

Kira A.  
Princess of Prussia  
Foundation

# KIRA A. PRINCESS OF PRUSSIA FOUNDATION

The Kira A. Princess of Prussia Foundation is dedicated to the support of music and art. We promote exceptional talents by funding scholarships, performances, publications, recordings, exhibitions; such as the latest residency at the Tuscan Art Center.

In the spirit of the founder, the artists create - through their art and music - an opportunity for communication which transcends language, cultural and geographical borders.

# HOLD YOUR BREATH

Una mostra curata per l'Istituto Italiano di Cultura Bruxelles.

Ogni inizio è accolto con sentimenti contrastanti; l'inizio di un'opera, l'inizio di un viaggio provocano l'apprensione per qualcosa che non è ancora o un singolare piacere nel desiderare qualcosa che sarà.

Il fiato corto, il respiro trattenuto sono i segnali del nostro corpo quando è in balia di un'esperienza ignota che la ragione può solo prefigurare con il compito di conciliare, come in ogni previsione, il vero con il non ancora vero. Trattenere il fiato ci sospende dal mondo, dall'essere i soggetti che lo abitano, richiamati dalla vita a seguire il respiro del suo divenire. Il corpo non è più il corpo che possediamo, ma un corpo che esiste. Questa mostra raccoglie il lavoro di artisti che hanno condiviso l'esperienza del viaggio - in Toscana, in Sicilia -, cogliendo in queste terre quella bellezza indicibile che trattiene il viaggio fermo al suo inizio.

# HOLD YOUR BREATH

An exhibition curated for the Istituto Italiano di Cultura Bruxelles.

Every beginning is greeted with mixed feelings. The beginning of a work, the beginning of a journey provokes apprehension for something that is not yet a distinct pleasure or in waiting for something that will be.

Holding breath is the signal of our body when it is at the mercy of an unknown experience that reason can only prefigure with the task of reconciling; as in every prediction, the true with the not yet true. Holding breath suspends us from the world, from being a subject who inhabits it, called by life to follow the breath from its becoming. A body is no longer a body we possess, but a body that exists. The exhibition collects works of artists who have shared the experience of the journey - in Tuscany, in Sicily -, capturing in these lands an unspeakable beauty that holds the journey still, at its beginning.

## NK DOEGE

With an idiosyncratic sideways glance at Italian spatial conceptualists, NK Doege demonstrates that after the end comes a beginning and deconstruction is often a condition for something new.

Her non-representational painterly gestures are formulated in space whilst at the same time they are fundamentally rearranging the pictorial grammar of painting. This carves out complete autonomy to form and color. NK Doege explores tones of Tuscan scenery in a contrast to stone and foil. A pair holding vivid tension contained in a box made of Carrara marble is solely created for the Brussels exhibition.



Room With a View



Kasten



Paverbox

# ALESSANDRA ERAMO

Focussing on the voice in relation to noise and surroundings, in her live-performance Alessandra Eramo composes an original sound collage through extended vocal techniques and the dynamic use of electronics and field recordings, creating a hypnotic soundscape of abstract sounds, fragmented words, non verbal vocalising, drones, distorted voice and unknown languages.

In reference to sound poetry, her performance aims to generate a physical and immersive experience, like a spiritual exercise shared with the listeners. For the Istituto Italiano di Cultura Bruxelles she will perform A/TEM.



Tanz Sediment



Contemplation on Sarmento River



A/TEM

## PIETRO FORTUNA

Through his works Pietro Fortuna implements a change of paradigm and method with respect to the models and the consolidated knowledge on which our humanistic thinking is based.

The artist abandons all narrative and symbolic pretension, freeing the creative process from that finalising and productive mandate in which art - as heir to modernity - still exalts today. A vision in the absence of world and time that addresses the splendour of the absolute immanence of life and its incomprehensible and infinitely intelligent process.



Dis-moi tout...



S.I.L.O.S.



Tre regole passive

## LIOR GAL

In the works of Lior Gal the gaze turns to stone and dust. The viewer abandons the scene to return to life, to that order without time or obligations which has always endured in its formless composure, devoid of excess and lacking nothing; for life is filled more with Joy, not desire, with Glory, not rewards.

