



ANNAKLARA GALLI

portfolio selection - 2021

www.galliannaklara.com





Annaklara Galli

Born in Milan in 1989, she spent her early years between Poland and Italy. She currently lives and works in Milan (MI).

Education

2013-2015 Graduated in the two-year specialist course of sculpture at the Accademia di Belle Arti di Brera, Milan.

2009-2013 Bachelor's degree in sculpture at the Accademia di Belle Arti di Brera, Milan.

Artistic high school diploma at the Istituto Sacro Cuore (Milan).

STATEMENT

SAPERE AUDE!

My work is built on research into 'invisible' evil. 'Invisible' or 'evil done for good' is a particular form of violence in which evil is masked rather than declared. This specific form of violence is hidden behind good intentions in order to ensure self-preservation, which is considered to be in danger. In spite of the good intentions, this form of evil is no different in its consequences from overt violence. The constant exposure of the individual to 'invisible' violence in many cases leads to the annihilation of his identity and can even result in death.

Invisible violence is not so much about gestures as it is about non-gestures (not taking a stand in 'defence of'), indifference (to an evil suffered by others) and above all the misuse of words.

The various declinations of 'evil done for good' identify their foundations in fear and the resulting prejudice. Fear is precisely the element that sets an apparently insurmountable limit between "me" and the "different".

By understanding the generative origin of invisible evil, it is possible to prevent it from happening. The fear generated by non-knowledge can be eliminated precisely through knowledge itself, an element that is part of man's socio-political responsibility as a thinking being.

Safe Word

2021

Paraffin paint [ceroplast], white cement, wood and iron.

Multidisciplinary project consisting of the video “Safe Word: KOCHAJ MNIE” and a series of anatomical sculptures in ceroplastic “pierced by pins”.



“Kochaj mnie” means *“love me”* in Polish, my mother tongue.

Safe Word is a multidisciplinary project divided into three-dimensional objects (wax sculptures) and a video reflection on the psychophysical bond that is created between partners. The desire to speak honestly to others is often held back by the fear of being discovered vulnerable.

In the video **Safe Word: KOCHAJ MNIE**, two women love each other but may not use the safe word even today.

**NUDE 9 -
Genteiban – Limited Edition Project**

2021
video, 13' 00"

Nude 9 is the second episode of the open call project born during the first lockdown.



*“After Covid the only thing that is certain is that creating deep relationships is what counts.
The only thing that matters. The pain of others is my pain. Other people’s joy is my joy.
I could have been you and you could have been me.”*

NUDE 9 is a story about the human frailty behind the character.
Being a strong, charismatic, superior, dependable character is crucial for a young woman who endures at the top of her career in a male-dominated habitat.
There is no room for fragility.
Fragility must be whispered, confessed to a friendly ear, or even better to a priest.
No one should hear it, indeed it is better not to say it at all.
Not admitting it means being able to pretend it does not exist.
Fragility is a silent cry: it is a universal story.

NUDE 8 - Genteiban – Limited Edition Project

2021
video, 10' 38"

Nude 8 is the first episode to inaugurate the collection of 'nudes' from the open call project that was created during the first lockdown.



限定版
LIMITED EDITION

NUDE 8

NUDE 8

The NUDI collection is opened with Enrico's story. The story of a man, but first of all of a child. A child afraid of tomorrow. NUDE 8 is the story of little Enrico who takes refuge in his fantasy and in his books while all around him the world is extremely noisy. I wonder what this noisy world will say the day I raise my head and boldly say who I am. I am Henry, a boy and a girl, a man and a woman. I am anyone who has been afraid. Because laying bare oneself is a trial by fire and we have all been there.

“Nothing is more unique and unrepeatable than a memory. The true ‘Limited Edition’ is the most common thing in the world.”

The Genteiban project was born from a personal need, but thanks to the confrontation and encounter with each other it was possible to make it an open call participatory project to selection.

The collection of “nudes” is inaugurated by the interpretation of the concepts examined in Genteiban - Limited Edition by the actor Enrico Salcuni.

Nude 8 is not only a story but also a reflective path based on listening, communication and understanding of the other.

Genteiban – Limited Edition Project

2020
video, color, audio,
07'12" / 07'22" / 08'14"

Nude 8 is the first episode to inaugurate the collection of 'nudes' from the open call project that was created during the first lockdown.



