

## Lara Favaretto

### Good Luck

April 30 – September 20, 2015

[www.fondazionemaxxi.it](http://www.fondazionemaxxi.it)

Rome, 29 April 2015. The mysterious traveler Jean-Albert Dadas, the pioneer of American aviation Amelia Earhart, the chess player Bobby Fisher, the physicist Ettore Majorana, the renowned writer J.D. Salinger and the boxer-cum-poet Arthur Cravan, are just some of the characters in **Good Luck**, the project by the artist **Lara Favaretto** scheduled to be presented at MAXXI from April 30.

**Good Luck**, commissioned by MAXXI Arte directed by Anna Mattiolo, is the continuation of *Momentary Monument (The Swamp)*, an installation realized in 2009 on the occasion of the 53rd Venice Biennale, which was the artist's first work dedicated to the theme of the "scomparsi" (missing) – people who, whether willingly or unwillingly, retired from public life, vanishing without a trace. The whole project is driven by a vast amount of research, which began in 2005, and that led the artist to build up a true and proper archive of images, documents, letters, photographs, testimonies, and newspaper articles.

A selection of this heterogeneous collection was published in *Momentary Monument (Archive Books, Berlin, 2010)*, an artists' book that allows the personalities of the missing people and their stories emerge thanks to the juxtaposition of archive material.

It is to the protagonists of the volume, also made famous by the manner in which they vanished, that Lara Favaretto dedicates her cenotaphs, sculptures raised in their memory, made of wood, brass and even soil. By emphasizing their meaning and function, the cenotaphs in **Good Luck** intend to gather and pass down the memories of these figures, and thus offer them a worthy memorial.

Each cenotaph is a volume with features varying in form and size, and it is dedicated to one of the "missing," without presenting any surface elements to allow for their identification. Each volume is accompanied by a hermetically sealed metal box, visible or kept inside, which contains objects that either belonged to or have been dedicated to these figures.

**Good Luck** presents, for the first time ever at MAXXI, eighteen of the twenty cenotaphs produced by the artist starting in 2010 and a substantial group of her most recent realizations, which complete the project. They were all conceived to be dispersed and conserved separately: their final location will design a new map of the places destined to the memory of the missing: an ideal, utopian map, an absolutely random one, that will depend on those who will want to safeguard it. Two other volumes – in memory of Federico Caffè and Grant Thomas Hadwin have already been given a definitive home and so will not be on view.

The eighteen cenotaphs in **Good Luck** are dedicated to: Jean-Albert Dadas, Percy Fawcett, Amelia Mary Earhart, Arthur Cravan, Robert James "Bobby" Fischer, Donald Crowhurst, Ambrose Gwinnett Bierce, Howard Phillips Lovecraft, Nikola Tesla, Thomas P. "Boston" Corbett, Ettore Majorana, Leslie Conway "Lester" Bangs, J.D. Salinger, Bruno Manser, Everett Ruess, Bas Jan Ader, László Tóth, Thomas Ruggles Pynchon.

On the occasion of the exhibition a volume will be published dedicated to a selection of works by Lara Favaretto from 1995 to the present, and that will analyze several crucial themes dealt with by the artist in contributions made by several major authors.

The exhibition has been made possible thanks to the contribution of **Galleria Franco Noero**

**The press pack and images of the exhibition** can be downloaded from the Reserved Area of the Fondazione MAXXI's website at <http://www.fondazionemaxxi.it/area-riservata/> by typing in the password **areariservatamaxxi**

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**Lara Favaretto**  
**Good Luck**

con il sostegno di



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Anna Mattiolo, *Director MAXXI Arte*

With Lara Favaretto's *Good Luck*, MAXXI is continuing with its mission to promote the excellence of Italian artistic creativity. The Museum is thus pursuing its goal to give prominence to the role, the quality and the international recognition of Italian artistic research.

Ten years have gone by since, through the Young Italian Art Prize, the first work by Lara Favaretto entered the Museum's permanent collection, and now MAXXI is devoting an entire gallery to her latest creations, at a time when her work has become internationally acknowledged as some of the most significant of her generation.

Lara Favaretto is an internationally established artist who has attracted enormous interest in the world of contemporary art, and her art is the outcome of profound conceptual research. Her works interact with space and with the setting and community around them, and they emerge in powerful, almost violent actions while appearing with stunning aesthetic quality.

