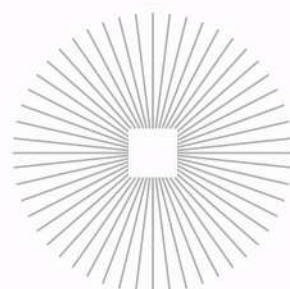
The third appointment of *La disseminazione della memoria* – the first chapter of *Private Atlas* – presents *Sante subito* (2024). The artwork delves into another methodological aspect of Dynys's practice: the development of long-term research projects, disseminated over time and taking shape through different solutions. *Sante Subito* is the name of a new piece, a hand-embroidered silver work on a precious blue damask fabric. *Sante subito* is a recurring title in Chiara Dynys' work. The artist uses that name also for the installation created for the exhibition at the Vincenzo Agnetti Archive in 2023, and is also the title that the artist has associated over the years with a series of works featuring the names of female artists who have been overshadowed by a male-dominated art history. Back in 2008, a cycle of ceramic works, which in that specific case were crowns of thorns, recalled the crucified and crowned with thorns passion of other women, other artists. They too were "Sante subito". On this occasion, the symbolism of the crown of thorns is revisited on the damask fabric, encircling one of the most significant authors to whom Dynys wants to connect her story: Eva Hesse.



BUILDING



Chiara Dynys, *Sante subito* (2023)
Installation view, *Sante subito e Fiori*, Chiara Dynys e Stefano Arienti in dialogue with Vincenzo Agnetti,
2023, Archivio Vincenzo Agnetti, Milan
ph. Studio Chiara Dynys
Courtesy Archivio Vincenzo Agnetti



BUILDING

The artist

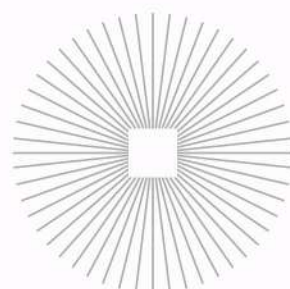
Chiara Dynys is one of the most important Italian contemporary artists. Her work is studied and presented by many Italian and international institutions.

Among the Italian museums that have hosted her work are the Mart, Rovereto (2005–2011); Museo del Novecento, Milan (2012); Galleria Nazionale d'Arte Moderna e Contemporanea, Rome (2013); Museo Correr, Venice (2019); Villa e Collezione Panza, Varese (2009–2021); MA*GA, Gallarate (2022); Ca' Pesaro, International Museum of Modern Art, Venice (2024).

Dynys's participation in exhibitions dedicated to twentieth- and twenty-first-century art has positioned her work as a reference for studies focused on the relationship between space and light, installation, and conceptual visual languages. Such exhibitions include Aspectos da Pintura Italiana: do Após-Guerra aos Nossos Dias, Museu Nacional de Belas Artes, Rio de Janeiro and Museu de Arte, São Paulo (1989); WHERE? L'identité ailleurs que dans l'identification, Musée d'art moderne de Saint-Étienne (1992); The Shape of the World, PAC Contemporary Art Pavilion, Milan (2000); Light Art from Artificial Light, ZKM | Museum für Neue Kunst, Karlsruhe (2006); La parola nell'arte, Mart, Rovereto (2007); 7th International Moscow Biennale, Arkhangelskoye Palace, Moscow (2017); and Soundlines of Contemporary Art, ICAE Armenia, Yerevan (2018).

Among the international institutions that have hosted Chiara Dynys's work are the Centre d'Art Contemporain, Geneva (1996); Centre international d'art contemporain, Montréal (1997); Städtische Galerie, Stuttgart (1999); Museo cantonale, Lugano (2001–15); the Rome Quadriennale (1986–2005); Kunstmuseum Museum, Bochum (2003); Kunstmuseum, Bonn (2004); Wolfsberg Executive Development Centre, Wolfsberg (2005); MASI– Museo d'arte della Svizzera italiana, Lugano (2018).

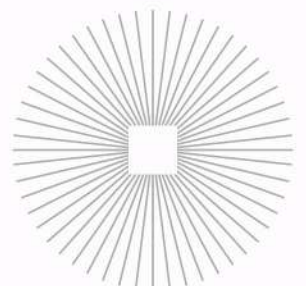
Her work has been published internationally by publishers such as Skira; Allemandi; Electa; E-Flux. In 2024 her work has been included in the book *Environments by Women Artists* published by Quodlibet and MAXXI – National Museum of Art of the XXI Century, Rome.