限定版
LIMITED EDITION

Genteiban – Limited Edition;

The artistic gesture is a ritual process. It is a rituality capable of dilating time and this allows the mind to get lost.

When we remember by entering the space of memory, we lose ourselves.

To remember is to experience a state of splitting: we are in the 'here' and 'now' but at the same time we are elsewhere.

In this way, two different realities coexist in the same moment, two distinct poles of equal importance. It is enough to remember to experience an intense motionless journey, but it is extremely difficult to transmit a memory in all its powerful complexity. Even when we share our experience with others, we place an involuntary censorship on it, we are forced to choose a single angle. Memories are made of so many things that are mixed together: sounds, smells, sensations, feelings... Somehow, we are the only spectators in the front row who get to watch the spectacle of our lives.

“Genteiban - Limited Edition” is a multidisciplinary art project born during the first COVID19 quarantine.

The concept of 'limited edition' is extremely common in contemporary society and is charged with great power. What is labelled limited edition identifies something special, unique and elite. By buying these commercial products we too become by osmosis special, unique and elite.

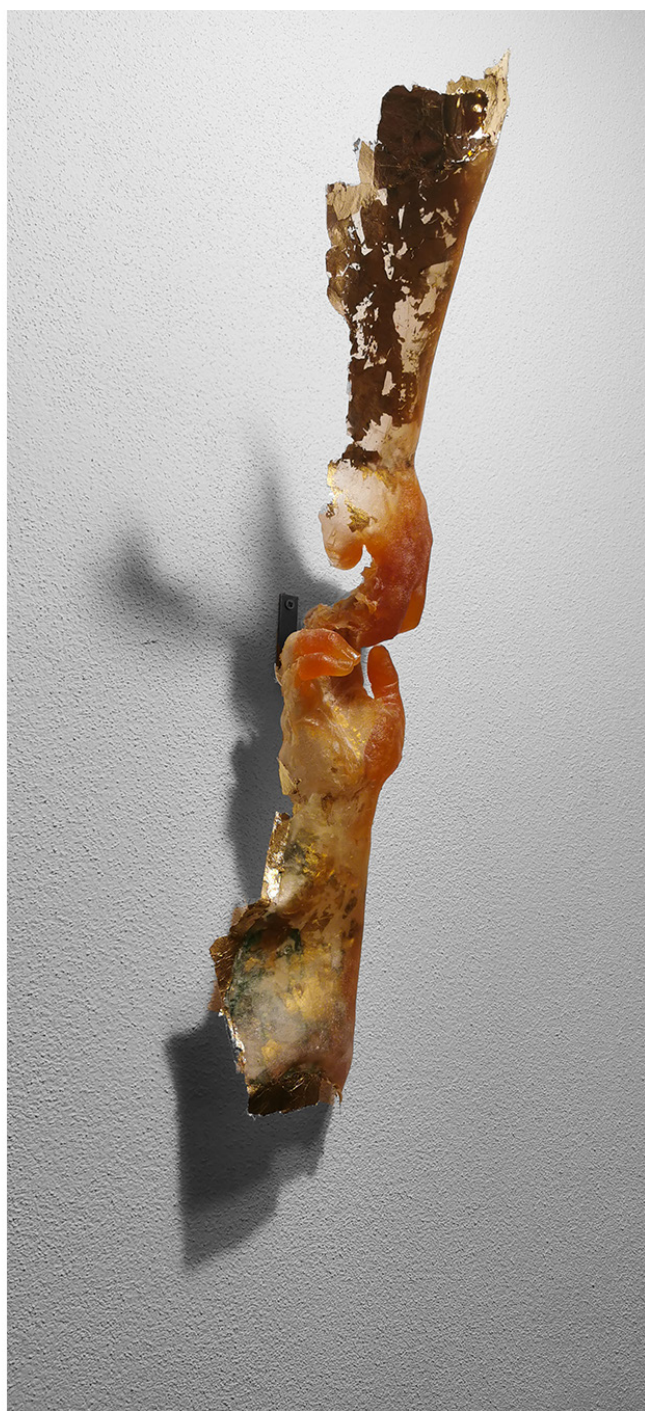
Yet nothing is more unique and unrepeatable than a souvenir. The true limited edition is the most common thing in the world.

Rewind

2020

*fibreglass epoxy, gold leaf. 67 x 15 x 30 cm.
video, colore, muto, 23”.*

First hand-operated prototype of the Rewind project, a mobile sculpture with an anti-clockwise rotating movement and an electric mechanism..