The experience awaiting visitors to *Good Luck* is the result of a perceptive intertwining of space, matter, time, and events experienced or evoked, in a mental and sensorial journey that is destined to make its mark.

Edited by Lara Favaretto, the first book to cover the artist's entire production will be presented at the closure of the exhibition. With the elegance of its production and the calibre of the contributors, it will become an essential source for all those who wish to know and understand the artist's work.

## Lara Favaretto Good Luck

*Good Luck*, a project commissioned by MAXXI, presents eighteen of the twenty cenotaphs created by Lara Favaretto since 2010, bringing them together for the first time, in Gallery 4. A cenotaph is an empty tomb (from the Greek words κενός “empty” and τάφος “tomb”), a funerary monument of highly symbolic value. They have been erected since antiquity to preserve the memory of the deceased, without containing their mortal remains, which may be lost or in some other place. Each one of Favaretto’s cenotaphs is dedicated to a person who has disappeared. This is a theme she has developed in her art over the years, leading to her use of the term “disappeared” to refer to a group of twenty famous people of whom all trace has been lost, with them either literally or metaphorically disappearing from public life. Driven by the desire to escape, to perform some exceptional feat or to pursue their dreams or ambitions, and at times never returning, they have eluded the identity given to them and recognised by society, giving in to an overpowering impulse that has irreversibly changed the course of their lives. The stories of twenty personalities have been collected and documented in the artist’s book entitled *Momentary Monument. The Swamp*, (Archive Books, Berlin, 2010). Erected in their memory, the cenotaphs we see in *Good Luck* are in the form of sculptural volumes of different shapes and sizes, consisting of a combination of surfaces in wood, brass and earth. With no plaques or inscriptions to identify the dedicatees, the sculptures respect the anonymity chosen by those who have disappeared. All decorative and commemorative elements are absorbed into the silence of the simple volumes, each shaped by the different balance and quality of the materials used: the solidity and warmth of wood, the bright reflections of the thin sheet of brass, the dark, damp and shapeless earth. Hidden within these volumes, or placed next to them, buried or in contact with the earth, there are metal boxes that contain a number of objects that belonged, or are dedicated, to the disappeared. Conceptually, these take the place of their remains and constitute the core of the cenotaphs. Hermetically sealed and impossible to open, the boxes continue the act of subtraction that was started by the disappeared, conveying a sense of mystery.

Brought together in Rome for the *Good Luck* exhibition, the cenotaphs are made to be dispersed and preserved separately. Their final locations will draw a new, ideal, utopian map of places destined to the memory of the deceased. Stripped of any geographical connection with the provenance of the deceased, a new map will be traced out along emotive coordinates, given by those who wish to preserve their memory. Two cenotaphs not on display— dedicated to Federico Caffè and Grant Thomas Hadwin — have already found their definitive resting places. Pointing to the significance and function of cenotaphs, Favaretto’s sculptures aim to take in and hand down the memory of those to whom they are dedicated. This will offer them a proper memorial but, going against their usual monumental, celebratory function, the cenotaphs are unadorned and made of natural elements such as earth and wood, and thus subject to the effects of time. Favaretto has created a series of temporary installations called Momentary Monument – two contradictory terms that refer to monuments that are soon destined to disappear, thus failing to act as a means for preserving for posterity the memory of a person or an event. In both time and space, these installations compress their ability to produce memory and meaning, not in some definitive manner but rather by raising questions and perplexities by means of their ephemeral nature. The first work in the series is *The Swamp*, an artificial swamp crossed by the reverberation of a brass blade. Created in the outdoor garden of the Arsenale at the 53rd Venice Biennale in 2009, this was the first work devoted to the theme of the disappeared. With its shifting, unfathomable ground, the swamp makes for an ideal hiding place – a place that works through subtraction, as an anonymous, submerged cemetery. The docility of its surface is counteracted by a constantly active process of transformation in depth, nourishing the ground and making it fertile. The swamp dug by the artist is a deposit that secretly takes in objects and documents, as well as traces of the disappeared from the artist’s archive. The only object to survive is the brass blade, which is still subject to a process of oxidation due to its presence in the swamp, of which it preserves a memory, acquiring the value of a relic. Favaretto’s work is one of stratification, drawing on the vast archive of images and materials that she has built up over the years on the theme of the “disappeared”, forming a reservoir that feeds ideas expressed in different epiphanies, from swamp to cenotaphs. The suspended and nameless metaphysical space in *Good Luck* suggests a dialogue with everyday topical issues. Is there such a thing as the right to anonymity, to change one’s life? Is it possible in today’s digital world to disappear without leaving a trace?