BUILDING

The curator

Alessandro Castiglioni is the Deputy Director and Senior Curator at the MA*GA Museum in Gallarate. He teaches History and Criticism of Design and Multimedia Languages at Istituto Marangoni, Milan. As a curator, he has collaborated with numerous institutions, including Ca' Pesaro in Venice; the National Gallery of San Marino; the Italian Cultural Institute in London; the Museum of Contemporary Art in Villa Croce, Genoa; MCA in Valletta; and the National Gallery of Iceland in Reykjavik. In 2019, he co-curated the San Marino Pavilion at the 58th Venice Biennale of Art with Emma Zanella. Since 2014, he has co-directed A Natural Oasis?, a training and research project promoted by BJCEM and hosted by institutions such as Garrison Library in Gibraltar, the National Art Gallery of Albania in Tirana, and Nottingham Contemporary in Nottingham. Alongside Simone Frangi, he also served as Senior Curator for School of Waters – Mediterranea 19 in San Marino. Between 2022 and 2023, he developed research projects for MUSE – Museum of Science in Trento and Castello Gamba – Museum of Modern and Contemporary Art of Valle d'Aosta. He is currently a member of the scientific committee for DE.a.RE, a research project by BJCEM supported by Creative Europe. His publications include *Teorie dei Climi* (Postmedia Books, 2023); *Chiara Dynys and the Filmic Imaginary* (Skira, 2022); *Kerouac Beat Painting* (Skira, 2017); *Urban Mining* (Corraini, 2016); *The Voices of the Sirens* (Mousse Publishing, 2015); and *Subjective Maps / Disappearance* (Mousse Publishing, 2013).



BUILDING

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 overlapping disciplines, aiming at constant experimentation and at creating culture.

This vision also includes: **BUILDINGBOX**, an annual exhibition project located inside one of the BUILDING's display windows, accessible from the outside 24 hours a day, 7 days a week. It hosts works connected to each other on a monthly basis by a temporal *fil rouge* or common thread; **BUILDING TERZO PIANO**, a space that grew from the desire to explore creativity in all its facets and whose identity will develop over time following an independent programming.

BUILDINGBOX

BUILDINGBOX is an exhibition project that opened in September 2018. It is located in one of BUILDING's display windows overlooking Via Monte di Pietà. Due to its location - within the gallery but visible from outside 24 hours a day, 7 days a week - **BUILDINGBOX** reflects the objective for which it was created: to build an independent venue characterised by an autonomous project in relation to the programming of the exhibitions that BUILDING hosts during the year. **BUILDINGBOX** is a place that is based on an annual time span where the *fil rouge* or common thread among the works is a temporal approach rather than a spatial one: a continuous, present, repeated temporality that expands and widens the possibilities and exhibition variants that BUILDING is able to offer. This display window hosts various artists and designers, exhibition cycles and temporary projects, offering a curatorial insight into multiple artistic themes.

BUILDINGBOX opened in September 2018 with the exhibition 5779, curated by Nicola Trezzi. Based on the Jewish calendar, the project analysed an approach to creating an exhibition that involved uprooting, and was based on time prevailing over space.

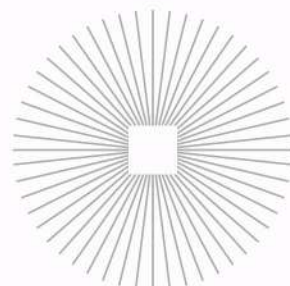
From October 2019 to January 2021, it hosted the second exhibition cycle *Dalla sabbia, opere in vetro* curated by Jean Blanchaert and in collaboration with Berengo Studio, dedicated to glass as an expressive medium and therefore a symbol of artistic creation.

In 2021, **BUILDINGBOX** hosted the project *La forma dell'oro* curated by Melania Rossi who addressed the question of using gold in contemporary artistic research, from a perspective of both alchemical seduction and desecratory will.

In 2022, on the occasion of its fifth anniversary, the space presented the exhibition *Flashbacks*, curated by Alice Montanini, which retraced the most important stages of BUILDING's artistic research and promotional activities.

In 2023, **BUILDINGBOX** hosted *Equorea (di mari, ghiacci, nuvole e altre acque ancora)*, an exhibition curated by Giulia Bortoluzzi, dedicated to exploring the theme of water as an emblem of every form of life and a source of artistic inspiration.

In 2024, **BUILDINGBOX** is hosting *FAVENTIA. Contemporary Italian Ceramics*, an exhibition project curated by Roberto Lacarbonara and Gaspare Luigi Marcone, featuring twelve Italian artists invited to showcase ceramic sculptures. This program is dedicated to the centuries-old artistic tradition of the city of Faenza and also serves as a tribute to the city, which was profoundly impacted by the devastating flood of May 2023.



BUILDING

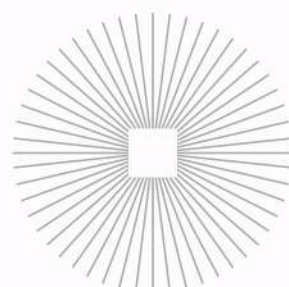
Ufficio Stampa BUILDING

ddl lartsl T +39 02 8905.2365

Alessandra de Antonellis | E-mail: alessandra.deantonellis@ddlstudio.net | T +39 339 3637.388

Elisa Fusi | E-mail: elisa.fusi@ddlstudio.net | T +39 347 8086.566

Flaminia Severini | E-mail: flaminia.severini@ddlstudio.net | T +39 393 3343.937



BUILDING



BUILDING

via Monte di Pietà 23, Milano

+ 39 02 89094995

<http://www.building-gallery.com>

Follow us on

www.instagram.com/building.gallery

www.facebook.com/building.gallery

www.twitter.com/BuildingGallery

www.vimeo.com/user91292191

www.youtube.com/@buildinggallery

via Monte di Pietà 23, Milan 20121 T +39 02 890 94995
info@building-gallery.com www.building-gallery.com