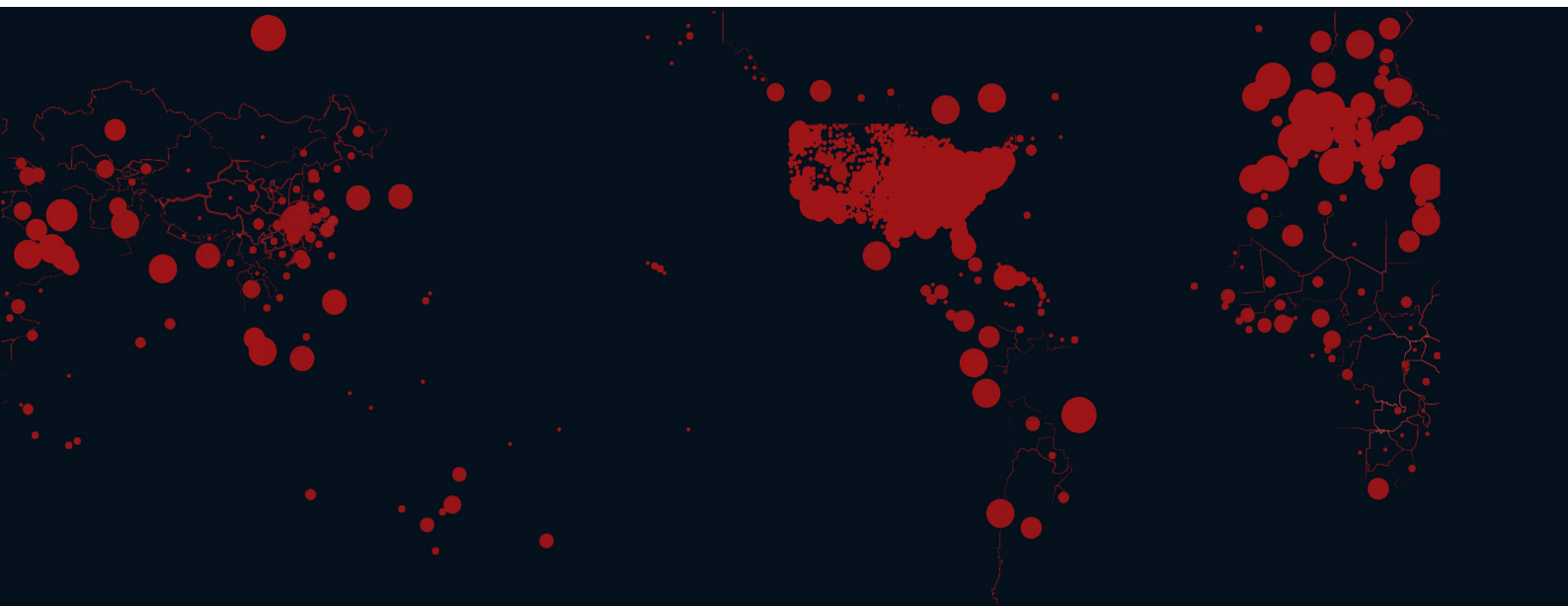


Daijoubu

2020

video, color, audio, 04'12".

*documentary video of the Gestaltzerfall project
Covid's expansion.*



Gestaltzerfall

2020

digital photographs for a commissionable project



The Gestaltzerfall project was conceived after the sculpture Untouchable Love (April 2020). The gloves are made of latex, they are copies of real hands on a 1:1 scale. Gestaltzerfall is an ideal project, which can only be realised on commission and with variable dimensions. Despite this, the project is designed for large spaces.

The flags, made in digital format, belong to the 20 states with the highest number of COVID 19 victims. The data was identified on the COVID - 19 Dashboard by the Center for Systems Science and Engineering (CSSE) at Johns Hopkins University.

Gestaltzerfall (German for 'shape decomposition') is a type of visual agnosia. It occurs when you stare at an object for too long and end up not being able to recognise its shape. In a nutshell, if a person reads or hears the same term several times, it ceases to have any meaning.