**Lara Favaretto. Good Luck**

Biographies of the eighteen disappeared:

**Jean-Albert Dadas** (Bordeaux, France, 1860) worked for a gas company in Bordeaux. One day he simply left his job, his family, his everyday life, driven by an uncontrollable urge to wander. The first medically certified case of dromomania, Dadas became famous for his extraordinary trips, arriving as far as Algeria, Moscow and Constantinople by various means; trips made in a state of unconsciousness and recalled only under hypnosis.

**Percy Fawcett** (Torquay, United Kingdom, 1867) was a colonel with the British Army and an explorer. In 1886 he was sent on an expedition with the Royal Artillery to Ceylon (now Sri Lanka), where he discovered a set of inscriptions on a rock that convinced him of the existence of a great ancient city hidden in the forests of Brazil, which he called "Z". He left with his son Jack in search of this lost city and was last heard of in a letter to his wife from Brazil dated 1925.

**Amelia Mary Earhart** (Atchison, Kansas, USA, 1897) was a pioneering figure in American aviation and the first woman to cross the Atlantic on a solo flight in 1932. In 1936 she planned to fly around the world, travelling along the treacherous equatorial route. After an attempt that failed due to technical problems, the Electra twin engine monoplane flown by Earhart and Fred Noonan once again took to the skies. On 2 July 1937 radio communications with the Electra were lost over the Pacific near Howland Island.

**Arthur Cravan** (Fabian Avenarius Lloyd, Lausanne, Switzerland, 1887) was a boxer and a poet. A self-declared "citizen of 20 countries", during the First World War he travelled between Europe and America using false papers. While passing through the Canary Islands he organised a boxing match with then world champion Jack Johnson to finance his trip to the United States. A mythical figure for the Dadaists and Surrealists, Cravan disappeared at sea during a boat trip from Mexico to Argentina in 1918.

**Robert James "Bobby" Fischer** (Chicago, USA, 1943) was an American world chess champion who successfully defeated the Russian Boris Spassky in 1972 in a game considered the symbol of the battle between the two superpowers during the Cold War. His career was characterised by successes and periods of absence, such as his famous refusal to defend his world title in 1975. A complex personality, Fischer was arrested more than once. In 1992 he lost his American citizenship for violating the UN embargo by travelling to the former Yugoslavia for a chess match. He died in 2008 in Reykjavik.

**Donald Crowhurst** (Ghaziabad, India, 1932) was an English entrepreneur and navigator. To deal with business problems, and despite not being a seasoned sailor, he decided to participate in the Golden Globe Race, a single-handed, round-the-world yacht race, for which the Sunday Times offered a cash prize. A number of the technical innovations made to his yacht gained him sponsors but, soon after beginning the race (October 1968) he ran into serious difficulties. He secretly abandoned the race, while continuing to communicate false positions to the jury, pretending to continue navigating. On 10 July his boat was discovered, intact though abandoned.

**Ambrose Gwinnett Bierce** (Horse Cave Creek, Ohio, USA, 1842) was an American author and journalist. After enrolling in the Army he fought in the American Civil War, an experience that would influence his writing. After the war, Bierce moved to San Francisco where he began his journalistic career. He wrote numerous stories and in 1911 published his famous *The Devil's Dictionary*, a satirical dictionary in which he cynically criticised contemporary American society using definitions and aphorisms. His private life was marked by the tragic death of two of his three sons. In 1913 Bierce left for South America, where he mysteriously disappeared.

**Howard Phillips Lovecraft** (Providence, Rhode Island, USA, 1890) was an American writer, poet and essayist, among the leading authors of horror stories and one of the precursors to the genre of science fiction. Following the precocious death of his father, Lovecraft was entrusted to the care of his mother, two aunts and his grandfather. Forced to abandon his studies for economic and health reasons, he lived for many years in isolation, dedicating himself to writing. After a short-lived marriage and a period in New York, Lovecraft returned to Providence, where he led a destitute life, dying of intestinal cancer in 1937.