For the exhibition at the Istituto Italiano di Cultura Bruxelles Gal would install a new version of Flowers of Perhaps, a group of singular sculptures that seem to be growing out of the floor. The title of the work refers to a Hebrew poem by Ra'hel, describing the continuous joy and effort of cultivating flowers in an uncertain surrounding and at the same time reveals the dilemma of one's dedication in a dubious future.

The installation was recently shown in Teatro Garibaldi, Palermo and in Chiusdino, Tuscany.



Wild Alabaster Field



Ritual



The Return of the Fallen Star

## INGO GERKEN

Art-historical contexts are activated and transformed by Ingo Gerken within spatial sculptural conditions. In the field of reference and relevance, situation and subversion, he is interested in the porosity of imagined and real rooms, their construction, flexibility and weight. His works are interventions, sculptural gestures within institutional and social space. They utilise existing exhibition terms uncovering and redefining them.

In these monumental yet fragile fields Gerken proposes a special series of works with books on modern and contemporary Italian artists. Bibliosculptures are presented in a direct connection to the inventory of the library in the Istituto.



Bibliosculpture 005



Bibliosculpture 006



Bibliosculpture 021

# ANNIKA HIPPLER

“We are all pilgrims who seek Italy”. J.W.v.Goethe

Ever since von Goethe's Italian journey from 1786 until 1788 the term Italiensehnsucht exists in the German language. Artists from all over the world traveled to Italy to study the architecture and art history as they enjoyed the beautiful nature and the incredible culinary tradition. Over the centuries artists have been inspired by the bright vibrant colours and the intensity of the light in Italy and in the Italian paintings.

Hippler got inspired by the quarries in Carrara to interact with laser light in the mountains. The Tuscan lakes were put at the base of a light installation with water waves. The observation of the comet Neowise is the initiative for a new work which she exhibits at the Istituto Italiano di Cultura Bruxelles.



L.I.S.A.



The Fabric of the Cosmos



Celestial Body

## LUTZ-RAINER MÜLLER

The projection consists of a technical medium combined with a mental approach in order to conceive and develop ideas during the artist's stay in Tuscany. It opened a chance to react to the density of beauty and history that appeared omnipresent in Tuscany. Müller sees images as a trace and testimony of an action, an action that passes and leaves traces. In a futile capture of time and image, one can not handle the immediacy of a form that raises questions, always seeking for certain intersections of artists and viewers. It thus becomes an orchestrated play with abstract forms in a simplified manner.

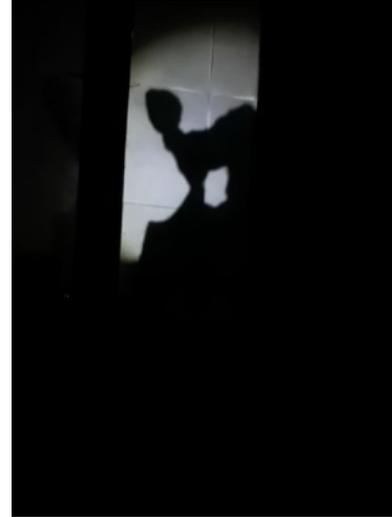
For the exhibition in Brussels, the artist developed a screenplay by showing sculptures and their moving image on a screen.



Re



The Other Sight



The Play

## ALEXEY ZUEV & GIOVANNI GNOCCHI

The Russian pianist Alexey Zuev started his education at the Special Music Conservatory for Gifted Children in St Petersburg. In 2000 he began studies at the Mozarteum in Salzburg with Prof. Alexei Lubimov, whom he is still collaborating with. He participated in masterclasses given by renowned musicians, such as John O'Connor, Lev Naumov, Victor Rosenbaum and Sergey Dorensky.

The Salzburg-based Italian cellist Prof. Giovanni Gnocchi established himself as one of the most interesting personalities of his generation: he doesn't just hold a professorship at the Mozarteum but also performs internationally both as a soloist and refined chamber player. Born in Cremona, Giovanni studied with Rocco Filippini, Mario Brunello, Enrico Bronzi and completed his studies with Clemens Hagen.

Their performance for the opening of the exhibition will include Igor Stravinsky's Suite Italienne and The Firebird.



Alexey Zuev



Giovanni Gnocchi

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