I have to be ready
Beyond the body

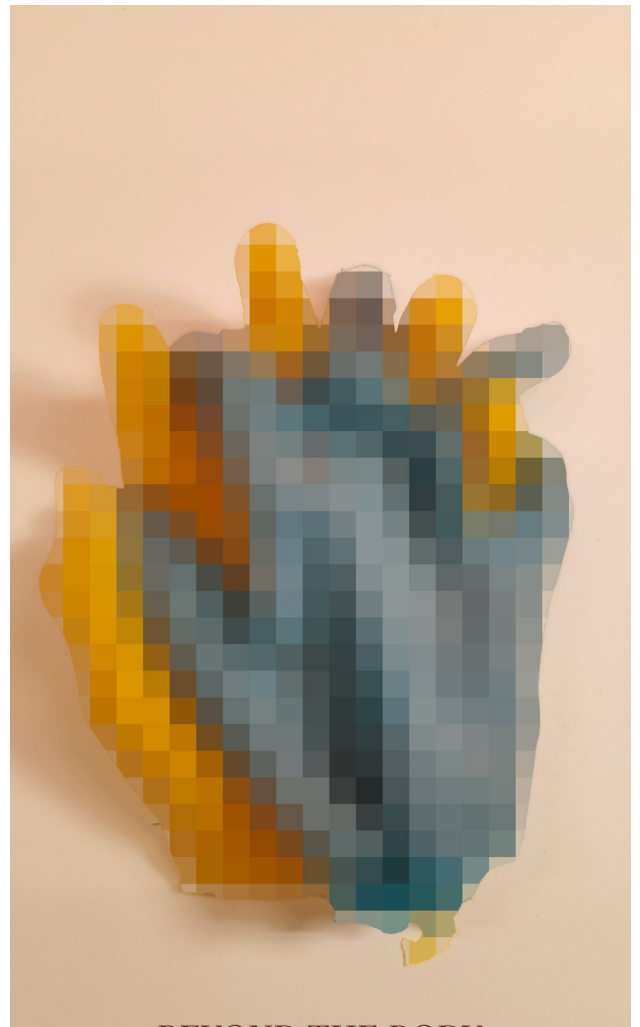
2020
digital photography
video, color, audio, 12'15"
video, color, audio, 7'21"

Documentary footage of the preparation for the Untouchable Love project.