**Nikola Tesla** (Smiljan, Croatia, 1856) was an electrical engineer, physicist and inventor of Serbian origins, and a naturalised American. After studying in Graz and Prague, in 1884 he emigrated to the United States. He was responsible for many contributions in the field of electromagnetism and alternating current, including the invention of the radio, contested with Marconi, and radar. Initially supported by J. Pierpont Morgan, Tesla later fell out of favour. He died in New York in 1943 while planning a direct energy super weapon known as teleforce; his documents were sequestered by the FBI.

**Thomas P. "Boston" Corbett** (London, United Kingdom, 1832) was a soldier in the American Union Army, famous for having killed Abraham Lincoln's assassin, John Wilkes Booth. At the age of seven Corbett emigrated to New York with his family, where he worked as a hatter. Following his wife's death, he moved to Boston where he converted to Christianity, grew his hair in imitation of Jesus and actually castrated himself with a pair of scissors. At the beginning of the Civil War he enrolled with a group of soldiers tasked with capturing Booth the day after the President's assassination however, contrary to orders, Corbett killed him. After the war, he was involved in an attack against "the heretics". He was arrested and sent to the Topeka Psychiatric Hospital, from which he escaped in 1888.

**Ettore Majorana** (Catania, Italy, 1906) was an Italian physician. He was responsible for important discoveries in nuclear physics, quantum mechanics and the theory of neutrino masses. After moving to Rome with his family in 1912, he enrolled at the faculty of engineering, though he soon switched to physics, graduating with Enrico Fermi. For research he travelled initially to Germany, where he met Heisenberg, and later to Copenhagen. Upon his return he became very reserved, to the point of refusing any correspondence and a number of commissions. In 1937 he accepted a position as professor of Theoretical Physics at the University of Naples. Majorana disappeared the following year during a sea voyage from Palermo to Naples.

**Leslie Conway "Lester" Bangs** (Escondido, California, USA, 1948) was an American music critic and musician. In 1969 he began writing for various publications, including Creem, New Musical Express, The Village Voice and Rolling Stone, defining a particular style, similar to Hunter S. Thompson's gonzo journalism. Famous for a number of interviews, he was a staunch supporter of noise, punk and Lou Reed. As a musician he participated in the 1980 album Jook Savages on the Brazos with the Delinquents. On 30 April 1982 he was found dead from a drug overdose in his apartment in New York, where he had moved in 1976.

**Jerome David Salinger** (New York, USA, 1919 – Cornish, United Kingdom, 2010) was an American author. The son of Marie, of Irish origins, and Sol, an American Jew of Lithuanian origins, he began writing at a very young age and by 1940 he was publishing stories in the magazines Story and The New Yorker. He fought in the Second World War, which led to a meeting with Hemingway in Paris. In 1951 he published his famous The Catcher in the Rye, which immediately met with vast success. Despite many recognitions, Salinger withdrew from public life, avoiding any public appearances, refusing interviews and moving to Cornish, New Hampshire. He stopped publishing altogether in 1965. When Ian Hamilton began writing his biography, Salinger filed a law suit to block its publication.

**Bruno Manser** (Basel, Switzerland, 1954) was a Swiss anthropologist and environmental activist. After a number of years living in the Alps, where he fell in love with local traditions of craft, medicine and speleology, Manser decided to leave for Borneo with the intent of living a money-free life. From 1984 to 1990 he lived in the Malaysian jungle, cataloguing flora and fauna and learning the language and culture of the Penan people of Borneo. Manser began a series of campaigns to raise awareness about the preservation of the rain forest and its peoples, making an enemy of the Malaysian government. On 25 May 2000 all trace of Manser was lost after he crossed the Malaysian border, against orders.

**Everett Ruess** (Los Angeles, California, USA, 1914) was an American poet, artist and author. During his early years, his family moved often around the United States, from Boston to Brooklyn, from New Jersey to California, where they settled. He completed his first solo journey at the age of sixteen, returning only to earn his diploma and depart once again. His art is strictly linked to the experiences of his travels, and the exploration of nature. He began writing verse as a child, recording his thoughts in a diary, as well as

making etchings, modelling clay and drawing. He travelled by horse or pack mule, crossing the natural parks and deserts of Arizona, New Mexico, Utah and Colorado. In 1934 he disappeared in the Utah desert.

