

**THIS IS NOT A PRIZE 2016/2017:
FROM ARTISSIMA TO BIENNALE**

The initial stage of the first THIS IS NOT A PRIZE event began in 2016 at the Artissima contemporary art exhibition in Turin and ended during the 2017 Venice Biennale with the prize being awarded to the young artist Giorgio Andreotta Calò.

Andreotta Calò was later selected by the curator Cecilia Alemani to be one of the three Italian artists featured in the Italian Pavilion. As envisioned by the THIS IS NOT A PRIZE concept, Mutina will support him in the development of his spectacular site-specific installation: "Senza Titolo (La Fine del Mondo)".

Giorgio is one of the most highly regarded Italian artists of his generation. His work focuses on the use of natural materials - like stone, bronze and water - that evoke the passage of time and effectively represent the signs of our physical and mental becoming. With the use of simple gestures or spectacular references, the artist constructs metaphorical and poetic images of existential conditions: being suspended, mirroring yourself and going further, thanks to the power of imagination.

THIS IS NOT A PRIZE is a new format aimed at supporting young talented artists in a flexible and innovative manner. The recognition offered by Mutina rethinks the concept of the prize to support the needs of the winning artist with their future projects which may be an exhibition, publication or production of a new work.

Inserted within the Mutina for Art program, THIS IS NOT A PRIZE is testimony of the company's commitment to creating diverse opportunities of collaborations for artists and galleries in order to establish a new dialogue between those who produce and those who create culture. The journey with Andreotta Calò is the first of an annual event that will see Mutina collaborate with museums, fairs, biennials and various international art institutions.

ABOUT "SENZA TITOLO (LA FINE DEL MONDO)" BY GIORGIO ANDREOTTA CALÒ

Andreotta Calò's project for the Italian Pavilion, Senza titolo (La fine del mondo), consists of a vast installation that divides the monumental space horizontally into two levels, creating two separate complementary and contrasting worlds. Viewers enter the work from the lower level, a forest of scaffolding that holds up a wooden platform and evokes the architecture of a five-aisled church. Clinging to some of these pipes is a series of white bronze sculptures resembling large seashells (*Pinna nobilis*) that convey the feeling of a deep, dark aquatic realm. At the opposite end, a stairway leads visitors to the upper level of the installation, where a huge expanse of water covers the entire platform they have just passed under.

The ceiling of the pavilion, reflected and inverted in this pool, creates a dizzying, disorienting vision that the visitor becomes a part of and which is reflected in turn by a large mirror placed on the far wall. The surface of the water seems to amplify the scale and volume of the pavilion, turning its architecture upside down and generating a mirage-like effect: an image that is crystal-clear and vivid, yet wavering.

The twinning of the reflected space, like the layout of the installation on two levels, suggests a meditation on the symbolism of the double. This is a recurring theme in other works by the artist, but also points to certain concepts explored by Ernesto de Martino in *La fine del mondo*, a book in which Andreotta Calò sees many overlaps with his own work. In *La fine del mondo*, the anthropologist describes the ancient Roman myth of the mundus Cereris, according to which a deep pit near Rome served as a door between the underworld and the upper sphere of the earth and heavens. Three times a year, in a ceremony called mundus patet, this threshold was opened and the kingdom of the living was connected to that of the dead.

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