I HAVE TO BE READY

2020
VIDEO, COLORE AUDIO, 12'15".



BEYOND THE BODY

2020
VIDEO, COLORE AUDIO, 7'21".

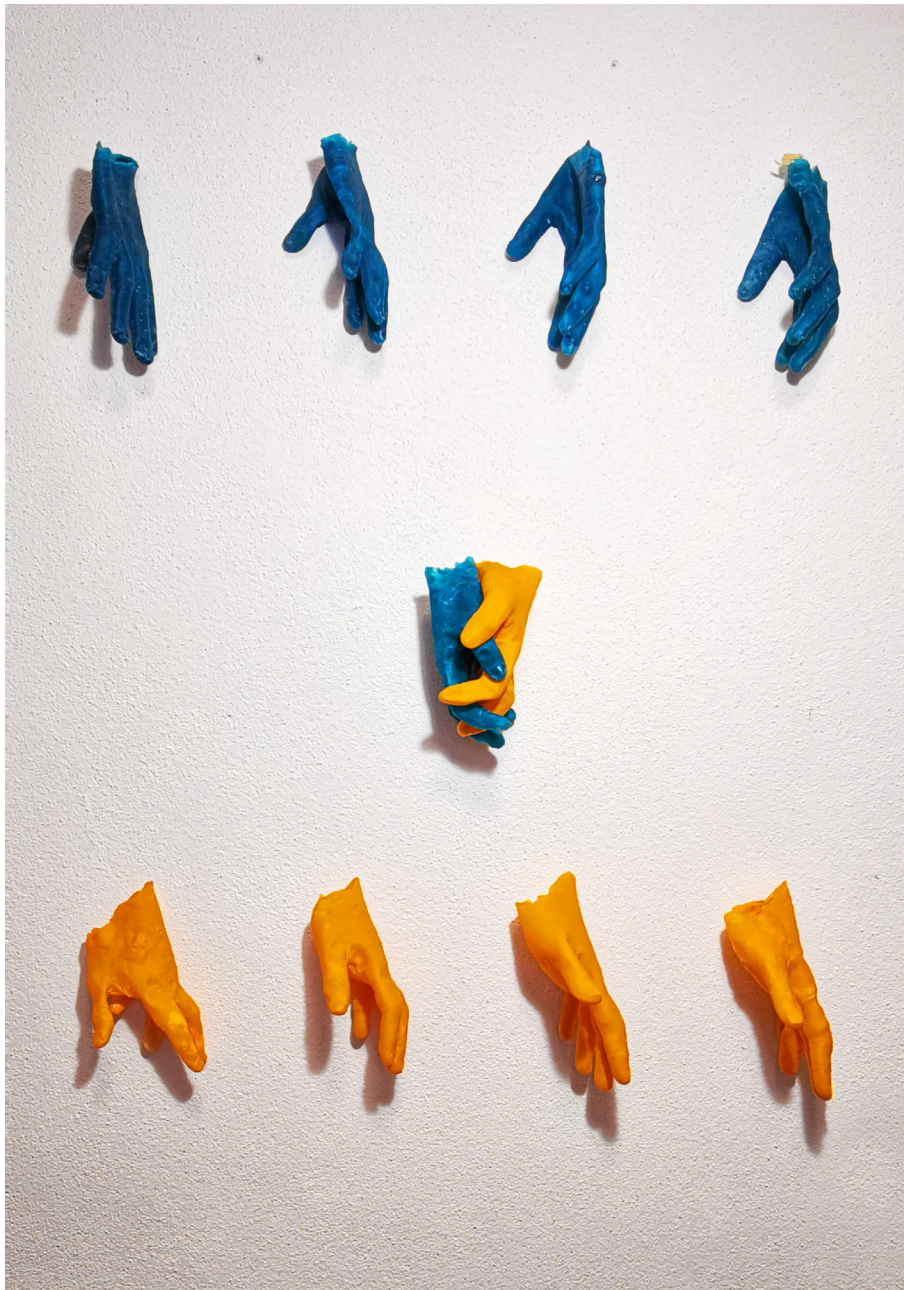


The Untouchable Love

2020

latex gloves. 20 x 13 cm each, variable composition size.

*“We have always held hands in difficult times.
This is the glove.
Wear it so that I can hold your hand today too.”*



On 17 April 2020, I sent a letter containing the glove-glove prototype of The Untouchable Love.

*“We have always held hands in difficult times.
This is the glove.
Wear it so that I can hold your hand again today.”*

The Untouchable Love, a sculpture conceived and created during the quarantine, was born out of a compelling need to overcome one’s powerlessness. In this experience, touch proved to be something highly undervalued and irreplaceable. It is unquestionably vital, especially when one is really afraid. This project was the first in a series of multidisciplinary research projects. The need to rethink touch as something essential is still part of my daily artistic work.

Each glove is a cast of my hands made of pigmented latex. The glove is wearable, in fact it responds to the original need to be able to send my skin, send my caresses and my comfort to those I love.

Double Face - bianco candido

2019

steel knives lined with white plush fabric, magnetic kitchen plate for knives



There are various forms of violence that manifest themselves in 'brazen' ways, They aim to provoke horror and terror and have such an imposing weight that they often obscure another form of violence: the unexpected.

Double face is the result of a reflection on the theme of the perfect design of gender violence.

gender violence.

This particular form of violence invades our society with cancerous patience every time an act of violence is justified and covered up.

Every time we say we deserved it, that we are the problem, every time we do not denounce violence we place it in the familiar, in habit, if not even in the everyday and in routine.

In this way we give a place to something that should not even have a place, and we become helpless accomplices of a cowardly persecution.

It is all about appearances, the way the pill is softened, the way the unrepresentable is presented in order to instil the doubt that evil may be the best of goods.

RELATED PROJECTS:

Double Face; 2019, steel knives lined with white plush fabric, soundproofing material, white case; 30 x 47 x 7 cm

Double Face B.; 2019, steel knives lined with burgundy plush fabric, jewellery box made of faux leather and velvet, wood lined with fur; 27 x 20 x 8 cm

Out of Order

2019

dartboard lined with a cast of human skin made of latex. Interactive artwork: viewers can choose to simply observe the object, throw darts at it or watch other people interact with the object.



On my Skin

2019

ball of latex. The original latex is a cast of a woman's skin.



The Climb

2019

animal bones, gold leaf, geolite, plaster, patinated metal, plasterboard;

45 x 200 x 6 c.a cm



*The year 2018 is marked by the birth of works such as **The Climb**, **Alta Visibilità** and the **Alta Moda** series. The artistic research inherent in these projects, embryonically conceived in 2015, takes shape in a devastating psychophysical influence that nevertheless maintains its passivity. The process of realisation required confrontation on the one hand with a violence that is difficult to accept and grasp, and on the other, with a daily ritual performance.*

The process of execution, i.e. the mechanical gesture of cleaning the carcasses and preparing them, represented a total sensorial experience for the artist.