**Bas Jan Ader** (Winschoten, The Netherlands, 1942) was a Dutch artist. At the age of two his father was killed by the Nazis for hosting Jewish refugees. He briefly attended the Rietveld Academy, later hitchhiking his way to Morocco at the age of nineteen. From here he boarded a yacht for the United States in 1965. When the yacht sank in California Ader decided to remain in Los Angeles, where he enrolled at the Otis Art Institute. The 1970s were very productive for his artistic work: this is the period of his film on the action of "falling". In 1975 decided to cross the Atlantic on a small sailboat, for a research project entitled In Search of the Miraculous. The empty boat was discovered six months later off the coast of Ireland.

**László Tóth** (Pilisvorosyar, Hungary, 1938) became famous for his attack on Michelangelo's Pietà statue on 21 May 1972. Tóth had lived in Sydney since 1965, where he was forced to work in a factory due to the fact that his Hungarian geology diploma was not recognised in Australia. After 1967 he began growing his beard and hair to resemble Jesus. He travelled to Rome where he attempted to meet with Pope Paul VI and seek recognition as the living incarnation of Christ. He was stopped, though a few months later he visited St. Peter's Basilica, striking the Pietà fifteen times with a hammer. He was held in a psychiatric hospital until 1975 and then transferred directly back to Australia.

**Thomas Ruggles Pynchon Jr** (Glen Cove, New York, USA, 1937) was an American author. After beginning his studies at the Faculty of Physics and Engineering, in 1957 he left school to enrol in the Navy. After being discharged he enrolled in the Faculty of Letters. He debuted in 1959 with the publication of two stories and in 1960 he moved to Seattle to work for Boeing Aircraft, where he was assumed as a technical writer. At the same time, he completed his first novel, V, which was published in 1963 and immediately achieved cult status. He was highly adverse to appearing in public, no details are available about his private life and only a few rare photographs exist, almost all from his youth.

## ARCUS: INTERVENING IN SUPPORT OF CULTURAL HERITAGE

In the month of February 2004, the Ministry for Cultural Heritage and Activities was responsible for the constitution of Arcus SpA, a limited company devoted to supporting art, culture and the performing arts, in accordance with Law No. 291 of 16 October 2003. 291. The company capital is wholly underwritten by the Ministry of the Economy, while the company's day-to-day activities are based on the programmes established by annual decrees adopted by the Minister for Cultural Heritage and Activities – who also exercises the shareholder rights – together with the Minister for Infrastructures. Arcus may also develop independent projects.

**Arcus's** declared aim is that of providing innovative support for significant and ambitious projects within the world of cultural heritage and activities and its possible interrelations with the country's strategic infrastructures.

**Within the ambit of Arcus's mission**, supporting projects entails identifying important initiatives, contributing to the completion of planning, intervening in organizational and technical aspects, participating – where appropriate or necessary – in the financing of the project, monitoring its development and contributing to its successful outcome

**It is important** that Arcus's modus operandi is clearly understood, as explained above: the company intervenes to provide organizational and financial support for significant projects, but in no way is it comparable to an agency for the distribution of funding, nor may it be numbered among the "scattershot" distributors of public or private funds.

**Arcus** is, therefore, an original instrument for the support and launching of significant and innovative projects within the panorama of Italian culture. Economic support, where provided, must be seen as wholly instrumental within the ambit of a cultural project that is conceptually valid and operationally shared.

In more detail, Arcus provides assistance for initiatives relating, for example:

- to the establishment of projects for the restoration, redevelopment and improved fruition of the cultural heritage;
- to the preservation of the landscape and cultural heritage through actions and interventions also designed to mitigate the impact of existing or forthcoming infrastructures;
- to support the programming, monitoring and evaluation of interventions in the cultural heritage sector;
- to promote planning within the cultural heritage and activities sector and that of the performing arts;
- to identify and support projects valorizing and protecting cultural heritage through interventions with significant technological contents;
- to support projects relating to cultural tourism in the broadest sense of the term;
- to promote the birth and constitution of cultural catchment areas in relation to emblematic examples of cultural heritage within the ambit of an integrated and systemic vision capable of linking local cultural heritage, infrastructure, tourism, allied industries and transport;
- to intervene in the broad-based sector comprising initiatives designed to render the cultural heritage fully accessible to the differently able.



**To achieve its aims** Arcus draws on resources detailed in article 60 of Law 289 of 27 December 2002 (Financial Law 2003). The legislation provides for 3% of the funding for infrastructures being devoted to expenses relating to interventions safeguarding and in favour of cultural heritage and activities. Arcus is identified as the recipient structure for these funds. Furthermore, in accordance with article 3 of Law No. 43 of 31 March 2005, the above-mentioned percentage is increased annually by a further 2%. Moreover, the company may receive finances provided by the European Union, the state and other public and private bodies.

**Arcus** also works to bring potential stakeholders into contact with the various projects. When necessary, therefore, the company contacts foundations with banking origins or otherwise, local authorities, exponents of local bodies and civic society, the universities and private individuals in order to aggregate around the initiatives increasing resources and coordinated financing.

**Arcus's ambitious project** is therefore that of becoming the "glue" that renders operative the systemic capacity for the promotion and planned support of initiatives designed to enhance the cultural heritage and activities, with a view to ever better conservation, fruition and valorization. By taking appropriate measures, Arcus favours the necessary convergence of the various stakeholders, thus contributing to the success of the various cultural projects identified.



## GALLERIA FRANCO NOERO

On March 11th 1999 Galleria Franco Noero opens in Torino, in a space in Via Mazzini 39A devoted to contemporary art. A small, regular-sized space with white walls hosting exhibitions of young emerging artists.

Galleria Franco Noero then moves its premises to Via Giolitti 52 in Turin on September 17th, 2003, in a 100-square-metre open-space, featuring an arched ceiling left untouched, opposed to a newly built structure of straight white walls defining the actual exhibition area. 'New Space! Group Show!' was the title of the group exhibition marking the opening of the new location of the gallery.

In 2008, on March 24th, Galleria Franco Noero moves into Casa Scaccabarozzi, a well-known building and important project started in 1840 by Alessandro Antonelli, commonly known as the "Slice of Polenta". The new gallery space was chosen for its unique architecture: a wedge-shaped building, featuring seven floors above the ground and two underground. The façade on the main street is only 5 meters wide, while the opposite end gets to an extreme tiny width of 54 centimetres. The renovated building was partially given over to exhibition space, blending the historical and the contemporary, the architecture and the experimentation. It has inspired exhibitions conceived in dialogue with the architecture and its unique irregularities, in the aim of a museum-like approach. Other two spaces named SiteSpecific and ProjectSpace were flanking the activity of the main building, hosting gallery artists' special projects and long-term installations.

By May 3rd 2013, Galleria Franco Noero has moved to its current address of Via Mottalciata 10/B, in the north side of Turin. The building is a former coachwork shop of the 1950s, with over 600 square metres of exhibition space, which has been renovated by Flavio Albanese, from the omonymous architectural firm Studio Albanese. The renovation has looked at preserving and enhancing the existing features of the building, the large central skylight for instance, while skilfully and subtling adapting it to its new exhibition purposes. The building's new design gets to the very difficult achievement of hosting with the same effectiveness both large-scale works and more intimate-sized exhibitions. In addition, 'In - residence' is the underground space where are hosted the programs of non-profit and independent organizations from Italy and abroad, and long term installation by the Gallery's artists.

The gallery represents Italian and international artists working with different approaches on sculpture, painting, photography and environmental installations. The artist represented are: Darren Bader, Pablo Bronstein, Tom Burr, Jeff Burton, Neil Campbell, Andrew Dadson, Jason Dodge, Sam Falls, Lara Favaretto, Martino Gamper, Henrik Håkansson, Mark Handforth, Arturo Herrera, Gabriel Kuri, Phillip Lai, Jim Lambie, Robert Mapplethorpe, Paulo Nazareth, Mike Nelson, Henrik Olesen, Kirsten Pieroth, Steven Shearer, Simon Starling, Tunga, Costa Vece, Francesco Vezzoli.

All throughout the past years Galleria Franco Noero has been deeply involved in the production of works and projects by the represented artists. Alongside the organization of shows in the Gallery spaces, Galleria Franco Noero has also been seeking for collaboration with Italian and International Institutions, and with the city of Torino, substaining the realization of events and shows. The production of art books, catalogues and editions by the exhibited artists has been another main goal for the Gallery and has seen the issueing of publications and multiples by Arturo Herrera, Simon Starling, Henrik Hakansson, Costa Vece, Francesco Vezzoli, Gabriel Kuri, Steven Shearer, Lara Favaretto, Tom Burr, Pablo Bronstein.

The Gallery is constantly participating to Italian and International Art Fairs.

Currently on view:

Lara Favaretto, *REDEFINE*, 17 April – 30 May 2015

Sam Falls, Galleria Franco Noero – in residence, 21 March 2015 – 21 March 2016