The process of execution, i.e. the mechanical act of cleaning the carcasses and preparing them, represented a total sensory experience for the artist; starting with the sense of smell and sight, it affected his mood and mental state, leading to a complete cancellation of identity, in the unconscious attempt at estrangement.

The realisation of the three projects in question was made possible thanks to a process of anaesthetisation produced by a spontaneous psychophysical reaction resulting from prolonged estrangement.

P.I.O. I - IV

2018

coated geolite, iron, transparent resin; 30 x 27 x 140 cm [one]



La cellulite è una malattia

2016
reflective brass, tulle and satin;
40x257x30cm



Anatomia Leonardiana

2016

pigmented wax, rosin, gauze; 150 x 80 x 200 cm.

Museo Leonardiano, Vinci (FI).

*Permanent work forming part of the anatomical section at the Museo Leonardiano,
Palazzo Uzielli, Vinci (FI).*



A mia madre

2019

Permanent exhibition / stolen intervention at the Cittadella degli archivi in via Gregorovius 15, Milan (Italy). Tribute to Gianni Versace following research on documents in Cittadella degli archivi concerning the exhibition "L'abito per pensare" held in the Sala della Balla in Milan (1989-90). Project "La Cittadella dell'arte - Muri d'artista 2019", curated by Rossella Farinotti and commissioned by Francesco Martelli.



ALL ABOUT

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Annaklara Galli's wide range of themes is often matched by the use of remarkable objects from physical and interior space on which she performs operations of reversal and shifting of meanings. In this way her works create effects of estrangement, sometimes of shock, and are part of that renewed interest in the uncanny that runs through various cultural spheres. Defined by Anthony Vidler as "a metaphor for a fundamentally unlivable modern condition", the uncanny is that jolt, that inner unease that arises when what is familiar appears as something different.

Gabriella Lo Ricco - **That which perturbs**, 2016

EXHIBITIONS

Solo Exhibitions

- 2019 *On my Skin* and presentation of the project *Everybody Project*, edited by Rachele De Franco. Tempio del Futuro Perduto, Milano. (MI)

Permanent Work

- 2019 *A mia madre* - Gianni Versace exhibition 1989/90 Milan, urban re-development project “*I Muri della Cittadella degli Archivi III edition*” curated by Francesco Martelli & Rossella Farinotti. Permanent work at the Cittadella degli Archivi, Via Gregorovius, Milan (MI).
- 2016 *Leonardo e l'anatomia*, creation of a sculptural anatomical triptyque based on the study of Leonardo's drawings at the Windsor's Royal Library curated by Paola Salvi. Permanent work at the new anatomical section of Museo Leonardiano (Palazzo Uzielli) in Vinci (FI).

Collective Exhibitions

- 2020 *ArtResistancetKit* - #iosonogiorgio project of Annaklara Galli & Adriana Maletta, with the collaboration of Enrico Salcuni, curated by Gianluca Gramolazzi for That's Contemporary. Multimedia project published in That's Contemporary.
- 2019 *Fuori Servizio* - **Bi-Solo exhibition** Annaklara Galli & Nadia Marni curated by Luisa Turuani. Exhibition space ZENTRUM, Varese (VA).
- Animus et Anima*, edited by Gina Affinito. Exhibition at San Severo al Pendino, Napoli (NA).
- The Loser Standing Small Beside The Victory*, edited by Gianluca Gramolazzi. Exhibition at Spazio Serra, Lancetti, Milano (MI).
- 2018 *The Useless Land*, edited by Irene Sofia Comi & Elda Maresca for Lajoneart. Exhibition at the Castle of Lajone, Quattordio (AL).
- 2017 *10x10per*, edited by the group OUT44 (Gianluca Gramolazzi) at the Art Gallery of Davide Gallo, Via Farini 6, Milano (MI).
- 2016 *The Golden Age IS BACK*, exhibition at Galleria Acqua Distillata, Piazza Santo Eustorgio, Milan (MI).
- Leonardo e l'anatomia*, creation of a sculptural anatomical triptyque based on the study of Leonardo's drawings at the Windsor's Royal Library curated by Paola Salvi. Permanent work at the new anatomical section of Museo Leonardiano (Palazzo Uzielli) in Vinci (FI).

Collective Exhibitions

Crash, curated by Gramolazzi Gianluca, exhibition at A night like this – independent music and arts festival, Chiaverano (To).

Dress Codex – urgenze contemporanee in veste di rivista – (Dress Codex – modern needs acting as a magazine) projectroom MAG3 in Schiffamtsgasse 17, curated by Gue Schmidt and set up by Alexandra Schantl, edited by Nora Bachel. Vienna, Austria Travelling exhibit presented also at: Galleria Paola Raffo Arte contemporanea (Pietrasanta) Museo del Novecento (Milano) l'associazione culturale ARTFORMS (Prato) Archivio del '900 del Mart di Rovereto (TN) GAMC – Galleria d'Arte Moderna e Contemporanea

Premio Ricoch 6^a edition, selected work for a first exhibition at Spazio Oberdan (MI) and for a second exhibition at Mondadori Duomo (MI)

L'uomo è un animale. Cosa e quanto sappiamo dell'animalità dell'uomo? Per parlare dell'uomo, l'umanità non basta, Darwin Day2016, curated by Cristina Muccioli, exhibition at l'Accademia di Belle Arti di Brera, Milano (MI).

Winner of the contest Smart in the city, exhibitions at Accademia di Belle Arti di Brera (S. Carpoforo) di Milano (MI), second exhibition at Malpensa airport ed another exhibition at the center Mercedes Benz Spa, Milano (MI).

Winner of the contest Il corpo dell'acqua (The body of water) by Utilitalia for the 2015 Water festival, edited by Cristina Muccioli. Exhibited in: Brera Fine Arts Academy & Castello Sforzesco, Milan (MI).

2019

A.R.T. - Nutrimento e conservazione dell'Arte - Freegoriferi, sponsor Banca Sistema. Exhibited at Gruppo Lops, Milano (MI).

2014

Nutrire l'anima, selected for the creation of an art installation on the occasion of a cultural project by the association PaneMate at Museo Messina, Milano. (MI)

Selected for *Giovani scultori alla Permanente*, first edition of the contest "Liliana Nocera", Museo della Permanente, Milan (MI).

Selected for *Arte Sotto Milano*, 2nd edition, curated by Nada Pivetta and Cristina Muccioli, exhibited at Museo della Permanente, Milan (MI).

Foster Experience 2014, exhibited at Salone del Mobile – Fuorisalone, Foster S.p.a., Milan (MI).

Inverart 2014 – young art pavilion Inveruno, Inveruno (MI).

Der Traum des Elefanten – Il sogno dell'elefante, curated by Pieri Luigi Buglioni and Diana Lo MeiHing, exhibited at Giardino Vescovile, Torre Cinese e Torre Giapponese, Bressanone (BZ).

Collective Exhibitions

- 2008** *La ricerca come forma espressiva: dialogo fra scienza e natura*, competition of painting and sculpture curated by Facoltà di Medicina e Chirurgia under the patronage of Comune di Monza.

Prizes

- 2016** *Winner of the contest Smart in the city*, exhibitions at Accademia di Belle Arti di Brera (S. Carpoforo) di Milano (MI), second exhibition at Malpensa airport ed another exhibition at the center Mercedes Benz Spa, Milano (MI).
- Winner of the contest Il corpo dell'acqua (The body of water)* by Utilitalia for the 2015 Water festival, edited by Cristina Muccioli. Exhibited in: Brera Fine Arts Academy & Castello Sforzesco, Milan (MI).
- Premio Ricoch 6^a edition*, selected work for a first exhibition at Spazio Oberdan (MI) and for a second exhibition at Mondadori Duomo (MI)

Artistic Residencies

- 2018** *The Useless Land*, curated by Irene Sofia Comi & Elda Maresca for Lajoneart. Exhibition at Castello di Lajone, Quattordio (AL).
- 2014** *Modellare l'anatomia di Leonardo*. Lab of ceroplastics anatomy, based on the drawings of Leonardo Da Vinci, Museo leonardiano, Vinci (FI).

Workshops

- 2014** *Alimentare il pianeta*, curated by Andrea B. Del Guercio and Pierangelo Sequeri, Sacromonte di Varallo (VA).
- 2013** *MATRIX – Metaphysical approaches to nature*, projected by Accademia di Belle Arti di Brera for the realization of the permanent collection of outdoor contemporary sculpture located in Sentiero di Papa Giovanni XXIII, Imbersago (LC), Italy (LC).